

THE STUDY OF GEORGIAN HISTORICAL COSTUMES BASED ON THE 16<sup>TH</sup>-CENTURY  
OTTOMAN MATERIAL SOURCES<sup>1</sup>

მასალები XVI საუკუნის ოსმალური წყაროდან ქართული ისტორიული კოსტიუმის  
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**Abstract**

The article aims at over-viewing foreign and especially Turkish (Ottoman) written sources to study historic Georgian costume. The article presents Georgian clothes and headwear depicted at the example of miniatures in the manuscript of the historical work "Secaatname" by Asaf Dal-Mehmed Chelebi which dates back to 1586. Mostly analyzed miniatures: "Alexander II of Kakheti in the presence of Osman Pasha – Lala Mustafa Pasha"; "The men of Erzurum attacked by Simon I of Kartli" and "The conquest of Tiflis by Özdemiroğlu Osman Pasha in the late sixteenth century". There are interesting parallels between clothes illustrated in Georgian written source and monumental and miniature painting. Finally, the probable existence of interesting materials in Turkish miniature painting is supposed to contribute to a future research on historic costumes.

**Keywords:** Historical costume, Ottoman manuscript – "Secaatname", Miniature painting, Sources, Hats.

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სტატიაში დასმულია საკითხი ქართული ისტორიული კოსტიუმის კვლევისათვის უცხოური, კერძოდ თურქული (ოსმალური) წერილობითი წყაროს მნიშვნელობის შესახებ. განხილულია 1586 წლით დათარიღებული ასაფი დალ-მეჰმედ ჩელების ისტორიული თხზულების „შეჯაათნამე“ ხელნაწერის მინიატურებზე გამოსახული ქართველთა სამოსი და თავსაბურავები. გავლენულია პარალელი ქართულ წერილობით წყაროებსა და მონუმენტურ და მინიატურულ ფერწერაში ასახულ სამოსთან. დასასრულ გამოთქმულია მოსაზრება თურქულ მინიატურულ ფერწერაში ისტორიული კოსტიუმის კვლევისათვის საინტერესო მასალების სავარაუდო არსებობის შესახებ.

**საკვანძო სიტყვები:** ისტორიული კოსტიუმი, „შეჯაათნამე“, მინიატურა, წყაროები, თავსაბურავი.

**Introduction**

Historical costume represents one of the most significant monuments of spiritual and artistic heritage of the nation of Georgia. It's the fundamental part of Georgian traditional

clothing introduced today, which got a new image in the mid 18<sup>th</sup> century as a result of long-term evolution of the historical costume.

In order to study the history of Georgian Costume, it's expedient to get aware of its evolutionary process, the dynamics of its development, which shall undoubtedly be based on various sources. In this respect, the role of foreign written sources composed of real textual and visual information regarding the clothes from the past seems to be of great importance.

Nowadays, European and Russian sources containing this kind of information are thoroughly studied, especially, records and fundamental papers of the famous travelers, missionaries, ambassadors and scholars - Giosafat Barbaro, Arcangelo Lamberti, Don Cristoforo de Castelli, Alexei Yevlev, Nikifor Tolochanov, Jean Chardin, Joseph Pitton de Tournefort, Johann Anton Gldenstdt and others. Unfortunately, Ottoman sources encompassing information about the historical costume isn't familiar to the Georgian scientific sources.

The miniatures of the book of Valor "Secaatname" by Asafi Dal Mehmed elebi that date back to 1586, seem to be of great interest. The manuscript is currently preserved at Istanbul University, while a copy is in Topkapi Palace (Eravci, 2006).

"Secaatname" is an extensive poem depicting the Iran-Ottoman War of 1578-85. The main purpose of this war was to gain influence over the Caucasus, and it resulted in the redistribution of the territories of our country, which was already divided into counties and split between two huge superpowers.

The author of the work, Asafi Dal Mehmed elebi was the historian of the Ottoman Empire and the personal secretary of the great Ottoman commander Osman Pasha. He himself was an eyewitness to the battles and made daily recordings. His work is considered one of the historical sources describing this war and occupies an important place not only in historiography but also from the joint of Geography, Biography, Folklore, Art (miniature art), Strategy, Politics and Sociology's perspective. Thus, the source contains a lot of interesting material for researchers from different fields (Eravci, 2009).

### **Methods**

The main objective is not to discuss the vicissitudes of the war, but to analyze the Georgian dress and headwear through the various scenes presented in the miniatures of the manuscript in pursuit of their relevance to Georgian written and fine art sources.

The miniature paintings have been discussed from a historical point of view through the context since it encompasses significant verbal information, in certain case- an image of a historical costume.

