

The Influence of Foreign Culture Influx on Costume

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Abstract *Research on the influence of foreign culture influx on fashion has a significant meaning as a reference for predicting future fashion trends affected by globalization. Therefore, this study examined the transformations in Turkish costume in the 13th to 18th century when Turkey was most thriving in history. As the Ottoman Turk Empire expanded its territory, its costume changed by embracing both western and Islamic cultures and presented exotic styles in terms of fabric, pattern, color, design and details.*

Key words *Culture, Influx, Transformation, Context, Europe, Islam*

Introduction

Fashion evolves continuously in accordance with cultural changes, and serves as a symbol and sign of the era. This can be understood that fashion forms a new cultural context of each era by ceaselessly interacting with social and cultural events.

Turkey is located between Asia and Europe, and has been the intersection where Western and Eastern civilizations meet since the Ancient period. As a nomad, Turkish people advanced westward at first to find places for grazing. Later they expanded their influence and began conquering other countries from Syria and Palestine in 1516 to today's Iran and Iraq (Walther, 1981, p.18). Its then capital, Istanbul, is a starting point toward the Rhine River through Budapest (Nagasawa, 1993, p.19), a center of Hellenism and Byzantine cultures, and a city of mixed culture encompassing Islamic culture in the 11th century. Therefore, costume of this area, just like other cultural phenomena, has evolved in accordance with continuous interactions with foreign cultures based on its tradition. Such evolution has served as a key ingredient to Turkish costume that is a combination of Eastern and Western cultures, so that Turkish have developed a unique style of their own. As a cultural crossroad, Turkey is an area of wide-ranging costume culture since it once advanced into Asia Minor, Africa and Egypt, and established the Ottoman Turk Empire. Accordingly, a study on Turkey costume is an important reference to examine the influence of cultural events on costume and to develop tools for predicting global fashion trends.

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This study intends to identify features and attributes of Ottoman costume according to changes in Turkey culture and history, notwithstanding the studies of Scarce(1988) and Oh and Pak(1994) on Ottoman costume.

Considering that the Ottoman Empire began expanding its influence from the 13th century and peaked in the 18th century, the time is regarded as one of the most important periods in the development of costume, and thus the primary focus of this study. Based on collected evidence, including literary works, portraits, costume collection book on the Topkapi palace and data from European museums, cultural background and costume styles were analyzed.

Theoretical Background

History of Turkey

According to Lee's study (1993), in the Middle Ages when Europe was trapped in "Dark Age," Turk's Seljuk and Ottoman Empire imported glorious Islamic culture and led the culture of the middle and early modern era, preventing a global cultural depression. Furthermore, after 1453 when Mehmed II, the Sultan of the Ottoman Empire, occupied Constantinople, a bridgehead of European culture of the time, Turkey ruled over Europeans that had called Turkish people as barbarians, and enjoyed the Ottoman peace age (Lee, 1993, p.3). Historians define those who settled in the Anatolian peninsula as Turkish; and those who settled in Central Asia as Turkmens. Turkish historian Kaffesoglu delved into Ancient Turks and concluded that Turk meant "brave and strong." In addition, a geographical term, Turkiye has been widely used to refer to "Turks' territory or country" from the Byzantine era of the 6th century.

At first, Turks migration was motivated more by economic needs than political reasons, such as foreign invasion or power struggle. However, prolonged droughts and population growth drove them to overthrow or infiltrate into other areas. The Ottoman Empire is usually defined as a country established a formal Ottoman government by Osman Bey in 1299 and ended in 1922 when Sultan was dethroned. Following the Sultan's final decision, they succeeded in conquering Constantinople and the Byzantine Empire officially collapsed. Sultan commenced restoration and reorganization of the city. Constantinople became an international city where Byzantine people and Turks lived together based on well-established institutions and organizations, not a city of conquerors. As a center for world trade, the city witnessed industries and commerce thrive, and prepared laws and regulations on and for artisans and merchants. As Europe had a direct contact with Eastern Culture through the Ottoman Empire, it rapidly absorbed new civilization of the East. After taking over Constantinople, Sultan Mehmed II embarked on active conquests of Europe and Asia to pursue his ambition as the King of the world. In 1455 when Mehmed II subjugated the Byzantine Empire, and designated Constantinople as the capital and named it Istanbul, the previously-Christian city became the capital of Islam culture. In its height in 1683, the Empire was spanning from Vienna to Iranian border, from the Arabian peninsula to Northern coast and the Red Sea of the Persian bay, and to Northern Africa except Morocco.

