

## SEARCHING FOR THE HERITAGE IN ANATOLIA: LYDIAN HABROSYNE

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### *Abstract*

*When the diversity and richness of traditional and cultural background and long history of textiles and rich heritage of textile crafts, that Anatolia has granted to us, are compared, it becomes hard to explain the insignificant role Turkey has been playing on the fashion runways. For years the majority of the Turkish students of fashion and clothing have approached the academic understanding of clothing and fashion through the perspective of the western history of costume and the historical and traditional clothing issues remained beyond students' concern. It is in this study that we are seeking to explicate the properties of historical knowledge to manipulate into a unique fashion collection. Understanding the principle role of historical knowledge in fashion design has been a key motivation underpinning this research. The assignment of a team of four, undergraduate students at fifth semester, who volunteered to take part in this research, was to design a collection of 20 styles and was to complete 4 among them. The inspiration centered on the Lydian Empire, which ruled Anatolia between 680 and 546 B.C. A detailed analysis of Lydian history and clothing identified several recurrent themes and issues regarding the rich interplay between materials, design and mythology. Thus, the team discussed to focus the source of inspiration onto the festivals of Kybele Artemis cult in Lydian religious life. When four of the Lydian inspired dresses were completed, they were presented by professional mannequins on the catwalk during the exposition called Lydian habrosyne.*

**Keywords:** Fashion design, Lydian Empire Artemis cult, inspiration, creativity

### Anadolu'da Mirası Aramak: Lidya'nin Zerafeti

### *Özet*

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*Anadolu'da tekstilin uzun tarihçesi, geleneksel, kültürel derinlik ve zenginlik ile bugüne kadar süregelen zengin tekstil sanatları düşünüldüğünde Türk tasarımcıların moda podyumlarında etkin olamamasını anlamak mümkün değildir. Yıllardan beri moda ve giysi tasarımı çalışan Türk öğrencilere verilen akademik yaklaşım Batı perspektifinden kostüm tarihi okumasına, tarihsel ve geleneksel giysilerle ilgili konuları öğrencinin ilgi alanının dışında tutmasına neden olacak bir yaklaşım güdülmüştür. Bu çalışmada ise özgün bir moda koleksiyonu oluşturma konusunda tarihi bilgilerin etkinliğini dışa vuracak bir araştırma yapılması düşünülmüştür. Tarihi bilgilerin moda tasarımındaki temel rolünün anlaşılması bu araştırmanın altında yatan motivasyon olmuştur. Araştırma beşinci dönemde okuyan ve katılmak için istekli olan dört lisans öğrencisinin 20 parçadan oluşan bir koleksiyon tasarlaması ve bu modeller arasından seçilen dört tanesinin tamamlaması gereklidir. Esin kaynağı olarak Anadolu'da M.Ö 680-546 yılları arasında hüküm sürmüş olan Lidya Devleti alınmıştır. Lidya tarihi ve giyim ile ilişkili konuların detaylı analizlerinin sonucunda pekçok tema ve malzeme, tasarım ve mitoloji etkileşimine yol açan pekçok konu bulunmuştur. Tasarım takımı Lidya dini yaşantısında etkin olan Kibele-Artemis kültürüne düzenlenen festivaller üzerinde karar vermiş, araştırma oraya yönlendirilmiştir. Tamamlanan dört model Lidya zarafeti başlıklı defilede profesyonel mankenler tarafından sergilenmiştir.*

**Anahtar kelimeler:** Moda tasarımı, Lidya Devleti, Artemis kültürü, esinlenme, yaratıcılık

## 1. Introduction

The study on dress and textile history is implemented recently to close the disconnection, which has long existed between history of clothing and social researches. Anterior to 1960s, the attention of curators or researchers in some of the museum or academic studies was not focused over material culture especially relating to dress and textiles. In 1976, Negley Harte accused social historians for ignoring the importance of textiles in economic and social issues. Later in 1981, Harte demanded to know why social historians were still not looking at clothing, saying “yes it is odd that dress has not yet begun to be added into the social historian’s lucky dip” (as cited in Taylor, 2002:67).

The development of cultural studies in the late 1960s caused a gradual change in the way in which dress practices were perceived (Entwistle & Wilson, 2001:2). The scholarly work on clothing culture or namely the dress as a dependent entity stipulated a modern methodology despite the traditional approach, which studied dress as an independent entity of material culture. Taylor (2002:1), in her book *The Study of Dress History*, referred that clothing provides a powerful analytical tool across many disciplines, since there are multi-faceted levels, which clothing functions within any society and any culture.

Innovative cross-disciplinary academic understanding provides new horizons for the historical approaches. De Long and Peterson (2004:99) stated a student of costume history often learns to define a period visually through two-dimensional images, such as drawings, or black and white reproductions of paintings and photographs. However, the role a designer performs should comprehend from a variety of other perspectives such as historical background, the traditions, the crafts, and the socio-cultural identities, which may form a unique identity. Unfortunately, in fashion, broader historical issues together with traditional crafts and traditions seem to have remained largely beyond teachers’ and students’ concern in Turkey. In their research about modernization of traditional textiles, Gürcüm and Başaran (2009:168) concluded: “The fashion designer, appreciating the inherited roots and values of his or her nation, can provide value-added products to global markets. This global marketplace moves quickly, continuously demanding new high-value added products and constantly going through significant economic changes”.