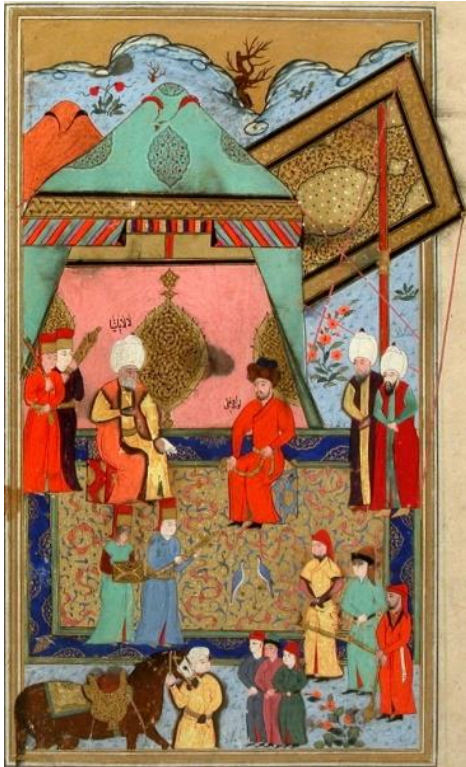
In order to thoroughly investigate the subject of analysis, the following methods have been applied- Historical descriptive method (for the analysis of illustrative materials) Historical-comparative method (for identification of historical figures and comparison with Georgian analogues); Method of artistic-stylistic analysis; e.g. The "traditional" method, which is a synthesis of the researcher's intuition and positive knowledge of the subject; A practical method based on the personal experience of the researcher; Synthesis method - to formulate and report the results of the analysis.

### **Discussion and Results**

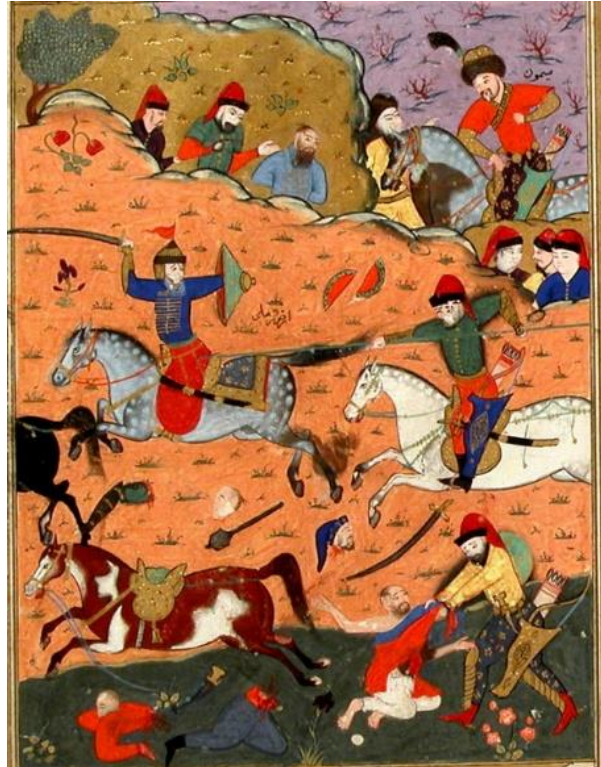
The original version of the work is decorated with 88 miniatures. The dignity of the manuscript is that separate indispensable elements of the story are conveyed in pictorial

miniature. Unfortunately, we do not know exactly the identity of the author (or authors) of the miniatures. According to the Turkish publisher Mehmet Arif, the manuscripts of “Secaatname” are works of Ottoman miniature art, but at the same time an Iranian artist working in the Ottoman court had also taken part in the illustration process.

From this angle, we are mainly interested in the clothing and hats of Georgian historical figures and warriors which are presented in some miniatures: "Alexander II of Kakheti in the presence of Osman Pasha – Lala Mustafa Pasha, the autumn of 1578" (Çelebi, 1586:20); "The men of Erzurum attacked by Simon I of Kartli" (Çelebi, 1586:109) and "The conquest of Tiflis by Özdemiroğlu Osman Pasha in the late sixteenth century" (Çelebi, 1586:19) (Fig. 1).



a



b

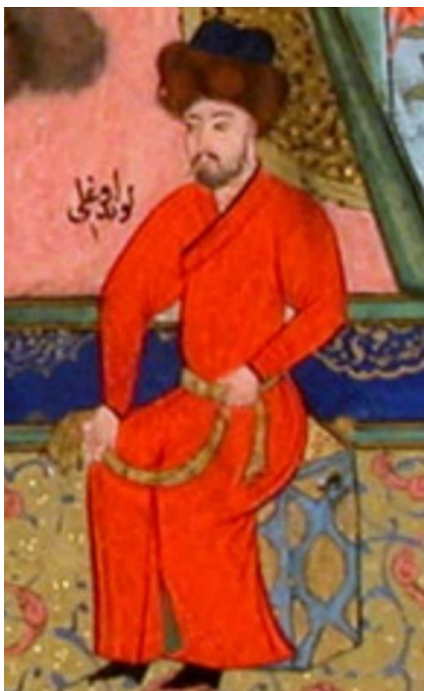


c

*Fig. 1. a — Alexander II of Kakheti in the presence of Osman Paşa; b — The men of Erzurum attacked by Simon I of Kartli; c — The conquest of Tiflis by Özdemiroğlu Osman Pasha in the late sixteenth century*

*Source: Âsafî Dal Mehmed Çelebi, Şecâ'atnâme. <https://ru.scribd.com/document/395129324/secaatname>*

The miniature - Alexander II of Kakheti in the presence of Osman Pasha – Lala Mustafa Pasha (the autumn of 1578). The Georgian king is wearing a long red robe with overlapping asymmetrical front panels. He has a golden belt tightly fitted around his waist that has narrow dark stripes. He has an oriental headgear decorated with fur and high boots on (Fig. 2). The king's attire is similar to yellow and coral-colored garments worn by two out of his six bodyguards (Fig. 3).