Ottoman Institution and Culture

The Ottoman hierarchy consisted of the minority of ruling class and the absolute majority of the ruled class, no different from that of other Middle East countries. The ruling was further divided into aristocrats centered on Sultan, bureaucrats, religious leaders and scholars. Except the ruling class, the rest were called Reaya, and obligated to pay tax. Ruling people were responsible for expanding, protecting and maintaining the territory, and securing wealth for Sultan and the country, while Reayas for producing wealth by labor in agriculture, trade or manufacturing, and paying tax out of their incomes.

Millet System

The Millet System helped Sultans to integrate and unite different people who became part of the Empire, while acknowledging and even guaranteeing their religious and cultural originality and autonomy. A Millet is an autonomous community of an ethnic group that was permitted to maintain its own religion and culture under the Ottoman rein. Each Millet was allowed to have independent customs and institutions, and governed by a Supreme religious leader who is obliged only to Sultan. Millets served as a driving force behind unifying the widely different ethnic background of the Ottoman Empire over 500 years, and maintaining a stable country free from conflicts or disputes between ethnic groups (Lee, 1993, p.346).

Culture and Lifestyle

While the ancestors of Ottoman Turkish advanced into vast areas from Outer Mongolia to the Black Sea, they interacted and combined with multiple races and cultures. Then, the newly-introduced cultures and people made continuing interactions with Turkish tradition and people, which, in turn, gave rise to a rich and abundant culture.

During this period, knowledge across sectors were rapidly developed and remarkable works on religion, history and geography were published. In literature and art, the focus was shifting from Asian culture to Islamic-Turk features (Lee, 1993, p.360).

The development of miniatures, a type of 16C court art, left many art works describing lifestyle of the court and social aspects of Istanbul of the time (Lee, 1993, p.360). Ottoman arts are based on Seljuk and Mamluk nuance in concept and practice, and strike a good balance between European-Christian and Islam features, which was influence by the ruling policy, coexistence of multi-culture. The huge Empire encompassed numerous ethnic groups, religions and languages; at the top of bureaucratic hierarchy resided was sultan-halifa, a symbolic figure of religion; and there were also secular rulers who were practically responsible for governing. Sultan's palace, Serai, was the heart of all bureaucratic organizations. There were Harams, a women's area, in the palace, and Sultans had several wives under the polygamy society. Haram means "illegal, protection or prohibition" in Arabic, and indicates rooms of wives or other female servants in the palace. In Islamic countries, Haram refers to holy sites, like Mecca or Medina, which are prohibited to those who do not believe in Allah (Alev, 1989, p.17).

Despite conventional discrimination against women in Islamic culture, they lived in harmony with their surroundings and played required roles. Women wielded strong influence in the palace and managed financial wealth. Although women were responsible only limited official roles, they cannot be described as insignificant. Many occupied high positions in the palace, and participated in sophisticated social affairs and official visits (Scarce, 1988).

Turkish Costume

Judging from archeological evidence, including paintings and literature, design, details and pattern of Ottoman costume originated in Central Asia (Oh & Pak, 1994). As follows are findings of research on 14C-18C Turkey costume that evolved from Central Asian style.

Sultans and high-ranking officials wore cylindrical turbans, as presented in the <Figure 1>. Among them, the tallest were up to 65cm, called Kavuk. Turbans are made of various fabrics, from felt and thick wool to soft veil.

