San Fernando Valley State College

THE INFLUENCE ON THE APPAREL OF THE ANCIENT EGYPTIANS
OF OTHER SELECTED CULTURAL FACTORS

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Science in
Home Economics

by

Barbara Bachman Weigold

May, 1969
The thesis of Barbara Bachman Weigold is approved.

Committee Chairman

San Fernando Valley State College

May, 1969
I am deeply indebted to several people for the warm encouragement and constructive assistance extended to me during the course of this study. A very special note of thanks is due to Doctor Marjory L. Joseph who served as the chairman of my master's committee and who not only helped to precipitate my initial thoughts on the subject of a thesis, but who showed me every courtesy and consideration in seeing this manuscript through its final form. The assistance given me by Doctor Richard F. Campbell and Mrs. Myrtle C. Loehr is sincerely appreciated, as is the interest, inspiration and encouragement of my husband, Franklin Peter Weigold.
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ABSTRACT

THE INFLUENCE ON THE APPAREL OF THE ANCIENT EGYPTIANS
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by

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During the past century Egypt has revealed its heritage through the excavations of towns and pyramids. Many pieces of clothing have given some idea of life in the early dynastic and predynastic periods. This study investigated the relevance of selected cultural factors as they influenced apparel designs. The data found supported the thesis that there is a definite relationship among clothing designs and other selected cultural factors of the Egyptians from the predynastic periods through the thirtieth dynasty.

The factors selected were political, economic, scientific, sociological, and geographical, as these were thought to encompass all facets of the total environment. Information was obtained through an examination of pertinent literature and museum collections.
It was found that the factor of religion was totally integrated into the thought of the ancient Egyptian and hence the other environmental factors. The factors were found to influence the design of the fabric, the individual components of the wardrobe, the total costume, the color schemes, and functional and aesthetic proportions of all costumes in ancient Egypt.

Religion was the major influence and the geography was another influence showing great effect on clothing design. The land of Egypt, its climate and topography, determined the weight of fabrics and the severity of the design.

The evidence further suggested that as the civilization advanced, design changes were a result of these selected cultural influences.
I.

INTRODUCTION

In our modern day and age, in spite of the ideas and materials available to us, there is often a reversion to the ideas of previous generations evident in the styles and trends of our clothing. This may be expressed in exact duplication or it may be in evidence through the contemporary interpretation of one or more details. No matter how hard one tries, he cannot escape the influence of the past and it is certain that generations in the future will be similarly effected by the generation of today.

The author's interest in the ancient Egyptian costume was aroused through an exposure to several collections of Egyptian artifacts and a primary interest in textiles in general. The absence of any great collection of textiles from this ancient era stimulated a desire to learn more about the clothing.

It is incumbent upon every society to realize what contributions have been made to every area of their existence, but more important to realize that we are leaving a legacy of our own. This legacy will reflect our way of
life. Fabrics, materials, inventions, religious beliefs and ideologies will provide an understanding of the present to the people of the future. Many of the developments of today will aid others of the future in knowing what type of life existed in our times. Our fashions borrow from the progress of society, from such esoteric things as the electric media and the field of plastics and other synthetics. People are continually experimenting with clothing, trying new approaches and techniques. Often this experimentation draws on the experiences of the past perhaps reflecting past periods of history. Could it be said then that these are our present reflections on history?

African styles are prominent today, yet these styles have not been totally integrated into all areas of costume. Presently the greatest influence is in accessories or in lounging styles. This would tend to support the thesis that our costumming is influenced by the environmental conditions around us but not to the extent of complete domination. This paper will try to show that this same response to influence existed in the days of ancient Egypt.

There is a great divergence and variety in a woman's wardrobe today. It used to be that a school teacher looked and dressed a certain way because she was a school teacher.
Today teachers and other professionals have incorporated all styles of clothing into their wardrobes. Thus the influence of occupations would seem to be diminishing due to the development of synthetics and other substitutes. However, could it not be hypothesized that the development of such materials was stimulated by the requirements of various occupations, especially those who did not feel a part of the upper classes due to the particular rigors of their occupation?

The discussion of just a few of these ideas provides an indication of the influence on life. This is also the case with ancient Egypt. A study of selected cultural factors tells us how the society developed and how these factors influenced the costume design of these ancient people. It also shows us how costume reflected the history. If we hope to understand the requirements of the present and predict the needs of the future what better place to start than with a people who have had a great impact on succeeding civilizations?

Costuming is not determined by any one person, although each may influence it to some degree. There is no one determinant for costuming of any age. Therefore, costuming is greatly influenced by sociological, psychological, political, religious, scientific, economic, and
environmental factors. In studying costuming, the structure of the Egyptian society, the type of dwelling place, religion, government, occupations and pastimes, the topography of Egypt and surrounding areas, the arts, climate, and the seasons of the year will be given serious consideration. It is only with an extensive study of these elements that one may more fully understand costumes that have been given to us by time. It is the intent of this paper to indicate, through investigation and analysis of related works, how these selected Egyptian cultural factors contributed to the design of the clothing of these ancient people of the Nile. By showing how these external conditions influenced the people, it will be shown that conclusions may be reached which will indicate why the Egyptian costume evolved as it did.

In order to understand how the ancient Egyptian clothing was influenced by the culture an attempt was made to show how early man was influenced in his mode of dress. Condoment and praise by society encouraged further experiment with body decoration. Colder climate caused man to initiate more protective garments. Natural habitat affected the availability of materials; food preparation exposed the idea of wrapping which was carried over into the first basic unit of clothing for the ancient Egyptian.
Therefore, the very first garment supports this thesis. Man has used his intellect and psychology to translate one operation to another. He has also indirectly utilized the geographical influence which provided him with the material which he could wrap around him.

**Statement of Problem**

Specifically, the purpose of this study is to:

1. Acquire an understanding of the costumes worn by the Egyptians in the early dynastic and predynastic periods.

2. Acquire an understanding of the influences that brought about changes in the costumes.

3. Acquire an understanding of the role of clothing as a reflection of the culture of ancient Egypt.

4. Acquire an understanding of why the Egyptian costume evolved as it did.

With the preceding objectives in mind, the following hypothesis has been formulated. There is a definite relationship among clothing designs and selected cultural factors of the Egyptians during the predynastic periods and through the thirtieth dynasty.
Limitations

One limitation in preparing this paper was the relative lack of importance given to costuming and clothing by the authors of books on ancient Egypt. This was compounded by the limited size of collections available at most libraries.

Archaeologists generally were searching for scrolls and other documents and artifacts that would aid them in describing the civilization they were studying. As a result, finds of preserved fabrics and bolts of cloth were discarded as negligible (3:96,99).
II.

REVIEW OF LITERATURE

Sources of information on ancient Egyptian costume and the selected cultural influences are primarily found in the following books.

Cyril Aldred (1) presented some very vivid historical details on Egypt's rise from the predynastic period and the ancient society. His history book provided the setting and the reasons for some costume changes. For example, if a king such as Akenaton was promoting the worship of a particular god, then this god's symbol became very prevalent in the costume designs of the period. Leonard Cottrell (2) described the life under different pharaohs while Christianne-Desroches Noblecourt (3) provided a comprehensive study of the materials taken from the tomb of Tutankhamen. Miss Noblecourt's book Tutankhamen was an excellent source of general information. However, in spite of the number of pieces of clothing found in the tomb of Tutankhamen and their superb presentation, further description of fabrics would have been more helpful.

Walter Emery (4) gave a concise summary of the archaic period, its military system, religion, art,
architecture, language, trade, industry, agriculture, and domestic life. G. Maspero (5) told about the functions of tomb findings and their place in history and society. He gave accounts of Egyptian archeological expeditions and subsequent collections.

Pierre Montet (6) and John Manchip White (7) were each concerned with everyday life in Egypt and the structures of society. George Rawlinson (8), although concentrating on the history of ancient Egypt, provided some excellent descriptions and illustrations of the religious influences upon costume.

Several authors were involved in expeditions sponsored by the British Museum and their books were very helpful in establishing the background necessary to prepare this paper. Cyril Aldred, Leonard Cottrell, and Sir J. Gardner Wilkinson are three such men. Sir J. Gardner Wilkinson (9) revealed some unusual manners and customs of the ancient Egyptians.

Numerous books concerned with Egyptian antiquities and art provided an understanding of the design elements.

Histories of ancient costume and theatre costume provided excellent pictures of the evolution of the styles and aided in determining the changes during the dynasties. The writings of Katherine Morris Lester (10), Elizabeth
Sege (11), and Mary Evans (12) all contributed significantly in this area.

Most older volumes found in the libraries had very little descriptive material which would have been helpful for this study. Books written in foreign languages were generally not translated into English, which forced the author to depend on a limited store of linguistic knowledge and visual evaluation of the illustrations.

Museum collections, while limited in scope, were valuable sources of data. The British Museum, Cairo Museum and the Brooklyn Museum were particularly useful. Other collections were small when compared to that viewed in the Cairo Museum.

The lack of a central storehouse of Egyptian knowledge required that a great deal of time be spent in search of the detail necessary to the hypothesis. Nevertheless, the author is grateful for the amount of information that was available and relatively easily located.
III.

PROCEDURE

The bulk of the material contained in this paper was obtained from personal interviews with curators of major world museums, items contained in the collections of these museums, and the literature available at these museums and the major libraries within easy access of the author.

Since information was needed concerning the culture and costumes of ancient Egypt, the author of this paper decided to visit the museums which contained the largest Egyptian collections. These included the British Museum in London, England; the Brooklyn Museum in Brooklyn, New York; the Cairo Museum in Cairo, Egypt; the Metropolitan Museum of Art in New York City; and the Victoria and Albert Museum of London, England. At these museums the author viewed the collections and discussed their contents with the curators of those collections. The objectives of the visit were presented to the curators and most were quite interested in discussing the thesis presented. They contributed a great deal of information on source material and details of their exhibits. Answers were also secured to many questions. Also, applicable materials in the form of pamphlets and
booklets were obtained. The Metropolitan Museum of Art's School Picture Set Number Twenty on ancient Egypt was particularly good. It supplied many pictures and descriptions of museum models, particularly those of the weaving scene, scarabs, costumes of musicians, fishermen, fowlers, farmers, sculptors, and temple reliefs.

The Cairo Museum proved to be a source of several pieces of jewelry which are copies from the originals in the same limestone medium.