*Fig. 2. Alexander II King of Kakheti*  
*bodyguards*



*Fig. 3. Georgians – the king's*

In the miniature with a battle scene - "The men of Erzurum attacked by Simon I of Kartli". King Simon I of Kartli is depicted in the upper right corner of the picture. His clothes also have overlapped panels, but can be differentiated from the garment Alexander II wore, since its measurements are different as well as its sleeve length, which in its part ensures freedom on horseback and unrestricted movement during battle (Fig. 4). A short-sleeved, short upper dress is also worn by a Georgian warrior on a white horse (Fig. 1, b).



*Fig. 4. Simon I King of Kartli*



Fig. 5. fragments from miniatures of Georgian manuscripts  
 Source: Georgian manuscript book 5th-19th centuries



Fig. 6. Young Alexander II  
 Source: Gagarin's album



*Fig. 7. Georgian warriors*

Overlapped panels of clothing have been peculiar to Georgian monumental and miniature art since the 13<sup>th</sup> century. It's ubiquitous on the portraits of donors which prove the fact that it was widely spread in Georgia. It is particularly typical of monuments of the 15-16 centuries. For instance, this kind of garments are worn by Akhaltsikhe donors portrayed on the murals of Zarzma Cathedral of the 15<sup>th</sup> century, the Charelidzes - XVI century Sori church; on the fresco, Teimuraz Batonishvili, son of Bagrat III, in St. George's Church XVI c, Gelati; other famous, or lesser-known historical figures from the "folk" painting of the late Middle Ages (paintings of Mghvimevi Monastery, Sepieti Church, Chala Church, Elia Church) (Dolidze, Datuashvili, Ugrekhelidze , 2016). From the miniature painting, it is worth mentioning the clothes of the characters of the " The Knight in the Panther's Skin" of the XVI-XVII centuries – especially from the manuscripts of Avalishvili (Fig. 5, a) and Tavakarashvili (Fig. 5, b) (ქართული ხელნაწერი წიგნი V-XIX სს., 2010).



*Fig. 8. Residents of tiflis (fragment)*



The garment worn by King Alexander II depicted in the Ottoman miniature is identical to the clothing of the young Alexander (Fig. 6), which the artist Gr. Gagarin had painted from the fresco of Old Shuamta Monastery (the mural no longer exists at present).

Georgian headwear from Ottoman miniatures that seems to be outstanding must be given prominence too. The headgear is an element of clothing that identifies the people of different nationalities from each other. The miniatures of “Secaatname” preserve precisely these distinctive features and by means of headdress we can easily single out Ottomans, Persians, Georgians and North Caucasians. In addition, head scarves varied according to their rank and privilege. The hats of Kings Alexander II and Simon I, with a slight difference, are similar to each other (Fig. 2, Fig. 4) and correspond to the headwear peculiar to XVI-XVII centuries described by Niko Alexi-Meskhishvili: “turn up with fur trimming...the upper part of the hat and the dress of the same color and fabric in Kirghiz-Nogai way” (ალექსი-მესხიშვილი, 1904). The upper part of the hat worn by Simon I has the same color as the fabric of the garment.

#### Vakhushti Bagrationi Description of the Kingdom of Georgia

In all three miniatures, the headgear of safeguards and warriors has a conical, pointed shape (Fig. 3, Fig. 7, Fig. 8), which exactly corresponds to Vakhushti Bagration's /Vakhushti's "Description of Kingdom of Georgia": “The king’s council and household were distinguished according to the way they dressed . They wore a type of peculiar hats, pointed headgear with its bottom part reaching the shoulders” (ვახუშტი ბატონიშვილი, 1941) (უგრეხელიძე, 2011). This description of Vakhushti was often discussed by scientists (დოლიძე, დათუაშვილი, უგრეხელიძე, 2016:34), (უგრეხელიძე, 2011:7), (ციციშვილი, 1954:31) and everyone noted that despite the confirmation of Vakhushti Batonishvili, the image of such kind of headscarf has not survived in Georgian monumental and miniature painting. Thus, the miniatures of Secaatname provide priceless source for determining the shape of such kind of headscarf.

#### Conclusion

It’s clear that the miniatures of Asafi Dal Mehmed Çelebi’s historical work “Secaatname” entail interesting materials for the study of Georgian historical clothes, since they are contemporaneous with real historical figures and, therefore, can be considered reliable source. Presumably, there are many more similarly interesting materials in Ottoman miniature painting and it would be advisable if further exploratory work takes place.

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