Soldiers and ordinary citizens, including both men and women, wore Kùlah, brimmed hats like <Figure 2> and <Figure 3>. Kùlah is made of mixed wools that included felt, wool, half wool, cotton, fur, little turban and ribbon. Siper kulah is a triangular scarf mainly worn by women, and Carshaf kulah is a bridal veil. Yashmak or Khotoz, most frequently used for triangular carves, comes in cylindrical or helmet shapes, decorated by thin cloth, shawls or sometimes feather, gems and ribbons. In addition, hats



Figure 1.
Portrait of Sultan Ahmet
(1603-17) from Scarce(1988)



Figure 2.
Portrait of Hurrem Sultan
(1504-58) from Scarce(1988)



Figure 3.
Portrait of Hurrem Sultan
(1504-58) from Scarce(1988)



Figure 4.
Types of helmets according to the status from
Aksit(2000), p.25.



Figure 5.
Album Paining, woman in layers
of indoor clothing(1618) from
Scarce(1988)

without a brim as presented in the <Figure 4> come in wide-ranging shapes, such as conical, cylinder, helmet and cone with a puffy top.

Kaftan presented in the <Figure 5> are long straight gowns embroidered on the front. Kaftan sleeves varied from period to period. Some kaftans are indoor clothes, like antari, dolama and khirka, worn under formality Kaftan. Some, including Yelek, djümedan and hayderi, are short vests without sleeves.

GöMLEK is an underwear, always made of single color satin, silk or cotton that has pleats fixed by white fabric. It is long, reaching from shoulders to ankles, and has a round neck, and wide and loose sleeves. GöMLEK is easy to make: put two pieces of wide cloth, cut a round neck and directly attach another cloth. Gold threads are mostly used, and sometimes laces are adopted for decoration.

Salvar are made of soft white fabrics woven by thin threads. They are loosely-folded, and long enough to reach ankles. Feraces are going-out dresses worn on top of anteris. They differed according to sleeves -long, short or no sleeves (Yelek)- and length -half, ankle-long or longer-.

Yeleks are sleeveless waist coats. They have remarkable shapes and details. Fabrics are bright-colored (green, orange, red and/or gold) silk brocade, with or without bold patterns (tulip, carnation, vine or geometric patterns). The sleeveless Yeleks are half or full-length coats and worn on top of tight-sleeved anteris. Among two types of anteri, wide-sleeved half-length ones are worn on top of tight-sleeved ones.

Skirts are designed as a lucky charm to protect themselves from evils, diseases, wild animals and enemies (Aksit, 2000, p.134). Ottoman Turk women costume come from the late 16th to early 17th

centuries. In the beginning, hems and fit are preserved as they were in the ancient time. Female clothes are comprised of triangular skirts and long sleeves, made of stripe-patterned fabrics (Tilke, 1990, p.17). A proper mix of fabric length and sewing techniques came from their practical traits, trying to avoid narrow-sewing techniques and expensive clothing.

<Figure 6> and <Figure 7> demonstrate robe patterns and classy fabrics. The fabrics are heavy and firm silk, also known as Serenk, and colorful and vivid-patterned. Both are twill quilting fabrics that contained silver threads. Design motifs are whirlpooling tulips on the gold and deep pink threads, or 8-pointed stars and diamonds alternatively organized on blue and deep pink background. The color is separated from the twill background; and weft and warp threads are in balance, emitting a subtle gloss. Anteris is comprised of two pieces, front and back. The back is a single straight cloth, with a square shape from shoulders to waist; and the bell-shape skirt is long enough to reach ankles.