When we compare the diversity and richness of traditional and cultural background, long history of textiles and rich heritage of textile crafts that Anatolia has granted to us, it becomes hard to explain the insignificant role that Turkish designers have been playing on the fashion runways. Our designers need to reconsider the process of designing and reevaluate the

originality, productiveness and international acceptability of fashion designs over Anatolian inheritance, taking what Japanese fashion designers have done in the international fashion world as a source of inspiration. Furthermore, in Turkey majority of the students of fashion and clothing have approached an academic understanding of clothing and fashion through the perspective of the Western history of costume. In particular, they study the history of modern fashion trends, changing fashion styles and the contribution of key designers to the international fashion paradox. Although textile design courses have been part of the vocational educational institution's academic curricula for a long period, the history of dress has been little more than a theoretical information pile of events, names and pictures. It is in this study that we are seeking to explicate the properties of historical knowledge and archeological artefacts about dress and the way we understand and manipulate them into a unique collection. The motivation of the research derived from the fact that many Japanese fashion and textile designers became successful using their national inspired designs during recent years. Thus, the demand for original and Turkish inspired fashion designers, who will be successful on the international catwalks by Turkish fashion and textile companies and exporters, formulated the starting point of this research. Understanding the principle role of historical background in fashion design has been a key motivation underpinning this research.

## **2. Method**

During fashion design workshop at undergraduate level, a design exercise was undertaken to explore the influence of historical knowledge in the initial stages of the design activity and assess how this knowledge influences the uniqueness of the collection. The main aim when beginning to this research was to get inspiration from one of Anatolian Bronze Age civilizations and to enhance a collection of clothing. After all the hard library work, the team of four decided upon getting inspired from Lydian Empire, and a detailed analysis of Lydian history and clothing identified several recurrent themes and issues regarding the rich interplay between materials and design. Since even those who favor the use of flat patterns, confess about the creativity draping maintains and the unlimited artistic potential it presents to its master the pattern construction technique was chosen as draping technique.

## **3. Participants**

The research team composed of four undergraduate students of fifth semester at Atilim University Fashion and Textile Design Department. The students volunteered within the scope of their design workshop and practical

training. They have not been instructed about the ancient Anatolian history, before they took part in this research.

#### **4. Materials and Procedure**

The choice of materials also reflects historical sources of the design practice. However students were not professionals and there was no easy way to find the necessary fabrics because of the winter season, since they failed to buy thin raw linen in any of the fabric stores in Ankara, which is not a textile center. This was regarded as a prototyping process and some of the materials were suggested to be changed during the design process. Thus, the team discussed to focus the source of inspiration onto the festivals of Kybele cult in Lydian religious life. The expectation from this research was each student producing four designs that would be presented at the exposition of Lydian habrosyne at the end of the semester.

The first assignment of the team was to design a collection of 20 styles after exploring Lydian identity and to share ideas about their collections. Later each one would choose one design to be constructed. The aim was focused to promote new perspectives of design using historical and archaeological references. The research team studied all the evidence that portrays fashion and textiles of Lydian empire, Lydian way of life, Lydian religion, Lydian art and culture. Mere copying of the ancient Anatolian artefacts was considered as valueless. The approach of the teacher was exploratory rather than controlling and limiting. Technical consideration for the sewing process was kept at the maximum, with the intention of encouraging participants to reflect their talent as tailors. Moreover, a tailor was assigned to help the team whenever help is needed for the sewing process.

#### **5. The Case Study**

The level of exploration varied between students. Some focused on a single archaeological statue as a source of inspiration, whilst others explored the whole Anatolian Bronze Age civilizations beginning from Hittites till Lydians and formed a precious background of information matrix. Some of the artefacts or literary sources were directly chosen as sources of inspiration. The team presented their research reports and their collection in class. Later a consensus of literature review was achieved over the below explanations:

***Paramount of Anatolian civilizations in Bronze Age: Lydian Empire***-First as a neighboring state, later as a ground over which Lydian civilization pervaded and prospered, Phrygian culture has influenced Lydian culture deeply and sometimes Lydia was considered as a continuum of the Phrygian property. Herodotos recorded an event that explains the link

between Lydia and Phrygia as “Adrastus, a son of the Phrygian king Gordios, son of Midas, sought sanctuary at the Lydian court of King Croesus” (Department of Ancient Near Eastern Art, 2000) and defined that Maionians - a branch of Lydians participated in the war of Troy, which took place around 1200 BC., on the side of Troians together with many nations to save Anatolia, against Greeks. The most important gift Phrygians have left to Lydians later to us was the wide range and variety in textile decorations, embroidery and embellishment tradition. Phrygia is credited with the invention of embroidery, which seems to be very logical since *phrygio* in Latin means “gold-embroiderer” (Langenscheidt’s:240).