The Brooklyn Museum Reading Lists Series I, The Country and the People (13), provided excellent historical notes on certain pieces in their collections. These leaflets consider "What Ancient Egyptians Were Like," "What Ancient Egyptians Wore," and how they lived, worked, and played. Details were based on the development of stories about their collection pieces, with a limited number of pictures.

The museums all had tomb frescoes, either authentic or plaster casts, which also provided added insight into costume details, particularly colors, proportions, and styles.

Filmstrips and pictures from the Beverly Hills Unified School Libraries were also helpful in supplying costume details.
Books were secured from libraries of the Beverly Hills Unified Schools, Los Angeles County, Los Angeles City, Los Angeles County Museum of Natural History, San Fernando Valley State College, and the University of California at Los Angeles.

The books concerned with antiquities provided information on tomb findings and designs. Archeology books also were helpful in establishing clothing styles by the dynasties. The art books were very general but usually provided photographs to evaluate. Cultural and historical books supplied excellent background on the lives of the ancient Egyptians. Photographs and descriptions of tomb designs were analyzed for style, period, and symmetry. Also, anything written or photographed at excavation scenes merited attention in hopes of finding heretofore unseen details.

Historical costume sketches supported the author's thoughts on the various costume types, styles, and periods.

The material from the sources mentioned above provided the basis for the conclusions reached in this study.
IV.

FINDINGS AND DISCUSSION

General Review of Egyptian History

Dress is so commonplace that one rarely thinks of costuming as going back to prehistoric origins, but in essence that is where it commenced. It is known that man has always had an instinct for adornment which was probably increased by praise or some type of recognition from his fellow man. Originally, when man was stained with animal blood accidentally, the tribe knew that he had killed or wounded an animal. This blood showed that strength and power were employed. Therefore, primitive man began to decorate his body with blood to symbolize strength. At first blood stains, then colored clays, bones, teeth, and paints emerged as symbols and elements of dress. The first application of the stains have been haphazard, but gradually pretty patterns evolved. Bodies were also slashed to create certain design effects and tattooing became another form of body decoration. These crude forms of ornamentation eventually gave way to the first type of
body covering in the form of a protective garment. From this first protective garment there was the deliberate evolution of dress until it has reached its present form with the unlimited designs, patterns, styles, and trends of today (24:222).

When civilization moved to colder climates, the necessity to keep warm also influenced the development of clothing but this had little emphasis in Egypt due to the extremely warm climate.

Maspero, a noted authority on the ancient civilizations, suggests that the Babylonian and Assyrian cultures contributed something to the history of ancient costume; the tomb findings did too. The wealth of color, design and artistry they have provided enable one to look toward this country as the source of the earliest significant contributions to costume.

At the dawn of the history of Egypt, which began with the predynastic periods (6000 B.C.) and even into early dynasties (2800 B.C.), the use of clothing was minimal. Here was the creation of what was to be the basis of much of the future Egyptian clothing. Naturally there were many variations of these styles, but even the royal dress was simply an elaboration of the common person's apparel. The common man's basic outfit was the kilt. One of the first
means of protection for the body and other necessities, such as food, was wrapping. Man would wrap food in papyrus leaves and Nile grasses for storing, cooking and eating purposes. Thus it was only natural that his first inclination was to wrap a garment about him.

The following chronological table has been included so that one might see at a glance the periods of history with which this paper is concerned. It also gives information which is important in evaluating the hypothesis. In this case, it shows that as the periods of history changed, the arts followed suit. For example: with the unification of Egypt and the consequent peace in the Pyramid Age, the arts too went through their Golden Age. The pharaohs were ruling and fostering the arts, and they prospered. Clothing design likewise began its innovations. The basic kilt underwent changes as described later in this paper. If one follows through the outline it is possible to see that every time there was a major change in government the reverberations were felt in the arts and therefore in clothing design.
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<td>Revolt of the tributary states</td>
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<td>A schematic art based on conventional repetition</td>
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<td>Return to Egyptian rulers</td>
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*Adapted from W. Sethe's Daily Life in Ancient Egypt.*
Historical Review of Egyptian Culture

The ancient Egyptian people are best understood by a careful study of the history which influenced the development of the clothing styles. Likewise, the clothing styles enable one to have a better understanding of the culture.

The historical development of the Egyptian dynasties provides a more comprehensive study of the chronological table. The first great pharaoh who united Egypt was named Menes, and this unification was accompanied by tremendous cultural accomplishments. Hieroglyphics were developed and were patterned after some of the same elements which later found their way into the arts and into fabric and clothing design. To show how important cloth was to the Egyptians, they made a symbol for folded cloth, \( \text{\text{	extdegree}} \), and it became the hieroglyphics symbol for the number twenty (17:41). The symbol for twenty-six, \( \text{\text{\textdegree}6} \), was cloth wound around a pole. Metals which were later to influence dyestuffs were extracted from the hills of Egypt.

Wars necessitated equipment and protective clothing. Captured booty from other nations brought new styles of dress, new ideas for designs and new color sources for dyes.

There are differing opinions about the dynastic
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<th>Numerals</th>
<th>English Equivalents</th>
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<td>17</td>
<td>pintail duck</td>
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<td>21</td>
<td>sickle</td>
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<td>22</td>
<td>Egyptian vulture</td>
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<td></td>
<td>24</td>
<td>tree and branch</td>
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<tr>
<td></td>
<td>26</td>
<td>emblem: cloth wound around pole</td>
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*Adapted from Bart Winer's *Life in the Ancient World.*
periods due largely to the lack of data. This discussion is not concerned with the exactness of dynastic data but rather the general periods into which the ancient Egyptians may be categorized. The historical periods of Egypt, however, are of interest since they allow observation of the gradual changes in the civilization. These can be related to the determination of clothing development as a part of the culture.

Pre-Dynastic Era, 6000-3200 B.C.

In the beginning a tribal civilization existed along the banks of the Nile (14:76). Tribal villages, each with its own local god, existed. Fighting among the tribes was establishing seeds for later unification. Two centers of population developed around the delta of the Nile and around the Nile River Valley (Figure 1).

In about 3000 B.C. a powerful leader named Menes is credited with unifying Egypt and establishing a capital at Memphis. The people had already realized the importance of irrigation, but the unification of Egypt brought the system of canals under government control and design. The next three or four centuries were noted for intensive work at strengthening the union. The pharaoh was recognized as the supreme head, both god and king, and the people supported
him and his retinue of priests, scribes, governors, and artists. These people aided in developing a powerful government and raising the cultural level of the people. Hieroglyphics, stylized symbols drawn to indicate words, were born in this early period (Table 2). More and more symbols were included as they were developed by the scribes and accepted by the pharaoh. Menes had several buildings constructed which have lasted to the present day. A solar calendar was begun and some metals, such as copper, were extracted from the countryside of Sinai.

The Old Kingdom, 2800-2270 B.C.

This particular period of history found Egypt at one of the highpoints of its civilization. It possessed a strong central government and trade was a great necessity. Consequently the shipbuilding industry was created in order to conduct trade with other sections of the country. Papyrus was made into paper; furniture was created for the royal family; crafts such as pottery-making led to the development of such inventions as the potters wheel (15:44). The idea of life after death was quite prevalent and involved the need for the preservation of the body from decay after death and the inclusion of materials to nourish both the soul and the body in the tomb. Therefore, the
kings had pyramids constructed. Three famous kings' tombs were constructed at the entrance to the desert at Gizeh. They belonged to Khufu, Cheops, and Khafre. Largely due to this construction, this is often known as the pyramid age. Other monuments contained the remains of other lesser beings but the pyramids at Gizeh survived the ravages of time and provide us with the knowledge that the art of mummification was quite sophisticated. Several other kings reigned during these times but their monuments are not as large as those at Gizeh. The oldest stone structure in history is also a product of this period: the famous Step Pyramid, so called because of its steplike facade.

The legend of Osiris, creator of all things, the most widespread religious belief, had its beginnings here also. The Egyptians also believed in a judgment hereafter, therefore strengthening the moral fiber of their daily living.

First Intermediate Period, 2270–2100 B.C.

At the end of the sixth dynasty, the central government grew weaker due to a few powerful local officials who sought to control more of the land. This was the beginning of the feudal period which lasted from the seventh through the eleventh dynasties. It was a period of civil wars and
disputes and constant unrest. Many princes tried to rule but could not establish the control of their predecessors. Some of these princes reigned a matter of days, others for many years. But the people rejected unifying associations because their individual patriotism for their locality was too strong and they did not wish to identify with other areas. The irrigation system and large agricultural production deteriorated badly.

The Middle Kingdom, 2100-1700 B.C.

With the breakdown of the agricultural and irrigational systems the people began to see the need for a union. Therefore when a strong leader did come along they were more receptive to his ideas. This leader took form in the person of Amenemhet I. He strengthened all parts of the government while collecting taxes and building armies and furnishing general excellence in organization, all dedicated to the service of the king. New lands were conquered giving Egypt protection on both sides of its geographical boundaries. The arts flourished as sculpture and construction were aided by the king's armies helping to quarry stone.

Succeeding kings furthered this successful organization and peace and prosperity reigned throughout the land. Great systems for estimating the height of the Nile and
controlling irrigation were developed (16:59). Mining of other minerals in Sinai was intensified and architecture and construction thrived. The country was blessed with a succession of powerful leaders.

Second Intermediate Period, 1700-1580 B.C.

However, as had happened previously, internal desire for further power began to undermine the government and once more it weakened and fell apart. Seizing upon its weakened condition, a group known as the Hyksos moved into Egypt. They increased their number and strength and conquered the country. They governed most of Northern Egypt and assimilated much of the Egyptian culture, particularly their ruling titles. However, they also contributed much to the culture when they introduced the war chariot and the horse. The style of the arts declined during this period but the war chariot enabled Egyptians to rise again and drive the Hyksos from their country.

The New Kingdom, 1580-1085 B.C.

Due chiefly to the long war to expel the Hyksos, Egypt had become a military state (16:65). The war became everyone's pride and they served with honor no matter what rank or class. People prided themselves in their successes
on the battlefield and the future honors given them by the
king.

The army was organized into divisions with constant
training, excellent equipment, and many battle plans. The
troops were constantly drilling and in top physical shape.
Because of this strength the Egyptian army was able to
conquer many neighboring lands including Nubia. The country
became so vast that the king was forced to appoint additional
ministers of the state to help control and administer the
government. All conquered countries were included amicably
thanks to Thutmos III, a leader and brilliant statesman.

The empire became very wealthy from captured booty
and this was turned over to the temples and the priests.