Seams are located beside the short and wide sleeves. The two front part of the <Figure 7> make it possible to composite a perfect clothing pattern. From the same frontal square, a neckline is created and the waist line is a little. By attaching a narrow triangular piece of cloth to the center of front, it becomes a skirt suitable for active works. Sleeves attached to one side of the front are short and have curvy edges. To finish the clothes, both the front and back are broad-stitched together in underarms and both sides, except a little slit in the hem. Peach-colored silk bands are added to neckline, front and side edges so that they serve as inner hems and make the finishing job perfect (Scarce, 1988). As seen in the <Figure 8>, layered clothes deliver contrast effect with their different fabrics and colors. To strength



Figure 6.
child's anteri(back), Brocade with star
pattern(late sixteenth century) from Scarce(1988)



Figure 7.
child's anteri(front). Brocade with tulip scroll(late
sixteenth century) from Scarce(1988)



Figure 8.
Short sleeves Caftan (1451-1481)
from Aksit(2000), p.136.



Figure 9.
Ceremonial satin caftan with long
sleeves, from Aksit(2000), p.152.

en the effect, underwears consist of two trousers: salvar and gömlek. Salvar is made of a soft and firm white fabric, and loosely-folded and reaching ankles. Gömlek is always made of white fabrics - permanently-wrinkled linen or sophisticated muslin- and a long and loose clothes draping from shoulders to ankles with a round neckline. Patterns are based on a narrow loom, folded in half on its shoulders; and seamed at the sides of the front. The top of the shoulders extended from the side part are combined to make sleeves. Seams are embroidered by gold laces insertion. Rich accessories perfect the costume. Belts are tied by girdles and the know is located in the front. Sometimes, they are wrinkled into skirt edges or embroidered bands. There are two types of indoor shoes: one is yellow leather boots and the other is jacquard-pattern stockings. Sophisticated head-dress and cosmetics are also added as final touches. Tarpus is a tall cylindrical cap patterned with silk braids and put on the head. Long scarves coiling the had are timed at the edge and the rest part are left flapping. Generally, Turkish costume of the 17th century are bold colored and patterned, embroidered by flowers, and light and elegant.

Influx of Foreign Culture and Transformations in Costume

As Wilson said, value of an era is concretely expressed by costume of the era and thus fashion is a specified culture. Similarly, cultural values of a nation necessarily affect fashion culture and costume of the nation. Costume of Turkey, located in the crossroad of East and West, embraced foreign cultures, went through transformation due to different cultural factors, and eventually established a new costume

culture. Therefore, this study examined how Turkish costume components have transformed by introduction of foreign cultures, based on their history, culture and lifestyle.

Influx of Foreign Culture

Turkey has been the prime trade corridor that connects Far East, Central Asia, Middle East, the Mediterranean and the West. It has sold artful and high-quality fabrics in the trade center, which led to wealth of the country. The centuries-old Byzantine Empire laid a foundation for producing high-end silk, embroidery and clothes in Constantinople. Later, Istanbul became the capital of art since wealthy and luxury lifestyle of Turkish fit to the glamorous civilization of the city. Although the term Kaftan means the dress the Ottoman Empire, it actually originated in Persian dress, and was likely to be influenced by the Egyptian Mamluk costume (Kahlenberg, 2001, p.24). Some Kaftans were made in Italy during the 5th to 16th century. Turkish Kaftan were fixed by small thread-covered buttons that were attached to flat ribbons in a row (Kahlenberg, 2001, p.24). In the 18th and 19th century, braids and cords became more sophisticated, and enthusiastically replicated by other civilizations. The male costume of the Ottoman palace located in Istanbul was embroidered with gold embroidery that directly succeeded Byzantine tradition along with hints of southern and central European, Persian and Far East traditions. Gold and Silver thread embroidery of the 16th and 17th century was further decorated by stones and pearls. In the 18th and 19th century, changes in style and European fabric designs affected Turkish embroidery. European fabrics were also colorful linen silk-embroidery, silk or cotton. Europeans' flower or landscape patterns and the perspective techniques largely influenced major cities of the era, let alone Istanbul. Pastel color tones stemming from the embroidery of the 18th and 19th century present similar taste that were loved by Western Europeans of the 18th century. Meantime, Turkey also had impact on European culture. As its diplomatic relations with European countries grew closer in the late 17th century, Turkey sent its costume and Kaftans to foreign delegates and ambassadors across the Europe. What is called Turkish dress today are influenced by Europeans' eyewitness accounts, Western artists' artifacts and Turkish military artifacts in Central Europe (Kahlenberg, 2001, p.25). Persia also focused on developing silk, cotton and wool businesses. Persian costume was made of handmade fine silk, and embroidered by bands on the edges. The bands, a combination of contrasting silk and cotton with local patterns, present high-quality cutting and pattern skills. Tapestry costume designed out of boteh (Paisley) design is also closely related to cashmere shawl of the Northern India. Cottons were printed by mordants, or dyed by madders imported from Europe into red, pink, purple or black (Kahlenberg, 2001, p.26). Yemen shares its Indigo dye tradition with its neighbor, Oman. Both countries used the Indigo fabrics for women's dress, while only Yemen demonstrates fine embroidery.