Figure.1-Lydian culture<sup>i</sup>

*Phrygian women, writes Pliny, were the inventors of work done with the needle or embroidery, in which they excelled. Even now, whether along the coasts or in the interior of the peninsula, women adorn their bodices, aprons, and head-coverings, the towels presented to the guests before and after meals, coverlets, etc., with geometric shapes, clustering flowers and leaves, sometimes threads of gold and silver, formed into pitoresque designs, exquisite in tone and workmanship. (Perrot & Chipier, 1892/2009:191-192)*

Phrygians were also expert weavers. Many technical devices for weaving looms have been found during excavations in Gordion, manifesting a very important weaving industry’s presence at that time. Professor Young’s excavations at Phrygian capital, Gordion, have uncovered impressive evidence for the local industry and expertise in textile arts during the eighth

century BC., and have provided fundamental evidence for the diffusion and influence of Phrygian textiles in Anatolia and in Western and Eastern countries (Greenewalt & Majewski, 1975:133). Phrygian woolen carpets or *kilims* were documented to have been receiving a great demand, either from Grecians and from Romans, just as the demand Anatolian carpets and *kilims* having the same motifs, receive today. Rykwert (1998:285) wrote that “*opus phrygium* is the root of the word frieze; another Lydian or Phrygian word, *tapete*, carpet, has infiltrated many European languages through Latin: *tapestry*, *tapis*, *tapizzieren*”. He mentioned that textiles were eminently portable and were undoubtedly the carriers of many themes and of styles: the embroideries and carpets in the permafrost kourgans and graves at Pazyryk owe something to Asia Minor....”

More over a Colophonian wool dyer’s daughter, whose fateful contest with Athena took place at Hypaepa weavers, known as Arachne, the greatest weaver known in the Greek mythology, was a Lydian girl. Other than the pebble mosaic as a Phrygian contribution to the fine arts, the greatest technological developments in textile, which we owe to Phrygia, may have been the production and usage of dress pins with complex closing mechanism, made up of bronze, silver and gold, which were called “fibulae” as well as silver and gold hand woven belts and buckles. The fibulae, which were unsoiled from many excavations in Anatolia, were documented as dress pins having one or double locking mechanism, approximately 5-6 cms wide, made of various metals but mostly of bronze.

There is no doubt that as the eastern neighbor, Phrygia would appear worthy of a larger ground inside Lydian civilization, but the western neighbor Ionia had much more to influence Lydian culture. Ionia was the region of many city-states at the Aegean coasts of Anatolia. In the early times of the Archaic Period, ancient writers mentioned a group of twelve cities, which canonized themselves as ‘the Ionians’: Miletos, Myos, Priene, Ephesos, Kolophon, Lebedos, Teos, Klazomenai, Phokaia, Samos, Chios, and Erythrai (Strabon, 2009:183). These cities refused to combine in a political union or a martial confederacy; instead, they were ruled autonomously, forming a cultural setting, which depends on a religious unity. The temples at Miletos, Ephesos, Samos and Kolophon were examples to this understanding. Each summer Ionians, together with Athenians (Greeks), came to Delos Island to worship Poseidon. Panionium was celebrated each year as a festival on the north slope of Mt. Mycale.

Greaves (2010:27-28) argued that the plurality in cultural discourse of Ionia influenced and shaped Ionian culture and the importance of Ionia originated from its geographical location “between two distinct cultural and

geographical spheres: Aegean Greece and Anatolia". With the fall of the Phrygia, state of Lydia was founded within their sovereign territories (Akşit, 2008:51). Lydian civilization appeared on stage brightly, after Lydos became king and the name Maionia [meaning the land of mother goddess], was left and led to a short-lived empire rising as the last Anatolian power, before the region was overwhelmed by Persians in 547 BC. The Lydian kingdom ruled western Anatolia, extended east to the river Halys (Kızılırmak) and existed for a century and a half. In 563 BC., Lydian king Kroisos (r.560–546 BC), renowned for richness, extravagance, pride, and fortune, subjugated the Ionian cities and established imperial hegemony over the Greeks of the Anatolia mainland taking western Anatolia under complete Lydian dominion. With the lands of Ionia, which comprised extremely fertile valleys, a very generous soil, rivers full of gold and a very fine climate, Lydia enjoyed the reputation in ancient times of being the most fertile and the richest of all the provinces of Anatolia. Strabon (2010:170-173) wrote the city of Sardis as a very rich city with white marble columns. He noted that Lydians collected the gold in the stream of Sart (r. Paktolos), which was running through Sardis and that the wealth of Kroisos and his family depended mostly on this gold. Thus Sardis depending mostly on the region's rich mineral resources became a leading producer of gold in the eastern Mediterranean states between seventh and sixth century BC., briefly lifting the kingdom to the world stage of economic and social history with an important political position and admiration of all nations. King Kroisos was a very wise man who introduced a parity system that is being used today and commissioned gold and silver coins instead of electrum [55% gold, 45% silver and some amount of bronze] coins. He perhaps as the pioneer of standardization ordered coins to be stamped with the same weight, the same design [the confronting foreparts of a lion and bull and of same value [1 gold coin worth of twenty silver].