Akhenaton, a succeeding pharaoh, inherited a very
fine government but devoted his time to the worship of Aton
rather than his government. Consequently, outer territories
of Egypt collapsed and the pharaoh's death was welcomed.

The wealthy priests of Amon-Re took over and the
pharaoh's power declined as did the empire. War ensued and
another period of decadence evolved.

Late Dynastic Period 21st, 1085-341 B.C.

The high priest seized the throne and began his
reign. Another ruler ruled the Delta region and civil wars
commenced (15:46). The Assyrians conquered Egypt and attempts were made to revive the arts and philosophy of the earlier successful dynastic periods. The Persians came next, then other foreign nations, and eventually Alexander the Great received the remains of thirty great dynasties.

Selected Cultural Influences

The discussion that follows is concerned with the influence on costume and other selected cultural factors.

In economics one treats the production, distribution and consumption of goods and services. In this section these methods are discussed in light of the jobs entailed and the clothing demanded by such occupations. The more specific designs which resulted from these occupations are discussed in the next section. However, a knowledge of the types of occupations and their general employment should enable the reader to better understand why the costume evolved as it did. The outdoor recreational activities also necessitated certain costumes and it is necessary to be aware of what activities were performed (17:44).

The political influence is thought of in terms of government and education as they were related in ancient Egypt. The pharaoh headed the government but had a governing body to help him administer his government. The higher
One's position was in government the more closely related were the costumes to those of the pharaoh's. However, the pharaoh's was always the most elaborate. School costumes followed the dictates of the schools and the administration.

Scientific achievements were great for a culture existing at that time. Tremendous strides were made in architecture and the straight lines of the edifices were often interpreted in the costume designs (17:111). Relief work was copied in fabric and border designs. Architecture and clothing designs were both practical and attractive.

Sociological influences were many as religion and social organization were strong forces in the society, as evidenced by the development of this topic (4:119).

The five greatest cultural and geographical influences were the climate and location on the Nile, the lotus and the papyrus plants, animal designs such as the scarab, and the minerals found in Egypt.

Economic

Basically, Egypt was an agrarian society but industry also made great strides from the time of the Old Kingdom. Extensive mining and quarrying operations and manufacture of metals, tanning, weaving, dyeing, glass blowing, wood-working, and pottery-making were some of the more
successful and highly developed industries. Trading was carried on by boat and trade routes were developed.

Quarrying operations were great because these rocks were used for building the temples, houses, and pyramids of the pharaoh. The pyramids were erected on the west bank because the sun sank there and this was symbolic of death. The rocks were taken to the building sites when the Nile overflowed. This was so they could be floated up closer than usual and taken the remainder of the way by work gangs.

Occupations

Soldiers. There was little exhibition of a strong military force in the Old Kingdom. There were, however, groups that protected various institutions of the government and types of reconnaissance men who roamed the land and would report on nomadic tribes, on any criminal actions, and the movement of any large bands of animals. Wealthy landowners kept their own retinue for personal security. The collapse of the Old Kingdom brought about a strong army of men who were directly under the pharaoh's charge and succeeding pharaohs became accomplished in leading armies (18:297). The definite levels of the army necessitated costume differences, and the lower the group the less protective and ornate were its accouterments.
Scribes. The scribe's position was held in great esteem and originally admitted only the higher echelon of society to its hallowed profession. Because of the respect for the job, the costume had to be easily recognized. However, the tools of the scribe were really his signature. Since this job did not require much rugged work, the fabric was simple and the design of the outfit such that the scribe could sit comfortably cross-legged as he went about his business of recording the workings of his government (19: 102).

Farmers. The peasants' outfits were simple enough to allow for the strenuous work of sowing and reaping and harvesting the crops and attending to other jobs of the land.

Sailors. Garments were needed to withstand the rigors of great rowing skills developed by the navy.

Laborers. Masons', woodworkers', builders', and other laborers' costumes developed according to the needs of a particular skill but freedom of movement was essential to all. Only sedentary occupations called for straight skirts and these were worn mostly by women in higher positions of society.
Recreation

The Egyptians were the possessors of a fine climate so their recreational activities were concentrated outdoors. In later dynasties, chariot and horsemanship contests were favorite sports of the pharaoh and his ranks. Archery, wrestling, hunting, fishing, and fowling were but a few of the recreations requiring costume adjustments. The unique requirements of dancers, acrobats, and musicians furthered the development of clothing necessitated by their positions.

Political

Government. The pharaoh headed the government but had governors of each province who reported to him. All administering of positions and work was effectively handled by the pharaoh and his governing body. These governors' clothes were representative of their stature and the nature of their work.

The pharaoh was the keystone of the entire structure of government and his word was law. However, inheritance was through the female line and thus kings would take care to marry all the girls in line, even sisters, in order to inherit the titles so that their positions would be secure.

Education. Personal tutors or temple schools were
the educational centers for the higher classes, while the lower classes were taught the occupations of their fathers and mothers and were given very little formal training. Discipline was strict in the private schools and emphasis was on reading and writing. The necessary tools were highly developed and enabled the students to become very accomplished at writing the complicated hieroglyphics of the Egyptians. These hieroglyphic pictures often found their way into fabric design (17:53). Costumes followed the dictates of the schools and the types of recreation pursued. Clothing was often uniform in all design and color elements.

Psychological

The psychological influences on costume were embodied in other influences such as religion. These influences are incorporated under other topics where they can be better understood.

Scientific

Architecture. The fine straight lines and relief work on the palaces, temples, and pyramids were often adapted in the designs of fabrics or as border trims used on plain fabrics (Figure 2). The massive imposing edifices along the Nile, however, found little of this interpretation
BORDER TRIMS*

*adapted from Tomb of Tutankhamen,
in an outfit of clothing because of its irrelevance. There was the same permanence to the weaving of fabrics that existed in the construction of the temples. The design of clothing also followed the architecture in that neither was purely functional.

Mathematics. Just as abstract designs were negligible in fabric designs, the Egyptians were more concerned with practical mathematics rather than abstract mathematics. The Egyptians were quite adept at calculating areas and volumes and measurement that was helpful after the annual flooding of the Nile. However, the zero and other abstract mathematical concepts escaped them completely. The general scope of Egypt's mathematics seemed to include only those methods and calculations necessary to accomplish what was needed in their society.

Chemistry. Chemistry required in dyeing fabrics was very involved. The art of dyeing fabrics existed even in the predynastic periods of Egypt. The development of colors which would last through eternity was a necessity. The Egyptians knew the value of an agent to hold the dye to the fiber (mordant) (20:153-154). The paintings found in the pyramids have established the colors used for many articles of clothing as have the dyes in cake form uncovered in the tombs. These prove that the Egyptians made great use of
their environment as they knew how to make animal, mineral, and vegetable dyes. The condition of the fabrics taken from the tombs certifies to the success of such dyes and mordants.

Other sciences were quite highly advanced but none seem to have as much influence upon clothing design as the processing of dyes and the readying of fibers for the weaving process.

Medicine. The Egyptians' medicine was practiced with varying degrees of success. The embalmed bodies discovered in the tombs testify to the skills in one area. But primitive spells and magic often obliterated otherwise successful treatments in medicine. The Egyptians did not believe in dissecting to learn anatomy, as the body was too sacred, although they were fairly successful at setting bones and pulling teeth (17:76).

Sociological

Religion. Before the unification of Egypt there were many local deities and rather than cause any injustice these deities were absorbed into the entire religion of the nation and took their place as minor gods. Religion and geography were the two greatest influences upon fabric and clothing design. All the other influences are quite well integrated
within these two. Many of the images related to the land
and the religion were often incorporated into clothing
design, or, in particular, into the accessories used with
costumes. The gods were often represented as a bird, an
animal, or some stylized drawing of a form of nature such as
the waves of the Nile, the sun, the moon, plants, or
thunderbolts (17:74-75). Each tribe carried the symbol of
its god before it into battle either on his shield, a staff,
or as part of his costume in the form of a bushy tail
hanging from his belt. Often the entire pelt of an animal
representation of a god was worn, but only by a chief
priest or one of high rank (Figure 37).

Eventually the animals were replaced by human forms
or the animal heads surmounted a human form and vice versa.
Sometimes even the animal head had been replaced by a human
one and the only animal form was a set of horns or a tail
protruding from the human head or body. Beginning with the
second dynasty almost all the gods and goddesses retained
their same image. The gods became local deities and were
installed in a place of honor in the town with appropriate
structures and temples constructed for them. The gods
lived in their temples and were often given families of
gods and goddesses and priests and priestesses to administer
to their needs. The temples functioned not only as
religious centers but as schools, libraries, universities, workshops, granaries, and town centers (7:130). The Egyptians worshipped forms of nature (see Designs from Nature). They also worshipped Osiris, god of the Nile, whom they believed created Egypt. The sun was given many names such as Ra, Re, and as frequently happened, two gods' names would be combined to form one, as in Amun-Re. Many stories accompanied the symbols and sometimes one form in nature had several symbolic forms and several names. Everything in life was explained in terms of a god, so it is expected that these symbols were incorporated into all things connected with both the living and the dead. The Egyptians worshipped hundreds of gods but the major ones such as Horus, Ra, and Osiris and their symbols are the author's concern as these are the ones who have left their imprint upon the designs of clothing (see gods, pp. 65-80).

In later dynasties the pharaoh also was a god and was worshipped as such (17:53). He and his family headed the highest social class consisting of the nobility and priests. This class had very advanced styles of clothing and customs due to their positions and access to the best of everything. Officials and artisans formed the middle class, and the peasants occupied the lowest class. In later dynasties there appeared to be some fusion of classes but for the
most part there was little social mobility. The people were educated to believe in these classes and the system, so it was never a cause of discontent but rather an accepted part of society.

The pharaoh set the fashion in dress followed by the other classes. The peasants in all dynastic periods were content to wear the kilt type skirt which was in vogue during the time of the Old Kingdom (12:5).

Social conditions affected the religion and vice versa. When one changed, the other followed suit accordingly.