Transformations in Costume

Kaftan is a type of ankle-long loose one-piece on which stiff yolk is applied. Its front is buttoned down and its sleeves are embroidered by braids. It came from different costumes of multiple nations, including

Iran, Italy and Spain, and its embroidery was cross and other patterns that were prevalent in European countries (Aksit, 2000, p.136).

Court costume, or royal costume, particularly Kaftan of the court was made of heavy brocade, and Kemha was comprised of double files or Catma velvet. Sultan's kaftan was mostly made of heavy brocade. The stiff metallic kaftan was hard to wear, thus sultan wore it only for special ceremonies or occasions. The Kemha fabric, as presented in the <Figure 8>, is woven by gold and silver weft and warp threads on top of a layer of silk weft and warp threads. Seraser is a brocade woven by densely-loomed silk warp and Kemha weft threads, and glittering like metals. Various kaftans are patterned with single-colored silk satins, which are highly delicate and densely woven. Patterns and designs are very common, no different from other patterns of the era, like lugs, embroidery and tiles. In other words, bold patterns, mainly flowers (tulip, carnation, peony, hyacinth, sycamore leaves, spearpoint-like tree leaf curves, full-blossom, large pines and pomegranate) are used. At times found are three-dots patterns appearing with "Chintemani," or clouds, sunlight, rams, sheep, and peacock's feather are diagonally organized in turn. <Figure 9> shows a combination of plain cream-colored background and dark pink bands and round patterns, made out of finely-woven French silk. Usage of foreign fabrics was facilitated in the 18 century when Ottoman Turkey actively engaged in trade with France.

Venetian Cecilia Baffo (1552-83), wife of Selim II, had a regular contact with Venice. She was obsessed with glamorous costume to show off her power in the Ottoman palace, and her letters spoke that she was a big lover of luxuries. Two thanks letters (for silk, 2-colored damask, 21 robes, and 19 golden cloth) of hers that sent to Nicolo Barberigo, the Venetian Balio of Constantinople, in 1578 and 1579 are definite evidence that tells she loved extravagant lifestyle and fabrics (Scarce, 1988, p.17).

Most of those clothes disappeared and some are preserved in the Topkapi palace. Those preserved are estimated to be Venice or Turkish costume only made of Italy-made fabrics. Ottoman costume of the era developed with its focus on accessories due to foreign influence. As a result, rules and customs of the Ottoman palace were carefully violated, and European fashion was adopted to some extent. Up until the 19th century, the Ottoman male fashion was most advanced. For example, the official costume of Ahmet I adopted technical ideas. He decided to wear European style uniforms, like frock coat and pants, rather than traditional costume. His court and bureaus rushed to get fez and uniforms. The upper class of the Ottoman society embraced the transformation in costume, and it became mandatory for men to wear the new look in 1829 by law (Scarce, 1988, p.20).