At the height of his power in 547 BC., Kroisos marched east to end the Persian dominion over East Anatolia, but could not defeat the Persian king, Kyros the Great. He was killed after being held captive by the Persian soldiers in April 547 BC. This was the end of the Lydian Empire. Till the Hellenistic era when Alexander the Great conquered Anatolia in 334 BC. A Persian satrap ruled Lydia for more than two centuries.

*The cult of Kybele and Artemis*-As the Lydian Empire developed in economic and political power, Kroisos provided a prosperous life for his people and generous assistance in the creation of works of art in many neighboring cities and states. The Temple of Artemis, constructed in Ephesos at that time, was assisted by King Kroisos who supported Milletos and Delphoi as many other prophecy centers in Anatolia at the same time. Thus

the cult of *matar* (mother) or *matar kubileya* (later Kybele) whose image with inscriptions appear in rock-cut sculptures, originated in Phrygia, known as the Great Mother or Mother of the Gods.

According to Munn (2006:123) her name was adapted for the main goddess of the Hittite successor-kingdoms in Anatolia from Hittite language and the goddess was also associated with the lion in the Kybele monuments all around Anatolia, (as Kybele the mistress of lions), which pointed the continuation of the neo-Hittite tradition. In the 5th century B.C. her cult was introduced into Greece, where she was associated with Demeter and Rhea. Munn also (2006:77) recorded that her Lydian name was Kuvav or Kubab whence Ionian Greeks transcribed Kybebe. In 204 B.C. the cult was officially recognized in Rome as guardian of cities and nations and the people. Kybebe or Kubaba, the great mother goddess was never forgotten in Anatolia. The relationship between Kybele, the goddess and Artemis was like mother and daughter (Munn, 2006:167).

*One sees traces of a sanctuary of Artemis, surnamed Kordax [at Pisa in Elis] because the followers of Pelops celebrated their victory by the side of this goddess and danced the cordax, a dance peculiar to the dwellers round Mount Sipylos [in Lydia].(Pausanias, 6.22.1)*

The cult of Artemis, the sister and companion of Apollon, the daughter of Zeus and Leto, was worshipped at Ephesos, in Lydia, Mysia, and Lykia, more widely than the name of any other goddess. In name and character she is a non-Greek, a non-Indo-European goddess. Artemis, which was Artimus in Lydian language or Ertemi in Lycian language (Munn, 2006:123) favored the Troians during the ten-year war with the Greeks and was represented as a supporter of Troy where her twin brother Apollo was the patron god in historical time. She was conceived as a beautiful maiden, graceful in stature, a virgin in mind and body, a majestic huntress. Apollon was a solar, and Artemis a lunar deity. Artemis cult was seen as triple goddesses without losing strength, joining with her powers with the primary goddess of Karia (southwestern Anatolia), Hekate and Selene. The trio of birth, life and death is also embodied in Hekate's triple form. The new moon was Artemis; the full moon was Selene and the waning moon Hekate. In early periods she had one head and body, but was later depicted as having three bodies. This triple form showed that she possessed power in heaven, on earth and in the land of the dead. Whether Artemis and Hekate appear as two goddesses or as one, they both belong to the moon cycle. Hekate gruesome and linked with death; Artemis, youthful and beautiful, reflecting the purity of untouched nature and linked with motherhood. She holds a torch, whip and bow-and-arrow. The

torch of the goddess probably relates to her fertilizing power of the moon since Hekate's torches were carried around the freshly sown fields to promote their fertility (Gimbutas, 1974:197-198).

*Representations of the triple-bodied Hekate occur on sculpture recovered from at least four other sites in Lydia; from Adala, from Philadelphia, from Sardis, from Sidas. A relief from Hasançavuş Köyü acquired in 1975 shows a single-bodied draped frontal female figure wearing polos and holding in each hand a torch, with crescent moon behind shoulders, with cornucopia on her right arm, with dog biting snake on either side at her feet. Hekate and Hekate-Selene have been identified with figures, which occur sporadically on coins of several Lydian cities during the first three centuries. (Greenewalt & Payne, 1978:44)*

Hekate is the daughter of the night and darkness. As a goddess of the moon, she has a complementary relationship with the sun. On the 30th of the month, when the sun catches up with the moon and they rise together, a flat cake with candles on it was offered to the goddess. On nights when the moon was in the final quarter, offerings of cakes, fish, eggs and cheese were made to the goddess at junctions of three roads. Artemis was the goddess of hunting, wilderness and wild animals and protector of women and girls. Pausanias wrote that Amazones of Anatolia were traditionally dedicated to Artemis Ephesia (4.31.7) and that they [the priests of Artemis Hymnia in Arkadia] live their whole lives in purity, not only sexual but in all respects, as the "entertainers" of Artemis Ephesia (of Ephesos) live in a similar fashion for a year (8.13.1). She was worshipped in caves and torches were lit in her honor. The crescent moon with a torch is also one of Hekate's symbols. The excavations in Lagina has shown the sacred temple of Hekate, where sacred maidens called *kleidophoros* carry the key of eternity as a ceremony until the temple of Hekate.