Geographical

The Nile River is one of the major influences upon the character of the Egyptian people and consequently their designs for daily living and eventually their clothing. The delta of the Nile is shaped like a fan and is the source of many similar border designs. The lotus plant was also a similar shape and both of these fan patterns were a design element in all Egyptian homes and lives. The Nile was a serpentine band of green dividing a country, and it is no wonder that this symmetry was carried into the costume designs of the times. The rigidity of the landscape and the nonchanging climate repeated themselves in the simple
straight line designs of the clothing. Nothing was soft and gentle in Egyptian design because this quality was also lacking in the geography of the country. There were no meandering streams and lush natural forests. The harsh desert landscape necessitated strong lines of architecture which would endure the shifting sands and burning sun. Against these weathering hills the Egyptians were forced to put buildings whose strength of line defied destruction. Egypt is a land of contrasts between the fertile soil and the arid desert, the irrigated areas and the dry lands, life then and life in the after-world, and these certainly influenced the artist in his creativity. Eternal existence was a dominating theme and clothing and other related creations were made to endure the annual inundation, the sandstorms, the sun, and time itself. The dyes had to be tested for permanence, as did the method of clothing construction. The starkness of the landscape conditioned the designs. Attitudes expressing rapid motion, fluttering skirts, streaming hair, and the like, were not for the ancient Egyptian, for they would have appeared too frivolous against their harsh environment (21:224). Their designs were straight lined rather than soft and flowing lines. Vertical and horizontal lines divided the Egyptians' designs just as they did the land (21:225).
The pattern of the irrigation ditches as they crossed and recrossed the land was quickly translated to the net patterns in clothing (22:133). The peasants' fishing nets often found themselves used as protection from mosquitoes when wrapped around the head in the fashion of a turban (22:156).

The Nile really divides the country two ways: vertically it separates the desert and the fertile valley and horizontally it divides the delta area and the elongated valley. Two colors characterize these differences: black for the fertile land and red for the desert.

The year was divided into the seasons of Flood, Sowing, and Harvest, and the clothing design followed the demands of these seasons (23:32). The season of the Flood required the most protective clothing.

The ripples and waves of the Nile also found interpretation in religion, as with the Osiris legend, and the herringbone and wavelike patterns in border prints (see p. 83 for explanation).

The availability of materials, minerals, and jewels also influenced accessory design. Originally the reproduction was limited to limestone but as new stones were found and mined the design possibilities grew. Likewise, as new plants were experimented with and new dyes developed, the
In the Old Kingdom flax grew abundantly along the river and once more geography made its contribution to clothing. The type of work an Egyptian did and his social status also influenced the design of his costume. Painted stripes on the clothing of the middle class enabled them to copy some of the more richly embroidered garments of the higher classes, so sociology in the form of reference group theory plays its part here. Architectural forms were followed in the pyramid-like projections from men's kilts.

The Middle Kingdom found the inclusion of jewels and beadwork in costumes as the Egyptian society had progressed. New sources of stones and semi-precious gems were found and polishing was made possible by new equipment. Weaving methods were improved so the cloth was a much finer weave. The hot climate and a sense of beauty brought about the wigs and cosmetics. The New Kingdom was a time when men were exploring and bringing back new ideas. Fashions of the Asiatics were adopted and great architectural ideas lent themselves to costume interpretations. The shirt was
developed as were draping, pleating, girding, and other innovations.

Old Kingdom

Men's kilts. On the basis of the great number of kilts found in tombs, the first piece of clothing worn by the ancient Egyptians was a kilt or apron-like costume. This kilt was fastened at the waist by a band or belt varying in width, but averaging about two inches (Figure 3). The slaves fastened their skirts with a rough cord, thus indicating their lowly position in society. Some kilts were rounded on the bottom edge; some were square; and some had the overlapping edge cut diagonally rather than straight or curved (Figure 4). Both men and women were often naked to the waist. The first fabrics were little more than thick, coarse matting, possibly made of flax. This piece of fabric was wrapped loosely about the hips and often extended down to the top of the knees. We would surmise that flax was used because this plant grew abundantly along the banks of the Nile (24:222). The Egyptians' great perfection in the methods of weaving, which will be shown later, showed that the art probably had early beginnings and much use. The lengths of some of the kilts varied as to occupation and degree of activity. The kilts were wrapped around the body from left to right and the straight
KILTS

Figure 3
Figure 4

STRIPED KILTS
edge ended in front. The upper edge was tucked into the waistband and twisted so that the kilt remained securely fastened.

The kilt's simplicity made it become the dress of the lower classes in later dynasties as the other classes made their outfits more elaborate. There was very little sewing involved in any Egyptian garment, and emphasis was on a draped garment rather than a tailored one. Older men usually wore their kilts a bit longer than the younger men. Some workers had theirs reinforced at the seat with leather or even rushes (25:16). Others who did more strenuous work wore a roll of linen which passed between their legs from back to front and was attached to a band circling the waist (Figure 5).

Some noblemen wore cloth capes, rectangular in shape, which were pulled up under one arm, across the chest and back, and fastened at the opposite shoulder.

Woman's dress or tunic. The women's basic outfit was the tunic which was extremely tight fitting and diaphanous, and hung from the chest to the ankles (Figure 6). First a strap over one shoulder, about two inches in width, was used to support the garment. Gradually, especially with the working class, more support was needed and another strap was added (Figure 7). At other times the working
CIRCLE BAND KILT

Figure 5
WOMAN'S BASIC TUNIC
WOMAN'S BASIC TUNIC WITH TWO STRAPS
class women wore a long straight skirt and were naked above this. However, as women are wont to do, they follow the trends of the times, and even in the Old Kingdom, women quickly accepted the latest styles. Sleeves were introduced to the garments. At first the sleeve was made in the left side of the garment thus leaving the right arm free (Figure 8). Later, in another period, the right sleeve was added. Some skirts resembled the princess lines because they were fitted to the body down to the lower part of the hips and cut straight from there to the hem. Some of these were elaborately decorated and painted, wide stripes being particularly popular with the middle class. Here they could express their feelings with bright colors and give themselves a "richer" feeling, yet do so with little expense as compared to the jewel decorations and motifs of the nobility. There was a similar development of the costume of the two sexes.

The men of the higher classes wore a similar short and simple skirt. However, the pharaoh's was made from a finer fabric. This skirt was probably a straight piece of fabric wrapped around so that the fold came in the front. This allowed more freedom of movement. The only significant difference between the garments of the lower classes and those of the upper classes and nobility was the
Noblewoman's basic tunic with one sleeve
decoration. The royal dress was much more elaborate, but
the differences occurred more in relation to the adornment.
The king's plain kilt would have had a belt with an ornate
pendant hanging down in front. Upon this pendant would
have hung a goddess's head as the pharaohs were supposed
to represent the gods and goddesses of the afterworld. The
use of dyes was evident even in the early days. We find
evidence of white, red, yellow, and blue especially in the
royal women's costumes. Here evidence is found which shows
the beginnings of class differences shown by the color and
decorations in the upper classes. Thus a desire to be
distinguished from one another existed in the earliest
cultures and is still quite in existence today.

In the fifth and sixth dynasties the skirt became
longer and wider, the fullness being gathered together in
the front by some artificial means and made to stand out in
a triangular shape (12:4). This triangular shape follows
the pyramid design and the structure probably influenced the
clothing design. It looked as if the piece had been
starched (Figure 9). The Egyptians could have used some
natural type resin or even clay which caused this effect,
as both were available. Fringed edges were knotted into
tassels on kilts and herringbone pleating was used as early
as the fifth dynasty for variations in the skirt.
Figure 9

TRIANGULAR SHAPED KILT
The Middle Kingdom witnessed a refinement in all the designs of the Old Kingdom. Fine details were incorporated into the architecture; there were more colors used in the tomb paintings of this period, and beautiful jewelry became popular. However, there were very few changes in the basic style of dress during the Middle Kingdom. A longer style of kilt evolved, probably as a result of the need for comfort when assuming various positions. Decorated borders were also stylish at this time. The fabrics in the skirts or kilts were at first thick and coarse, but later became so transparent that an inner skirt was worn beneath the thinner one (Figure 10). Softer linen fabrics came into being as the weaving processes were refined and new looms were invented. More delicacy existed in the jewelry designs; inlays, cloisonné, and filigree were some of the newer innovations. The plaited wig made its appearance with gold beads strung down the side. Pendants and pectorals, particularly in honor of the sun gods, became popular. A pectoral was something worn on the breast or across the chest for ornament or protection. Men wore short capes and thick striped shawls. A desire for further body covering brought about the man's tunic with sleeves,
Figure 10

DOUBLE KILT
both belted and unbelted, reaching to the knee (Figure 11). The other garments continued, for they were simple, popular and adequate. The shawl, which was merely a draped robe with an opening for the head, came into style. A lion's tail was sometimes worn by royalty at the back of the man's skirt; this signified strength and manliness. The key of life in the shape of a cross was carried as the emblem of eternity. A longer, narrower apron gradually evolved with more elaborate decorations on the waist belt. A cloak which was belted at the outer front was also worn during this period.

The women also adopted the robe, but draped it differently. Their skirts were belted higher than the men's and were much longer. Green, white, and multicolored clothes were popular for the women at this time. The head-dresses were elaborate and makeup applications were extensive. Most men's attire neglected the colors of the Old Kingdom and returned to white. The king and his family wore gold. During the Middle Kingdom there were the first pictures of sandals on the tomb walls, although they were usually being carried rather than worn. This would make one surmise that they were worn within the home rather than in public, and were carried as a representative of class or style or to allow the pharaoh to set a style.
New Kingdom, 18th, 19th, and 20th Dynasties

The New Kingdom was a period of great exploration and conquest, and the styles of these conquered people were often adapted for Egyptian use. As Egypt's territory was extended during the eighteenth, nineteenth, and twentieth dynasties, so too were her ideas. Evidence is given to support this through the brightly woven and intricately embroidered fabrics found in the tombs and asserted to be the work of captured Syrian weavers (25:17). The magnificent architectural improvements, as in the style of the temple at Karnak, accompanied the innovations in costume. Asiatic influences yielded some extensive decorations and elaboration of costume (Figure 12). The draped shawl of India, the Persian robe, and very advanced weaving techniques may all be credited to military conquests of these people, and trading on the Mediterranean.

With the successful conquests, increased exposure to foreigners such as the Ethiopians, and increased wealth, clothing also increased in amount, varieties, and innovations.