Form the early 17th century, the trend of Turkish portraits of fashionable men and women began to change and painters rendered detail description of their garments. A significant characteristic of the Ottoman fashion is multiple layers that include different fabrics and contrasting colors. Ahmet I in the <Figure 1> wears two Kaftan robes (fresh green and clean orange) that present strong effect of complementary colors. According to in-depth research, the effect of silk fabric that had complicated weaves and patterns was well-delivered in the painting in detail. The green robe seen in the <Figure 10> demonstrates repeated arabesque leaf patterns filled with golden horizontal lines on the background of grey vines. The fabrics is considered serenik, a type of brocade silk, and the design is comprised of repeated



Figure 10.
Serenk Ceremonial caftan (16th century) from Aksit(2000), p.154.



Figure 11.
Ceremonial caftan with long sleeves (1603-1617) from Aksit(2000), p.147.



Figure 12.
Short sleeves Caftan with fur trim (1481-1512) from Aksit(2000), p.141.

tree leaves on the background of colorful flowers. This came from the late 16th century. In contrast, the orange robe in the <Figure 11> shows pure golden horizontal lines all over the fabric to deliver the glittering texture of atlas, or plain silk. In addition, the two robes are different in their patterns and styles. The green under robe has a tight round neckline and long tight sleeves. Its style is relatively simple, only embroidered by golden threads on the front buttons. On the other hand, the orange outer robe in the <Figure 12> presents extravagant style by elbow-length wide sleeves and lavish lining of white marten fur. It is embroidered by golden braid bands from neck to waist. The robe was designed to wear by putting only right arm into the sleeve, and let to drape and cover the rest of the body. Accessories complement and redound to clothes. Soft yellow leather boots, and emerald-and-ruby-stud gold belt make the same-jewel-stud dagger outstanding (Thomas, 1845).

Salar in the <Figure 13> was made of white-stripe red and yellow fabric with more volume. Notable decoration is the uckur, a girdle, that has a drawstring slash from waistline. Its tail is embroidered by attractive flower embroidery, which is presented by the fabric of Gömlek. Anteris in the <Figure 14> is an outer worn on top of Salvar and Gömlek. Its pattern and design line is similar to those of the pink-cream stripe garment, and the charming layers and colors are well balanced. Its fabric pattern is repeated flowers in blue, pale yellow and grey. This garment is very innovative in its details of neckline and sleeves. The deep V cut, or de colette, neckline is fashionable, while sleeves tightly reach elbows or wrists, or are long with deep slashes in the cuffs. Skirt pockets are prepared in the sidelines, and slits are made from the middle of calf to the bottom. The charming anteri consists of two

layers. The inner one is a tight full-body robe with elbow-length sleeves; and the other one is a hip-length and long-sleeves garment with slash cuffs and Gömlek flounces and wrinkles in the neck and wrist lines. The accompanied belt, Kusak, is a band embroidered by densely stud stones, or a patterned shawl; and put on the lower hip. Female costume of the 18th century emphasized changes by special garments and accessories, and evolved on the same context. Salvar was no longer an underwear. Instead, this, as presented in the <Figure 15>, is light-colored silk with substantial volume and long length, so that it reaches the wearer's feet. Salvar delivers bouffant skirt effect more than pants. Gömlek is made of fine-wrinkled white fabrics, its neckline is a deep V cut. As it was worn inside salvar by making wrinkles, it was regarded as an important garment. Long-sleeves (tight on the wrists or slit-skirts) flare skirts draping to ankle present a long train with light touches of flower patterns, and a deeply-cut neckline and slash sleeves. The skirts are often in plain colors, embroidered by silver or gold braids in the hems and edges, and worn as a coat on top of flower-pattern anteri. Gömlek was continuously made according to the traditional line, but often extravagantly embroidered by lace edges that were woven by imported net and voile. Long-sleeves flexible flare skirts were mostly flower or stripe patterned. Skirts shown from Anteri, as seen in the <Figure 16>, have unique attributes, such as side slits, train, deep-cut neckline and slash cuffs. Yemenis became a ball shape stuffed with stone-stud pins and feathers. Hairs were mostly braided from forehead and temples to the back with strings combined.