### ***Lydian "habrosyne" and gold-weaving tradition***

*Most of the others are garments of exotic character ("for the Lydians... encasing their beauty in such garments, pride themselves on these weavings, when they might pride themselves on their Natural form)... "Gold-woven chitons made by Lydians" in their palmy days were for Arachne of Lydia and the commemoration of Lydian textile art store, like those of Midas' Golden touch (cf. Persius, iv, 21-22). (Greenewalt & Majewski, 1975:135)*

Greenewalt and Majewski (1975:136) recorded that the only evidence for gold-woven fabrics in Lydia was a small assemblage of loose gold threads, which were flat, thin golden sheet strips (*aurum battutum*), ca. 2-3 mms wide, retrieved from the bottom of a Roman sarcophagus (of “garland” type) unearthed in 1972 at the site of Alaşehir (Philadelphia). The context indicated that these threads were possibly the remnants of a genuine Attalicum.

Derks and Royman (2009:60-61) concluded that during the 7<sup>th</sup> and 6<sup>th</sup> centuries BC., identifying themselves with Lydia and the Orient, Greeks in Ionia and Aiolis, began to live in a luxury as a way of life using “especially gorgeous attire, perfumes and other forms of personal adornment, as well as copious food and drink”, have adopted an elitist culture, called “*habrosyne (graciousness)*” and “*tryphe (hedonistic luxury)*”. Later the term *habrosyne* became to be used to define excess luxury of the Lydian lifestyle. Sappho recalled Lydian clothing and customs many times with affection as she expresses that she was in love with *habrosyne*, whereas Xenophanes of Kolophon sharply criticized his people as they had gone “to the agora in purple garments, with elegant hairstyles and exquisite scents” and they had imitated the “useless *habrosynai* (luxuries) learnt from Lydia” (Derks & Royman, 2009:60-61).

*Johannes Laurentius, an early Byzantine native of Lydia, cited as authority the reference of a much earlier writer to “Lydian gold chitons.” The defined part of the compound adjective chrysostemonai shows that the gold of these chitons took the form of thread and the name suggests the show and richness of cloth of gold (although the proportion of gold in total fabric is not specified). The gold woven Attalica or Attalicae vestes of later antiquity (named for the territory legatee of the Lydian kings) probably attest the survival or revival of Lydian gold-weaving tradition. (Greenewalt & Majewski, 1975:136)*

Sardis was famous for the world-wide known short- nap Smyrna carpets, which are sold in high prices and the Lydian city Hypaipa was a textile center, where Lydian fabrics have been manufactured. At the present day this heritage is still alive in İzmir, Gördes and Uşak (ancient Ghordis and Ushak on the Upper Hermus) in the land of ancient Lydia. Sardian carpets were only several Lydian textile products reported in Greek written documents. Lydian textiles used wool and linen mostly, but later cotton and silk fibers were used. The finest and most sought after wool fiber was the wool from Milletos, Magara and Thessaly. Linen came mainly from Italy and Egypt, and cotton became known in Anatolia only after Alexander the Great introduced it from India. Fine artwork done by Lydian women was not only the Smyrna carpets,

woven fabrics; there were other handicrafts like embroideries they carried on with equal skill and patient labor as well. Of these, one is incidentally mentioned in the *Illiad*, where Homeros sees the white skin of one of his heroes suddenly stained with blood, and turning red around the wound inflicted by the sword. He compares it with “ivory dyed with purple by the hand of a Lydian or Carian woman, as she sits at her work and decorates the bridle, destined for the war-horse of the king, a bridle that all other warriors will covet” (Homeros, *Illiad*, iv:141-145).

Lydians were documented as experts of fabric dyeing and dye production. The color of “saffron robe” of Dionysus in *Bacchae* of Euripides was one of the special colors produced in Lydia. Greenewalt and Majewski (1975:136) concluded that “an inventory of garments [genuine products of Lydia] dedicated at the Heraion on Samos (recorded in an inscription of the fourth century BC) listed several Lydian chitons with selvages or fringes, specified either white “hyacinthine” or in other colors of Lydian origin such as “exastes” and “isatis”. “The reputation of Sardian red and Lydian dyes persisted in Roman times (when Lydians of Sardis were credited with the discovery of wool-dyeing), perhaps chiefly maintained at Thyateira, the home of prominent dyers’ and wool dealers’ guilds and of the lady purple-seller baptized by St-Paul” (Greenewalt & Majewski, 1975:137). Xenophanes recorded that Ionians have learnt the custom of clothing themselves in dyed and embroidered stuffs from their Lydian neighbors. Many researchers concluded other Lydian textiles mentioned by the sources were as “gold-woven chitons flesh [*hyacinthine*] colored, transparent, *sandykes*, and white, “hyacinthine” and “exastes” fringed chitons” (Maspero, 2003:606; Greenewalt & Majewski, 1975:137).