The New Kingdom brought about the use of the shirt, a drastic change, but probably developed due to the Egyptians' contact with other peoples. This was tucked into
DRAPE TUNIC

Figure 12
the girdle and had merely one left sleeve during the nineteenth dynasty (Figure 13). During this period the back of the skirt was lengthened even more, and sometimes the outer skirt was pulled up and draped over in puffs so that an inner skirt was revealed. In the eighteenth and nineteenth dynasties pleated skirts became more prevalent and the king was often seen draped in a large mantle which was fastened at the chest level or sometimes merely held by his arms, in a draped style (Figure 14). This gave the appearance of pleated sleeves. The women also introduced a cloak to their wardrobe. Although the garments during this period were more highly decorated, the headdresses were more simple. Sashes were worn in various ways in this period, with a golden clasp on the girdle for festive occasions. The refined texture of linen and its variety of weaves were of the most importance in enhancing dress. The women's dress was similar to that of the Middle Kingdom with a few innovations such as the bell-shaped tunic, long narrow folds resembling accordion pleating, and more extensive draping for varied effects and less severe lines (Figure 15). The women of the upper classes adopted a very loose robe called a "kalasiris" that went over the left shoulder and was either tied or fastened below the right breast (25:17) (Figure 16). Many other embellishments were added for
SHIRT WITH ONE SLEEVE
Figure 15

ACCORDION PLEATED ROBE
ROBE DRAPED OVER LEFT SHOULDER
decorative effect rather than for function. An example was the embroidered edge of the loose robe which was often worn in combination with another one. The inner fabric was often plain and heavy. The outer garment was light in weight and more highly decorated. Sometimes one was much shorter than the other klasiris, giving a jacket effect over a skirt. Wigs were dyed in fantastic colors, thus deviating from the traditional colors of blue or black.

Eventually the "duo skirts" underwent another change. The outer skirt kept getting shorter until eventually it became a wide sash of linen folded around the waist and tied in front (Figure 17). Meanwhile, the under skirt had become the main part of the dress. The method of tying the sash often changed the entire appearance of the costume.

Both men and women wore klasiris through the twentieth dynasty, with little change except for the addition of another sleeve, this time the right.

Ornamentation, Symbolism, and Influence of the Gods

Ornamentation was a major influence, as it included the gods and their symbolism. All the recognized gods, or those holding favor at the time, found their symbols incorporated into all styles of clothing and related accessories.
SASH TUNIC

Figure 17
The cobra, the vulture, the scarab, the papyrus, the lotus, and the winged globe were the figures found most often in costume designs.

The Egyptians had magnificent and varied decorations, a triumph of color as well as form. Every color and design had some serious meaning to the Egyptian. Much of their ornamentation had a direct connection with some religious belief.

Since the religion was partially based upon magic, there are many symbols referring to magical incantations. The presence of the gods in the image of their pharaoh, and in other forms, had a great bearing upon the lives and costume of the Egyptians. Once a god was established, by either a pharaoh or by the priests, his presence was duly acknowledged in symbolic form on jewelry, clothing, and other familiar articles. Because the pharaoh was the highest in rank, he had the first right to wear the symbols of the deities. However, since these deities were the gods of all the people, the people as well as their ruler were allowed to wear them. There were very few designs that were not reproduced on both the garment of the pharaoh and the garments of the wealthy.

The Egyptian did not copy his ornaments from other people simply to conform with the masses; he used his own
originality in designing tributes to his gods. There were very few peoples at the time with whom the Egyptian had contact, but he nevertheless created his own designs almost exclusively until the late dynastic periods.

Nature influenced many of these designs, as will be shown later. Another major influence was the religious belief in life after death. The Egyptian thus made things not only for his present life, but to last for eternity. These articles which he created he believed would be needed in the afterworld, and thus they were buried with him upon death.

It was not only for himself that man provided, but also for the gods and the spirits. Therefore, it was the idea of preservation which dominated all the creations of the Egyptians. The most intricate art designs developed during the Middle and New Kingdoms, but these were based on the more crude versions of the early dynasties which are the foundations of designs used even in our present day.

The close adherence to nature gave his work strength; his sincerity of purpose and desire of preserving all that was dearest to him made his every color and design the very symbol of durability; the lack of influence from preceding generations and the scarcity of working material made his results the very essence of simplicity. (26:33)

It is evident that the lower classes of Egyptians were little influenced by ornamentation and their clothing
was very plain. It was created more for function than for beauty.

The pharaoh and his immediate family wore the richest of fabrics and jewelry that could be obtained. Other ruling families dressed similarly, but in not quite as beautiful materials or such a profusion of jewels. The higher the rank, the more gold and precious stones were worn.

Ra, the Sun God (Figure 18).

One of the most famous forms of ornament was the emblem of the great sun god, Ra, which was a winged globe. Ra was the sun god and thus it was natural that he be conceived as the sun itself in the shape of a disc. Ra was the chief god and supposedly the first king of Egypt and ancestor of the pharaoh. The pharaoh was said to be a living god who had power over his earthly kingdom and could communicate with the gods of the afterworld. The Egyptians believed in a "split personality." They believed that man was the manifestation of the god upon earth. They also believed in a "double" who could communicate with the gods and ancestors.

The Sun as a Symbol

The sun was the emblem of eternity, all that was good
ONE FORM OF RA
and virtuous, and of power and strength. As the Egyptians watched the sun rise in the morning it seemed to have been sped on its way by a pair of invisible wings on either side of the sun. Thus, there is the evolution of the symbol of the winged globe. The globe in the design was almost always red as the Egyptian sun is much more crimson than ours. Therefore, not only the sun but also the color red became a symbol of eternity and strength. This design in its various forms was always seen on some part of the garments of the living and the dead, as the sun was a protector of his people in both life and death. It was most popular as the pharaoh's insignia and was often seen on his throne and other high places of authority. It was even part of the mummy case, due to its protective significance.

The sun had many names, depending on its position in the heavens. He was Aten, Atum, Re, Ra, Khepri, and Horus. Many different forms accompanied each name.

Wadjet, the Cobra

On either side of the sun was often found the conventionalized form of the cobra, who was the goddess Wadjet (Figures 19, 20). The cobra was the supposed generative power of the sun and the protection goddess of the South. The earth was believed to be divided into two parts
SACRED SERPENT GODDESS
OF LOWER EGYPT
STYLIZED VERSION OF A URABUS — silver and enamel

Figure 20
by the sun. Night was the Northern half and the day was the Southern. Osiris was the god of night, among other titles, and ruled the dark world below as well as the living world during the darkness (27:5).

The Vulture

The protective god of the North was the vulture (Figure 21). His outspread wings signified his protective-ness. White was the color for the North, also for mourning, and to denote revenge (26:40).

The Asp

The asp with his head erect was a sign of royalty, divine goodness, and immortality. The asp was often made of gold set with beautiful gems and placed in the center of the royal headdress. It was said that the asp would vomit flames and attack anyone who dared to attack the pharaoh.

Other Important Gods and Goddesses

Sky Goddess—Nut. As with most ancient peoples the Egyptians explained all happenings in relation to a god. There were as many as eight hundred gods at various times. But only certain ones gained recognition in all of ancient Egypt. Many of those who did were related to some area of
VULTURE GODDESS OF UPPER EGYPT
nature. They became a goddess or god depending on the sex of the word in the ancient Egyptian language. For example, the sky was a goddess called Nut because she was a feminine word. She is often pictured holding the sun in her hands (Figure 22). The sky, with the stars in it, was the stomach of the goddess. She was represented by a cow in any symbolic drawings.

Earth God--Geb. The earth was masculine, so it was represented by a man lying on his back with the earth's vegetation sprouting from him (28:11). He was the husband of the sky goddess and was called Geb.

The Moon. Like the sun, the moon had many names such as Khonsu, Aah, and Thoth. He was the son of the sky goddess and was shown as a boy with a sidelock or a dog-headed ape or one of several other forms.

Childbirth Goddess. Meskhenet was the goddess of childbirth and was portrayed as a woman with two long curved leaf-like appendages on her head. These were often part of one of the women's royal crowns.

Amon. Amon was the god of the wind and one of the eight gods of chaos (29:254). Amon was represented by a ram or a goose. He was one of the fathers of the moon gods and his ram's horns were often incorporated into the royal dress (Figure 23).
SKY GODDESS—NUT
STYLIZED ROYAL HEADDRESS OF AMON

Figure 23
Nefertum. Nefertum was not as important a god as the above but his symbol was the lotus, so he bears mentioning (Figure 24).

Seth. Seth was the god from whom the pig, donkey, and hippopotamus came. However, as a god he did not assume the shape of these animals. He had a strange form with a body like a greyhound, a long, stiff, forked tail, a thin curved muzzle, almond eyes, and long straight pointed ears (18:259). In early legends Seth was extremely evil.

Designs from Nature

Many more patterns were created from the various grasses and flowers which grew so profusely around the Nile River area. Two of the most repeated and delicate designs were obtained from the papyrus, the symbolic plant of the North, and the lotus, the symbolic plant of the South. These flower forms were conventionalized in numerous ways, all good examples of radiation, proportion, and balance. As the god of the Nile united the two kingdoms, the design is found with the lotus blossoms of the South and the papyrus of the North held together by the hand of the Nile god.

The Lotus Pattern (Figure 25). The lotus was a water plant and grew along the canals of the Nile. It was
Figure 24

NEFER-TUM
LOTUS PATTERNS

Figure 25
often compared to the creator as both sprang from the Nile. The creator was in the form of the god Osiris and the lotus came from the Nile in flower form. The lotus took root in the muddy depths and opened its leaves in the morning to reveal a flower. It closed its leaves in the evening. This was comparable to the god Osiris whose life also took sustenance from the depths of the Nile and who rose and fell as the Nile did.

The lotus was an even stronger symbol of Egypt than the papyrus and its emphasis was found everywhere. A special column capital was devised in architecture which imitated the lotus design. It was also incorporated into many forms of textiles, clothing, and ornamentation. There were two different types of lotus flowers, the white and the blue. The white was a rounder blossom, and the blue had straighter, more narrow proportions. The blue lotus was more favored and its odor more beautiful. It was also the emblem of Nefertum, a young god who was lord of the perfumes (18:153).

The Papyrus Pattern. The papyrus was a tall plant which grew most successfully in the region around the delta of the Nile. It thrived in the delta marshlands and grew very tall and in such plentiful supply that it became almost forest-like. The tomb paintings show the plant two and
three times as tall as the Egyptian people. The papyrus was a symbol of the earth's conception and birth. It was green and a symbol for joy. It was offered in tribute in honor of both the living and the dead. It was used in the manufacture of many items including paper, rope, mats, and sandals. It was a symbol of the goddesses; and many gods were portrayed with the papyrus. Like the lotus, it was incorporated into almost all articles of clothing and shared with the lotus the distinction of being part of many religious symbols. It was found as a border pattern on fabric, embroidered on dresses, cut into leather, and stamped into jewelry designs.