Wedding dresses were particularly glamorous and lavish, as presented in the <Figure 17>, and varied from region to region. For example, those of Anatolia and Kastamonu were made of heavy velvet in

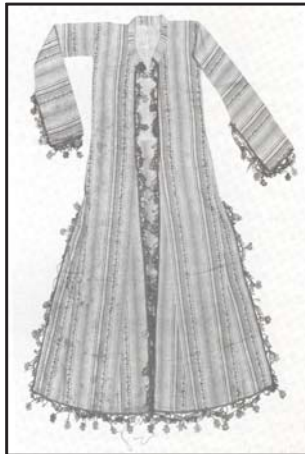


Figure 15.
girls anteri, pink & white
flowered stripe silk(early 18th)
from Scarce(1988)



Figure 16.
Album painting ,Servante d'une sultane
(1790), from Scarce(1988).



Figure 13.
woman's costume(1875-85), from
Scarce(1988)



Figure 14.
woman's dress and jacket. purple velvet
embroidered in gold(late 19th), from
Scarce(1988)

deep and dark colors, like crimson, purple and green, and decorated with flower embroidery by golden threads. They were very splendid and high-value added. They were considered elegant garments and must-items for special occasions, such as official visits, picnics or weddings. Women were required to wear wedding dresses when they welcomed the return their husbands to home (Scarce, 1988, p.21). The first and foremost occasion to show off garments was a wedding ceremony. A bride visited hamman on Tuesday, and her hands and feet were decorated by henna in the Kina gecesi on Wednesday night. Then, she wore the best garment, covered her face with red veil and officially met her mother-in-law, accompanied by her relatives. According to European visitors' record, embroidered napkins, towels, strings and bandana were displayed in the room (Scarce, 1988).

Ottoman costume evolved centering on fabric, accessories and details when Turkish people were massively affected by foreign cultures. Departing from conventional garments, they opted for European styles, including uniform frock coats and pants, fashionable deep V cuts, (or de colette), tight sleeves touching elbows or wrists with deep slash in the cuffs, Gömlek flounces and wrinkles in the wrist and neckline, fine-wrinkled white fabrics with a deep V cut neckline, lace-embroidered imported net and voile, train and deep-cut neckline and slash sleeves.

Summary and Conclusion

foreign culture in order to predict future trends. Therefore, this study examined the changes in costume from 13th to 18th century in Turkey where Eastern and Western cultures were most actively exchanged.

As the Ottoman Empire recognized autonomous ethnic communities established by different religious and ethnic groups, its costume is a culmination of multi-cultures encompassing Christian-European and Islamic cultures based on the Seljuk and Mamluk nuance in both concept and practice. As a result, the Ottoman court carefully violated its own costume rules and began to adopt European styles. In addition, Turkey also affected European fashion, which led to enormous changes in costume of the era. Such interaction was delivered by new styles in Turkish costume: European uniform frock coats and pants, fashionable deep V cuts, (or de colette), tight sleeves touching elbows or wrists with deep slash in the cuffs, Gömlek flounces and wrinkles in the wrist and neckline, fine-wrinkled white fabrics with a deep V cut neckline, lace-embroidered imported net and voile, train and deep-cut neckline and slash sleeves.

As foreign cultures were introduced, the Turkish fashion culture, with its foundation on Central Asia in terms of pattern, design and fit, demonstrated various aspects of both the Ottoman and Byzantine Empires. The style advanced by importing lavish fabrics from Venice and adopting Western-style details and stone-stud accessories. Silk was widely used in various colors and designs, along golden threads, deep pink tulip embroidery and blue and deep pink twill weaves. Particularly glamorous were colors rendered by imported dyes from Europe, which showed off the extravagance of the Byzantine Empire. Turkey also embraced patterns and embroidery from European countries, so that Turkish fabrics of the time radiates hints of European culture to which glittering face effect was applied.

The esthetic value of Turkish costume can be found in its multi-cultural aspects that harmoniously combined fabrics, patterns, colors, design and details of two distinctive cultures, i.e. Western and Islamic cultures, as the Ottoman Empire expanded into vast areas of the world.

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