Lydian people had excellent artisanship in ivory carving, jewelry and works of gold, superior when compared to the Phrygian artisans. They made decoration golden plates, rosettes, buttons and golden corns to use as adornments on their clothes. These were in a way the first examples of appliquéés and they were called “bracteates”. A bracteates was thin embossed or a jour decorated gold plates, square, rectangular or rhombus shaped. They were sewn or attached on the garment with perforated holes at the edges. This kind of decoration custom may be adopted from Scythians since the use of gold appliquéés on costume is particularly well documented in classical texts and from the archaeological evidence during the Achaemenid period. These kinds of decorated bands became norms in Phrygia, later in Lydia.

***Lydian clothing***-Euripides wrote that Lydian men wore a thin mantle, which descended to the feet and called “*bassara*” (Winckelmann, 1849:163).

*Just as male members were dressed in 'trailing garments', elite females walked about 'long-robed'. Like men they 'loved habrosyne', such as 'kerchieves and crimson-dyed aprons.. sent from Phokai, precious gifts..' decorated slippers- 'lovely piece of Lydian work'-Skythian cloaks, and many – colored mittai (headbands or perhaps turbans) that 'only just recently were brought from Sardis to Ionian cities. For men and women alike, the hallmark of this sophisticated lifestyle was all kinds of fragrances, incense and perfumes, the same 'as used by Kroisos'. (Derks & Roymans, 2009:61)*

In the archeological record a reflection of Lydian lifestyle came together on a decorated Klazomenian sarcophagus that was discovered not very long ago at Akanthos in Chalkidike showed in the main scene of a symposion, symposiasts and komasts wearing Lydian turbans. “Some of the reclining symposiasts wear turbans of Lydian type. But perhaps the most ‘exotic’ of all is that these turbans are worn by women who are reclining together with the men” (Derks and Royman, 2009:62). Cohen (2000:360) recorded that Lydians were the only ones wearing elaborate turbans on the Apadana frieze. Lydian men were recorded to have worn turbans called as mitra. Some wore himation and chiton, although some left upper parts of their bodies naked. Ependytes is the term conventionally given to a short tunic-like garment made of wool or linen, and worn over chiton. The Lydian ependytes was used as a part of the same garment or a separate lower piece covering the chiton and himation in the front, just as the ependytes covering the body of the Ephesian Artemis in the archaic period. From waist to feet, it is enclosed in an ependytes, i.e. a metallic sheath divided into regular, rectangular compartments. Ependytes is the shorter of chiton and called as chitoniskos. The roots of chitoniskos reach back to the Anatolian kypassis. Özgün explains ependytes with the garment found in the Assurrian reliefs and which was called as “bluse” by Hrouda (Miller,1997:172). Thus Herodotos uses “ependynein” verb as to put on over while he explains Mesopotamian or Babylonian dress. Johannes Lydus also is the source for another Lydian garment, the Sandykes were chitons devised by the Lydians, which were made of linen and very transparent, but dyed in the juice of the plant sandys, whose color is flesh-like. With these to cover their naked bodies Lydian women seemed to wear nothing but air and attracted by observers by loveliness impure and unchaste. With such a chiton Omphale enveloped Herakles when she shamefully “effeminized” her lover.

The glamorous image of Lydian textiles which written testimonia evoke has yet to receive appropriate archaeological complement. The only direct

evidence for gold-woven fabrics in Lydia is a small assemblage of loose gold threads which were retrieved from the bottom of a Roman sarcophagus (of “garland” type) uncarthed in 1972 at the site of Philadelphia (modern Alaşehir). The context indicates that these, while possibly the remnants of a genuine Attalicum, probably are too recent to have formed a gold chiton of the age of Croesus. All threads are flat strips, ca. 2-3 mm wide, of thin gold sheet (*aurum battutum*): although considerably twisted and bent they do not appear to have been wrapped around a core or to have been backed with another medium (Young, 1975:137). On the transparent muslins called *sandykes*, from the name of the plant used to dye them a rosy flesh-color (Maspero, 2003:606).