The Nile Pattern. The Nile, by its annual inundation, fertilized the land and gave life to many crops. It was worshipped with great reverence, and the simple undulating lines, symbolic of the life renewing stream, were used on many costumes.

Osiris was the god of the Nile, whose death and resurrection were celebrated annually as symbolizing the rise and fall of the Nile. Consequently it also symbolized the decay and growth within the soil. Hapi was also a god representing the Nile. He is shown as a plump man with large female breasts to indicate fertility.

The Scarab Pattern. The sacred beetle, scarabaeus

...
or scarab, was the emblem of transmigration and immortality and of the god who assisted man through the gates of heaven. The design showed the stylized form of this little creature and was often used on the garments of the living (Figure 26). But perhaps the best forms have been found in the jewelry made for the dead. Often the beetle was shown wearing wings and holding balls of fire of the sun between its feet. For those of royal birth a jeweled case, known as a pectoral because it covered the pectoral muscles, was made for the scarabaeus.

The scarabs were usually engraved with hieroglyphics of religious nature. The scarab was a symbol of the creative and fertilizing power of birth, resurrection, and life after death (30:58). It was only natural that soldiers would carry scarabs into battle in hopes that they would instill courage, and women believed that they increased fertility. The number of the toat, thirty, symbolized the days of the month; and the movement of the ball, which it manufactured and in which was deposited the eggs, symbolized the action of Ra, the Egyptian sun deity at midday (30:6).
SCARAB PATTERNS

Figure 26
Dyestuffs and Pigments

Dye sources were dependent upon the geographical materials and the imagination and experimentation of the people. Trade with other nations extended the number and types of dyes but in the early periods they were definitely a product of the local environment whether they were animal, vegetable or mineral. The colors were made more permanent because of the Egyptians' belief in life after death and the necessity of having fabrics last through eternity.

Dyeing is one of the oldest arts available to man. It is most amazing to see the number of dyes brought forth by the inventive genius of the ancient Egyptians. The art of dyeing existed before the dynastic periods in ancient Egypt, as evidenced by materials excavated from the pyramids.

Many dyes were probably discovered quite by accident when clothes or hands or skin were stained from berries, fruits, bark, soot, powder from mineral elements and the like. Every primitive people has developed the art of dyeing to some degree. As man moved from accidental dyes to his inventiveness, he probably boiled leaves, or some dye source, to produce a dye. Gradually new colors developed and variations and mixtures of these. Once a better dye was developed, some were eliminated and trading of the
ingredients was initiated. The Egyptian dyes were definitely a product of the local environs in their earliest stages and were limited by the materials available from which these dyes could be reproduced. Trade with other nations in the late dynastic periods extended the knowledge of colors and dyes and allowed for more variations and colors.

As the Egyptian civilization became a more organized, productive society, its arts evolved into a very high level. Religion was the core of every aspect of that society. The belief in life after death was deeply imbedded in the people's every action, and because of this belief, we have learned about a very productive civilization. The tombs of the pharaohs have revealed that religion influenced even the color of the fabric worn in the dynastic periods. Everything taken into the tomb had to be of similar nature to that used in reality. Therefore, the development of colors which would last through eternity was a necessity.

There were several colors that were used extensively in Egyptian costume. For the most part these were red, green, yellow, light blue, tan, and black. The Egyptians were noted for their advanced production techniques in the making of dyes. Many of the dyes they used have been uncovered in cake form in some of the tombs, and they still exhibit their bright colors despite the centuries which have
passed since their original production. These prove that the Egyptians made great use of their environment as they knew how to make both animal and vegetable dyes. The vegetable dyes were probably discovered later as there was no use of indigo in Egypt until after other nations had been conquered or battled, so this indigo color may have been adopted rather than discovered. However, the Egyptians did have their own blue color, which was lighter than indigo. The early blue color was obtained from azurite, a blue cuprocarbonate obtained from the eastern deserts and used very little. At the time of the fifth dynasty, the Egyptians began producing a blue compound by melting ores from the surrounding terrain, combining these with chalk, and then grinding the resultant compound to a powder (24: 414). The blue was much more plentiful in later dynasties, and it was then a common practice to have the slaves garbed in blue linen. This blue dye had excellent powers of resistance to chemical agents and abrasion did not discolor upon exposure to air.

Various shades of red, yellow, and brown were used extensively as the desert oasis yielded larger quantities of ochre from which these color bases were extracted. There is no proof that charcoal was used, but carbon was used to give black. Chalk was probably used for white.
Green, the oldest color used in Egypt, was procured from the malachite found in the eastern deserts of Egypt as well as the hills to the west (24:414). Other colors were added in later dynasties, but there is no definite evidence of the medium used to dissolve these colors.

These dyes were particularly adapted to the fine fabrics, but they were also used on other materials as they came into use. In later dynasties, leather, wool, feathers, cotton, silk, and other fibers were colored by these and a host of other dye substances.

**Significance of Colors**

Black, like the bitumen which covered the mummy, was the colour of resurrection and eternal life. Osiris is sometimes shown in black, but equally often in green, the colour of plant-life, youth and health. The skin of Amon, the god of heaven, is depicted as pure blue. Yellow, representing gold, was the flesh of the gods. White was lucky and a joyous colour, triumphing like the White Crown of the South.

Red, except when used for the Crown of the North, was a colour of ill-repute. At best it was unconquerable force, at worst, perverse wickedness. Seth was red. Accursed were reddish men, donkeys and dogs. Anything obnoxious was described as red, and in the papyri words with evil connotations (Apophis, Seth, etc.) were written by the scribes in red ink while the rest of the text was written in black ink. (18:49,50)
Fibers

Flax was supposedly the first thing created by the gods, which explains its symbolism as being pure. It grew well in the location of the Nile and was always available for making fabrics.

The manufacture of linen cloth was quite highly developed even in predynastic periods. The weavers of these times used some of the methods that are still basic to the trade today. Some of the finest linens ever woven have been discovered in Egyptian ruins and have been unable to be duplicated even with our vast knowledge of weaving and the controlled methods of processing flax in existence today. The Egyptian fabrics in the earlier periods were made almost exclusively of linen (31:130). This linen cloth was held in very high esteem in the minds of the Egyptians. The fiber seemed to have a direct connection with the religious beliefs of the people of those times. Flax was supposedly the first thing created by the gods before they appeared on the earth (24:397). Linen was used extensively in costuming, in shrouds for the dead, in cordage, and many other home uses. Because of its connection with the gods, it had a symbol of purity attached to it. Extra supplies of linens were kept on hand and when there was a dearth of
money, the linen was often used as a substitute settlement. Therefore, it would seem probable that the cultivation of flax was an extensive occupation in Egypt. The flax thrived on the farm lands near the Nile. The climate was a natural for encouraging the growth of the flax plant. In many pictures left on tomb walls there is evidence that the people processed flax much as it is done today.

There was the same pulling of the flax and retting and scutching processes, except that the equipment was more primitive. Judging from the weaving exhibit in the Metropolitan Museum of Art, the craft was performed on low vertical looms with many of the women sitting cross-legged at the looms. This position necessitated a wrap-around skirt, giving more freedom to the body, both for sitting and for reaching across the loom to follow the shuttle. The working conditions look rather crowded and dark, but nevertheless clean, in keeping with the beliefs. A few remains of garments with very colorful decorative weaves show us the great extent of their development of weaving. However, all fabrics showed the same type of calico or plain weaving, that is, over one and under one (4:223).

The fabrics varied in texture from the coarseness of sackcloth to the very finest, diaphanous fabrics. The original matting of reeds and grasses progressed from crude
clothing to home furnishings and baskets, once the weaving was established. Rolls of very beautiful linen were found in the tomb of Tutankhamen.

Leather tanning was developed after the Egyptians began trapping and hunting. The pelts of the most vicious and evasive animals were always the most highly prized. The tall rushes which grew along the Nile made excellent camouflage for the smaller animals and beyond these, roamed the larger animals. Once more geography played a large part in their availability for clothing.

Animal hides were used for some garments in the earliest predynastic periods, and leather tanning was a highly developed trade. There is evidence of cut and hand-tooled and decorated leather as well as the leather army outfits. Although much of the leather found was not well preserved, there was evidence of the above.

Thin leather was often used in making small bags and the thicker variety was used in footwear in the later dynastic periods. This was found quite well preserved in the excavations at Sakkara (4:231). Arrow quivers and shields were found in the same ruins and they showed that the art of painting on leather was very well established. Leather work was also used extensively for beautifully hand-tooled furniture, as evidenced by the pieces removed from
the tomb of Tutankhamen.

All this presupposes a knowledge of trapping and hunting. There were many miles of irrigated fields along the Nile. Beyond these was the home of wandering herdsmen with their goats and cattle, and hunters who pursued the swift oryx (a large African antelope), the gazelle, and sometimes leopards and lions. Among the tall rushes and papyrus reeds in the swamps a hunter might be found in quest of a wallowing hippopotamus, or a fowler busily catching a flock of brightly colored birds in his net or rush trap.

Garments were made by sewing animal skins together with bone needles and the skill used in accomplishing this, along with the ability to soften and tan hides, was found at Badari (1:22). Beautiful skins were used and the spotted and patterned skins were held in highest esteem. They often copied these spots in painted patterns and also cut some of the plainer leathers into netted patterns for more unusual effects (25:15).

Leopard skins were the most highly valued as they were worn by kings and priests, although panther skins were favored also. The scarcity of finding these cats and the skill needed to kill them probably made their skins in much demand.

Sandals seem to have come into importance after
contact with other people, although local materials pro-
vided the component parts and religion established some
colors and designs.

People of the upper classes frequently wore sandals
made of woven strips of leather or papyrus or palm leaves
(12:8). These were elaborately decorated with gilding,
appliqué, beading, embroidery, and the like, but there is
no evidence of leather dying for sandals. Often the inner
sole of the sandal was made of cloth with a picture of a
captive enemy painted on it. This was considered a low form
of degradation and conveyed the impression that the king was
stepping on the enemy. The sandals were also made for hard
work such as that of the soldiers. The sole of the sandal
followed the general outline of the shape of the foot and
was attached by various types of leather straps.

The sandals were often pointed and turned up at the
ends. They were a luxury and for the most part limited to
the upper class. Women wore very few sandals until the
later dynasties, never in the Old and Middle Kingdoms (32:
226). Footwear was more frequently used in the New Kingdom
but not for everyday wear.