The basic piece of clothing for both men and women was the peplos. The peplos, the garment of the Anatolian women, was worn at first without a girdle. With braid- it was sometimes left as a selvage; the lower end of the turned-down part was similarly treated by using patterns of checks, wavy lines, stripes, or flowered designs. These could also be used to veil the face. Ionic chiton can be explained as more of a gown than tunic, which was draped with many folds and pleats. The chiton was longer than the wearer’s length, so the excessive fabric was pulled above the belt forming a blouse-like appearance. *Zoster* is a large belt worn over chiton, usually under the breasts or around the waist, which emphasized the chest. The Ionian chiton was very much lighter and was sometimes fastened with two belts. This allowed plenty of lighter fabric to form more pleating than had been possible with wool, which created fuller, more flowing garments. Perhaps the most important feature of the Ionic design was these pleats and folds. Those who wore the Ionic chiton often increased the folds and drapery of the garment by tightly folding and twisting the fabric when wet, then allowing it to dry in order to set the folds in the cloth. The fabric, either linen, or lightweight wool, was fastened several times at the shoulders and along the arms with stitches or small brooches called *fibulae*, creating sleeve effect.

The Doric chiton was a single rectangle of woolen fabric, a little longer than the height of the wearer and was very full. Before putting it on it was folded along the top edge so that the fold came down as far as the waist and was doubled along its length. *Apotygma* is the patterned band on the overfold of Doric chiton.

*However, towards 450 BC;...patricians or ladies of the upper class also wore Pharos, a large cloak of light cloth and, in general women used the peplos, a large rectangle of material fastened at the shoulder with finely decorated fibulae. It was not unusual to*

*find that the head, shoulders and part of the back was wrapped in a veil of linen called calimma. (Brunella, 1968:94).*

Herodotos tells during the Persian Wars the Athenians outlawed the Doric chiton because Athenian women killed the Iona survivor of a military campaign by stabbing him with the pins from their dresses, so wearing of Doric chiton was banned and it was replaced with a foreign innovation, the softly pleated Ionic chiton. All Lydians recorded to have been wearing loose, leather boots called *kothornoi*, which have outturned tops and, a horizontal binding. Herodotos described *kothornoi* as Lydian in the story of Kroisos and Cyrus” (Cohen, 2000:360). There is no doubt that substantial amounts of gold jewelry should be including necklaces, earrings, rings, diadems, bracelets and belts. Most of these were found on the clothing of the dead in gravesites. Lydian embellishments and the technique over golden plates display the high quality. Akşit (2008:55) recorded that “fifty golden earrings found in Sardis indicate that women of Sardis were fond of their beauty.



Figure.2-Story Board [The Kybele cult and Lydian clothing]<sup>ii</sup>

## 6. The Collection

*Autokrates in his Tympanistai : `As sweet maidens, daughters of Lydia, sport and lightly leap and clap their hands in the temple of Artemis the Fair at Ephesos, now sinking down upon their haunches and again springing up, like the hopping wagtail.*

It was very hard for the team to focus over Lydian period, the clothing of which seemed to have no longer explanation than one or two pages. And there was a profusion of evidence on Lydian identity for most of the statues were reconstructed during the ancient Greek and Roman period, as the Anatolian goddesses or gods were accepted by their mythology, changing the style of the clothing to Greek or Roman style. On the contrary there was evidence that Anatolian style- or as they called *barbarian* [foreigner in ancient Greek) style of the eastern Aegean countries, has been a fashion for the western Aegean colonies once upon a time. For this reason the students were encouraged to conduct research in many museums, libraries on archaeological site photographs and historic findings provided good sources for the collection. In short archaeological findings of ancient Anatolian origin and literary sources which described Lydia in detail were preferred as actual sources of inspiration. The main theme for the collection was chosen as the triple moon deity ARTEMIS-SELENE-HEKATE and KLEIDOSPHOROS, the maidens of Artemis at the full moon festivals at Hekate Temple in Lagina. As Autokrates or many ancient writers described the maidens of purity walk under the full moon with torches to enlighten the lives of their fellow citizens. Other sources of inspiration were discussed as Golden city of Sardis, Sacred temple of Hekate in Lagina, the cult statue of fertility goddess from Aphoridias, the cult statue of Artemis from Ephesos, gold weaving tradition, gold chitons, white and gold in color. For the rest students were free. In order for us to understand the sources of inspiration the team has made Figure.2 as the story board of the collection.



Figure.3- The collection

Fig.3 shows the hand sketches of the 20 styles chosen for the collection by the group. After the styles have been selected six of the models were constructed (4 of which were presented here). Below Fig. 4 shows the models constructed during the exposition.



Figure 4-The designs prepared as a result of this research on the catwalk

For the style no:1 (Illustration no:11) the sources of inspiration were reported to be the peplos kore, bracteates, and the peplos kore and ependytes of the Aphoridite cult and Artemis cult. The main aim of the designer was here to express the horizontal stripes seen in Phrygian Kybele (14) and horizontal zones of complex figural reliefs, which symbolize the divine identity of the goddess, as layers of chiton with golden borders reflecting the Lydian habrosyne. The main source of

inspiration was here the use of bracteates, square lozanges made of metal-like material and sewn over a golden thick border.

For the style no:2 (Illust.no:14) the source of inspiration was the Ionic capital, column shaft from the Temple of Artemis at Sardis (4<sup>th</sup> BC, Lydian, marble (26.5.91)). The thick belt called zooster was used in design process. The pleats delicately tailored on the upper part of the chiton inspiring both from the heavy pleated chitons of the Lydians and the ionic column from Artemis Temple.

The style no:3 (Illust. No:17) took inspiration from mitra or calimma which ancient people used to veil themselves. The golden bordered apotygmata was used as completely golden satin calimma referring to the gold weaving tradition of Lydians. The chiton was prepared from transparent fabric which refers to sandykes, which ancient writers note Lydian women to have been wearing to hypnotize men as they walk. Veiling and transparency were used as an element of contrast in design process. Like Omphale who trapped Hercules with her beauty, the model seemed to wear nothing but air as she walked on the catwalk with the hyacinthine, transparent fabric of Lydian ancient women (though it would have been better if raw linen was used).

For the style no:4 (Illust. No:18) the source of inspiration was reported to be the girdles, cords which women used while wrapping the rectangular fabric and forming a chiton with the use of fibula dress pins. The calimma (mitra) the veil of linen fabric was used as a gold woven fabric of Lydia as a chitoniskos. The detailed pictures show the use of fibulae and the girdle.

## **7. Conclusion**

Textile has a very prominent effect because of its consumption based identity over economy and social life, namely over community. In textile sector, fashion has conducted intuitive non-engineering methods and creativity-based designer-oriented design processes that are regarded as appropriate for fast manufacturing. However, in this fast cycling fashion system, mere creativity concludes to be inappropriate when prescriptive design approaches are not employed. However, beginning from 1960s the historical perspectives regarding to the textiles maintained a strong base for the fashion industry to flourish.

Fashion design, with an industrial product in essence, has to define its own design paradigms and its own methodology in an attempt to form a scheduled, programmed and repeatable design process.

Today we think of textile history as one of the most important sources for inspiration or we praise textile researches for it serves a unique ground where we can lay creativity. We know that creativity nourishes within knowledge of identity. For this reason, it is the tutor's role to divert creative styling exercises towards where the designer finds something from his or her roots. Studying textile history and transforming what has been learnt shall provide an importance source for the creativity and inspiration. It is only then possible for a fashion designer to construct a value-added and original to global markets. It is in this study that students understood the importance of historical knowledge and archeological artefacts and how they should manipulate them into a unique collection.

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<sup>i</sup> Figure.1 collects all the necessary pictures we need to understand Lydian way of life: (1-2) the ruins of Gymnasium in Sardis- (3-4) reconstruction of wall coverings or tiles from Sardis- (5-6-8) tiles from Sardis in Met museum –(7) the Scythian Pazyryk carpet (reconstruction) which was found frozen in a kourgan in Altai territory with Gördes (ushak) or Turkish knots on the carpet which relates it with the Lydian carpet making- (9) Map of Anatolia during Bronze Age – (10) Lydian pottery- (11) Ionic column- (12) Croesus' gold coinage

<sup>ii</sup> Figure.2 gathers all the sources of inspiration the team used during this research and it also helps us to understand the cult of Kybele and Lydian clothing in archeological findings: (13) Mater Kubileya, the Hittitian mother goddess- (14) Phrygian Kybele, BC 6.c ;The evolution of the cult of the mother goddess Artimu dates back in Anatolia more than 3000 years before the arrival of the ancient Greeks.–(15) The Cult Statue of Aphrodite from Aphrodisias with her heavy over garment (ependytes) that conceals most of her body, unlike naked or half naked Greek goddesses sculptured or pictured.

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The front of this garment is divided into horizontal zones, each of which is filled with complex figural reliefs, each of which symbolizes part of her divine identity-(16) Phrygian clothing-(17) Details from columns of gymnasium in golden Sardis- (18) Roman goddess Diana or Greek version of Artemis, goddess of the hunt, in a short chiton from Musée du Louvre- (19-20) Artemis of Ephesia, the goddess of fertility The Ephesus Museum. One is from the 1C AD and the other 2C AD. Rows of egg-shaped marble pieces on the goddess's chest have been interpreted differently as breasts, eggs, grapes or bulls' testicles offered to her on feast days as symbols of fertility.- (21) Lydian delegation, with their beehive-shaped hats on the wall reliefs of Persepolis Palace in Apadana- (22) Gold hand woven belts and belt buckles from Lydian empire- (23) Friezes of the sacred Hekate temple in Lagina- (24) Lagina propylon the entrance of temple- (25) Since 550 B.C. gold coins from Sardis from Persia to Greece- (26)The peplos kore- (27)Thin golden plates of appliqué which were sown over dresses called bracteates- (28) a woman with a mitra- (29) Relief on the eastern entry to the Apadana- (30)The triple goddess Artemis-Selene-Hekate- (31-32)Friezes of Hekate temple in Lagina-(33-34)Ruins of Hekate temple in Lagina (35) Lydian fibulae with double locking mechanisms. Although fibulae has been left in the dusty history, gold or silver hand-woven belt, bracelet and necklace inheritance is still alive as handicrafts of jewelry and as a custom of wedding gift to the bride in most of the regions in Anatolia in modern day Turkey.