The papyrus, cultivated along the Nile banks, was
also used for sandals as well as for all types of woven
materials (Figure 27). Gold and silver sandals were used
SANDALS
only for funerary use since they would have been uncomfortable in the hot climate of Egypt.

Occupations

Occupations seem to have determined the development of specific costumes for definite groups of people. The social level and religious symbols also showed their effects on costume design. The higher the social level, the more variety of effects were shown, while the lower levels often wore plain fabrics and clothing. Not only occupation, such as involvement in the military, but also the type of involvement determined outfits. For example, if one were a member of the nobility his outfit was more elaborate. However, if he were a member of the nobility taking part in actual combat his outfit would be simple and adequate for the type of combat but it would also have royal symbols so he would be readily identified. One such symbol might have been an ornate belt or a special emblem on the crossed straps across his chest or a special war helmet.

Military

There were organized militia throughout the three kingdoms. However, the costuming of these soldiers reached a high point with the rise of the New Kingdom and consider-
able variety was found in their attire.

The lot of the soldier was scorned by all purebred Egyptians because his treatment was rather rugged. The majority of the recruits never returned and the ones who did were often sick and died shortly after their return (2:114). Thus, whenever a woman saw her son or husband or father taken into the pharaoh's army, she would throw dust on her face and hair and weep and act just as she would at his funeral. The pharaohs and officers of the army had a better life than the recruits and their costume was indicative of such. Many of these officers of the army were chosen from a high class family where supplying the army was a hereditary duty. Often they did no more than guard the pharaoh.

The pharaoh was accoutered in various costumes depending upon the degree of battle. He may have worn the double crown of Upper and Lower Egypt and his ceremonial beard. The kilt with the pharaoh's ornate belt and tail were traditional items.

Defensive costumes were quilted or covered with feathers symbolic of divine guardianship (Figure 28). A corselet which was constructed so that the one piece crossed over the other would be surmounted by a broad, beaded collar.

The bands wrapped about the body signified the
DEFENSIVE COSTUME
protection of the sacred hawk and the bands also represented the protective wings of this god. There were also other accompanying religious symbols worn for protection during battle. While a pharaoh was in battle his queen also wore the protective vulture headdress (Figure 46).

Short battle jackets and kilts with a feather-like pattern were also worn by the pharaoh. The blue crown (see Crowns) might accompany this outfit but could not be worn into direct action.

Over his right arm the pharaoh would have had an arm guard which was an archer's protection. He may also have been clothed in a voluminous robe pulled up under the arms in such a way that it would not impede him as he drove his chariot. On his head he wore a royal war helmet with streamers flying in the breezes. In a more serious encounter he was dressed in a coat of mail (Figure 29) which was very close fitting so that it was not cumbersome, but still gave him protection accompanied by his freedom of action. These were probably bronze scales on a leather shirt.

The pharaoh also might have had a similar war helmet of iron or bronze mounted with streamers. These streamers indicated his position as pharaoh, and the red and white colors signified that he was ruler of Upper and Lower
Figure 29

COAT OF MAIL
Egypt or unified Egypt.

Charioteers carried large shields (Figure 30) for protection, and their horses had heavy blankets covering most of their bodies for protection.

The heavy infantry wore a broad striped scarf or felt cap on their heads (Figure 31), more for distinction than for protection from weapons. They also wore a type of oval apron anchored by a belt which allowed them more freedom of action than the wrap-around kilt. It was also stronger because it was composed of bands of leather sewn together to form a thicker, more protective outfit. They carried a shield in their left hand which required skill to operate, due to its construction. It had a wooden frame over which was stretched an oxhide, with a small round metal disk in the center. The soldier then had to see his enemy aim his bow and hold his shield in such a position that the arrow or javelin would strike his shield on the metal disk. Otherwise, the arrow would pierce the leather shield and perhaps strike the soldier.

The soldier carried his own weapons such as spears, slingshot, and battleaxes and maces. Their quivers were covered with hide or painted to look like hide and had fur tails hanging from them.

The light troops had the sparsest costume of all.
INFANTRY CAPS
They wore nothing on their heads, had no protective apron, and carried no shield. They wore only a linen kilt and carried an ax, bow, or boomerang. Sometimes their costume included a quilted cap in the shape of a wig. Not much time or money was spent on their armor for they must have been involved in close combat. Since they were recruits and from the lower classes, they could also be easily replaced.

Vizier

The Vizier was the highest of all of the king's officials. He often handled the king's affairs related to the state. In the Old Kingdom he was usually a prince of royal blood; in later dynasties the job was open to all. Today he would be a minister of state.

The Vizier wore a straight unpleated robe which fell from below the breast to the ankles and was held up by straps around the neck. Another costume was a shirt with sleeves and a long striped kilt (Figure 32). The Vizier also wore his head shaven, probably because of his high position.

Emblem Bearer

The man who carried the sacred emblem wore a long,
Figure 32

VIZIER'S ROBE
full apron reaching the ankles. It was tied in front with long bands and a linen strap passing over the shoulders supported it.

Priests

The priests were the guardians of the temples and were usually chosen from the highest classes. Because they tended the gods, it was necessary that they be from the best of homes, so they were often recruited from the homes of nobility.

We see the influence of religion on clothing since one of the principal jobs of the priests was to change the clothing of the statues of the gods. The statues even had cosmetics which were also changed every day since the gods were treated as a regular being. The placing of a white robe over the god indicated the great position of white cloth in the lives of the Egyptians. The white symbolized the cleanliness and purity which is still indicated by the color today. Wool was never used in the presence of the gods as this was considered degrading (11:2).

Apparently animal fibers were not believed to be as pure as the vegetable fibers. The Egyptians also believed that animal monsters lived in the outlying deserts and this could have had some bearing on the situation.
The gods also had property and servants to maintain it. Thus the high priest might have had another job such as the overseer of the god's fields. He would always dress according to his current labor. As guardian of the temples he wore no sandals but walked about in bare feet with his head shaven bare. This carried out the idea of cleanliness which was such a preoccupation of this race.

No wig was ever worn by the chief priest. His garments varied, but were always made of the purest white linen. Sometimes he wore a tight tunic when his tasks called for very little movement, such as merely tending the pharaoh (Figure 33). He also wore robes or draped skirts with a brace over one shoulder and perhaps a wide sash around the hips (Figure 34). For more extensive work he could be found wearing a clumsy apron fastened with straps around the neck.

He might wear a kilt (Figure 35) and a loose robe over the kilt. This robe had full sleeves and was pulled tight around the waist and hips in a girdle-like effect. In a sacred procession all other costumes were dismissed and a robe-like dress, flowing from neck to ankles and covering hands and arms, was worn (Figure 36).

Priests in some dynasties wore a leopard skin whose forelegs formed sleeves (Figure 37). These skins were
TIGHT TUNIC
Figure 34

DRAPED SKIRT WITH BRACE AND SASH.
Figure 35

PRIEST'S KILT
PRIEST'S CLOAK
Figure 37

PRIEST'S LEOPARD SKIN
worn over the upper part of the body with a kilt or over
many other types of dress. Usually only high priests wore
this skin when they were officiating at sacred ceremonies.
At this time the pharaoh or dignitary assisting the priest
could also wear this outfit with the leopard skin.

All of these costumes were based on the costumes worn
by the nobility in that particular time. Another costume
was a circular cloak worn on cooler days and as a ceremonial
robe. Marriage was not forbidden and there were women
priestesses also, who were garbed similarly to the nobility.
The privilege of being a priestess was granted only to
queens, princesses, and the wives and daughters of high
priests.

Workers

The workers' clothing was similar to that of the
lower classes. There really was not any fashion to be con-
sidered in the workers' costumes. They were purely func-
tional costumes, and any change was made in relation to
giving more freedom of movement in a particular job, or
more protection.

The general costume of a worker consisted of the
wrap-around kilt type skirt which allowed independence of
action and relief from the heat of the Egyptian climate,
When working, the kilt was put on more loosely to facilitate action.

Throughout the dynastic periods, the skirt varied little except perhaps in length and in a few cases in color. There were a few variations in regard to occupation. But since some occupations were considered on a higher level than others, there was a little more ornamentation indicative of such. Most kilts were of linen, but some shepherds and others in the Old Kingdom wore a coarse matting.

**Weavers**

A woman weaver usually wore a tight tunic extending from the chest to the ankle and only one strap over the left shoulder to allow for greater freedom in using the right arm to prepare flax, spin, arrange thread, set up the looms, and the like (Figure 38).

**Servant**

A woman servant wore no wig but kept her natural hair. Her robe was full and draped, being rather diaphanous in character. Depending upon the class of people she worked for, she may or may not have had some type of decoration on her robe. Women workers also wore the usual breast to ankle tunic but had one strap instead of two,
TUNIC WITH ONE STRAP
possibly to give greater freedom to the arm (33:58).

Serving girls at parties often wore narrow girdles and strings of beads (29:89).

Sculptors, Builders

A sculptor, builder, or one engaged in a similar occupation wore a short girdle with hanging ends. The workers' costumes were almost always white or cream colored linen, unless a slave was involved and his would perhaps have been blue.

Some builders wore short diaper-like pants and leather caps (23:45). The overseer wore a striped robe with perhaps a cap to shield his head. The water carriers for the builders wore similar outfits but their pants had a mesh-like design or pattern (23:45).

Farmer

The farmer's costume was similar to the builder's except that his skirt did not have any hanging ends, but was very simple. The part at the back of the waist formed a wider band than the front band. Since the Egyptians had to break up the soil with a mallet and the remainder of their implements were very short-handled, they were forced to do a great deal of bending in their work in the fields.
Therefore the wider band facilitated this action. The carpenter and stonemason likewise wore a short kilt, the only variation being a looped belt at the front.

Sailors

Sailors wore a garment made of coarse netting with a leather patch on the seat to compensate for the wear and tear of the rower's bench (29:89). Other seamen wore a decorative linen belt tied at the back and looped over.

Cattle-tenders

During the annual flooding of the Nile, the cattle were sent north to the delta area where grazing was abundant. The delta marshmen who took charge of the cattle lived a rough life. They were one of the few groups of Egyptians who never shaved and wore reed kilts rather than linen. However, the people admired this group of workers much like we admired our cowboys. Nevertheless they were the brunt of many jokes.

Hunters

The hunters in the later dynasties were the strongest of men and had their arms and legs tattooed with religious symbols which supposedly brought them the aid of
their gods on their hunting expeditions (19:437). Ostrich feathers were stuck in their long, wavy hair, signifying their role as hunters. The belt on their short grass skirts held their knives, hatchets, and small weapons securely fastened in order to leave their arms free to use their bows; yet they were handy when the need arose to use them. The grass skirts were also a form of camouflage on the hunting expeditions.

From the back of their belts, on a piece of leather looped over it, hung a large wolf tail which moved with their gait and the Nile breezes. This tail denoted the fact that these hunters had the strength, brutality, and swiftness of the animal.

Fishermen

The Egyptians were fond of fishing and fowling and often brought the whole family along on an outing for such sport. Walls of tombs depict the wealthier classes, adorned with beautiful jewelry and aided by servants, engaged in this recreation. The simple fowler's kilt added one strap over the shoulder in the fifth dynasty.

Scribe

The position of scribe was held in very high esteem.
by all, and the office was attained only after an extensive education in business and administration. However, the job was very rewarding. Once a man qualified for this job he automatically became a member of the educated official class, thus exempt from menial labor and able to rise to one of the highest positions in the land.

A scribe's outfit varied as to his particular job. When mixing in pleasurable events, he wore the decorative costumes of the higher classes. This was usually a tunic embellished with broad bands of alternating colors and his high rank was indicated by the length of his robe which reached almost to his ankles.

However, in pursuit of work he wore a white linen kilt varying in length and carried his pen case and water jar slung over his shoulder. When writing, he would sit cross-legged, thereby stretching his kilt tightly across his legs to serve as a desk (19:450). All his costumes were of the finest linen and sometimes accompanied by a feather or two as a symbol of the scribe's office.

Woman in Mourning

A woman in mourning usually wore plain black or white clothes and no make-up whatever. She let her personal appearance stay just as it was when her husband or relative
died. This went on for the period of embalming and burial, with no indulgence in any type of body cleanliness. Women showed more outward signs of grief, putting ashes on their hair, scratching their faces, and having a general disarray of garments and features. They would wear a long full robe girded about the waist and perhaps a shoulder cape. No jewelry would be worn, nor any type of decoration, for her plain costume expressed her emotion. Though men ordinarily shaved their heads, they let their hair grow during the period of mourning.

Entertainers

Because of the Egyptian's belief in life after death, he was not averted by his imminent death, and thus believed in having a gay time with no fear of tomorrow. Therefore holidays and celebrations were frequent throughout Egypt, and the huge palaces and temples were often the scene of merrymaking.

These celebrations were shared by all classes, but while the lower classes might hold their festivities outdoors in a public place, the wealthier Egyptians entertained within their homes. Music pervaded the whole life of the Egyptian, and it was only natural to have musical entertainment at parties, ceremonies, and the like. Great
households employed singers, musicians and dancers for the entertainment of the master and his guests. Sometimes these entertainers were part of the harem; other times they were foreigners. Egyptians derived much pleasure from performances by professional dancers.

Acrobats were also popular as entertainers, and dwarfs often served as jesters. Among the musicians there was only a slight degree of distinction in their dress. The festal costume usually called for brevity and sheerness on the part of the female entertainers, with no sleeves on the right arm to allow free movement.

Perfumed fat and the fragrant lotus flower scented the room. The guests' costumes were more decorative than usual and the host and hostess displayed an unusual array of finery. Thinly clad girls in an orchestra provided music by playing reed and stringsed instruments and tambourines. Royal harpists entertained in their robes which were especially rounded off on the bottom to prevent their trailing on the ground.

The women acrobatic dancers (Figure 39) often wore several tight, short, pigtails so that their hair would be tidy in spite of the most strenuous exercise. Some female entertainers wore nothing but inexpensive jewelry.
ACROBATIC DANGER
Children

There is very little recorded in regard to the apparel of the Egyptian children. The main reason for this is that the source of most of the information is the tombs and these were constructed for the great nobility. It is known that more than one half of the Egyptians died in infancy and were not at the age where they wore clothing.

If they managed to live past the infancy stage, they were usually quite strong and thus lived to normal expectancy. Therefore most of the tombs record the activity of people who died much later in life.

In many cases the children are pictured as duplicates of their parents, but in a smaller version. In other murals the children are pictured with nothing at all on their little brown bodies until they reached adolescence. Sometimes a narrow girdle effect is shown, usually in white linen. Older boys wore kilts and the girls a simple linen dress.

They might also have a cord tied around their waist, the colors probably indicative of their age or their parents' sociological level.

Climatic conditions and native habits being what they were, heavy garments were not necessary and thus there
was little question of costume. Boys and girls did sometimes wear an amulet around the neck as a protection against injury or evil, and a bracelet with similar connotations. It is not known if the colors were indicative of certain religious beliefs, but it is a possibility.

The girls let their hair hang loosely and sometimes it was plaited into two braids. The boys had their heads shaved except for a long, thick, plaited lock of hair which was tied in a tassel-like effect and hung over the left ear. This was called a "Horus lock" after the youthful god, Horus (Figure 40). It was a badge of youth and indicated the subordinate position of a youth towards his father.

They had a ceremony when a boy came of age and his lock was cut off. This meant that he was a man and could assume adult responsibilities.

Accessories

All the following additions or embellishments of costume contribute to the study in at least one respect. Most cultural influences show their effects in individual ways relative to the article. Such an example is the symmetry resulting from the geography of the land and showing its effects in wig styles.

The beards have definite religious connotations.
BOY WITH HORUS LOCK
Cleanliness forbade them to grow naturally yet manliness demanded their existence. Therefore false beards were developed. The men who were commoners wore the shortest beards; the pharaoh's was much longer; the god's was longer still and turned up toward the afterworld.

Jewelry was dependent upon the materials provided by the land. Religious symbols were abundant in jewelry designs and once more the higher social levels were the possessors of the more elaborate designs.

Location and climate, along with other obvious factors, were the impetus for cosmetics and some accessories. Naturally the application of cosmetics presupposed the use of mirrors, containers, and applicators.

The sun's glare and the hot air necessitated oils and creams and something to deflect the sun's direct rays. Therefore the Egyptians invented cosmetics. However, the Egyptians have always been interested in perfection, so they colored their cosmetics and learned to apply them quite skilfully.

Wigs

In the early periods it is not certain that wigs were worn, as there is limited evidence available. However it is possible that the art of wig making had its beginnings
here. The environment and the climate had a great influence on the cosmetics and decorative approaches of the Egyptians. The division of the land by the Nile and the divisions of the land according to plant life and its desired water requirements seem to be great influences upon the passion of the Egyptian for symmetry. This is evidenced in everything from clothing to housing to irrigation. The women of this early period wore their hair long and trimmed very evenly. It was sometimes pushed behind their ears, but one side always matched the other. The pictures depict very smooth hair-do's.

Wigs are usually thought of as being hot and heavy and it is really not until the last few years that wigs for men and women have been generally accepted. At first thought, Egypt's climate would seem to dictate a repellence to wigs. However, these wigs were designed specifically to counteract the effects of the arid climatic conditions and, as such, were the most advanced design in wigs seen before or since. They not only kept the hot rays of the sun from direct contact with the head but they kept the head cool as well. This was due mainly to the excellent construction. The wigs, made of human hair, sometimes mixed with vegetable fibers, or sheep's wool, were built up on a meshlike framework which kept an air space for insulation purposes.
between the head and the wig. This kept the head cool, and these wigs thus served much the same purpose as a turban does today in such areas as India and Pakistan. The men shaved their heads and the women usually kept their hair cropped short.

The styles of the wigs varied as the other garment styles were subject to change. The early wigs were black and coarse and reached to the shoulders or below. They were cut off straight all the way around, with perhaps an inverted u-cut to fit over the shoulders (Figure 41). The contour of the head was often concealed by the shape of the wig in the original designs, but later designs drew away from the stiff conventionalized forms, and freer, more natural designs became the style, with perhaps even a few curls. There were also plaited wigs, some having gold intertwined (Figure 42).

Men's wigs also followed the dictates of the times. In the Old Kingdom the styles were short, curly types, set low on the forehead. They generally followed the contour of their heads. These short styles were fashionable for all classes from worker to prince. However, the long hair draped to the shoulders became fashionable for the men also. And the medium length hair allowed for the most variation in style. Sometimes the hair was drawn back,
INVERTED U-CUT WIG
Figure 42

PLAITED WIG

Queen's wig -- jeweled circlet, ribbon at back
sometimes covering the ears, sometimes exposing them. There were many different variants of these styles, and long wavy hair was a popular style in the later dynasties.

In the curly wigs, the curls were sometimes square, triangular, or cut straight across the forehead. Sometimes the styles were rounded, and in many instances the curls began at the crown and at other times at the forehead (32: 220). Longer styles were worn also and usually by the upper echelon.

Up until the Middle Kingdom men’s wig styles did not change much. The upper classes had many more styles with combinations of curls, straight, and wavy hair.

The wool wigs copied the more expensive wig styles made of hair and were made for those who could not afford the others. Even these were arranged in very uniform styles with one side matching the other, even if very intricate patterns were involved.

During the Old Kingdom, women wore a large wig which was composed of two tresses hanging below the shoulders. Women wore their hair long more often than short. However, it varied according to the styles. Many variations were arrived at through experiment.

In the Old Kingdom the men set the style and the women took over in the New Kingdom. It was during the New
Kingdom that the most elaborate wigs and hair styles evolved. Some concealed the shape of the head and others did not.

People who were buried in the tombs often took their wigs with them, carefully arranged in boxes. No matter what style a man chose for his hair, it was always neatly combed as anything else would have been too similar to the barbarous foreigners.

Head Coverings

Besides wigs, the wealthier Egyptians wore many other different types of head coverings, some being inherent within the wig design, others placed on top of the wig, and still others that were complete head coverings which were worn without a wig. The pharaoh and the ruling family wore head coverings which were especially significant of their position and title. Such was the crown of Upper and Lower Egypt, or a red and white headdress ornamented with the royal asp, or the folded kerchief or the helmet. The striped linen cover of one of the king's wigs became one of the numerous traditional forms of headdresses worn by the kings of Egypt. This was called the nemes. It was a simple striped cloth brought across the forehead, behind the ears and tied at the back neck to form two lappets which came
forward over the shoulders and down to the chest (7:89) (Figure 43).

A prince always had a badge hanging from the side of his head to his shoulder, with a fringe of gold decorating the edge, and on some occasions a kerchief bound over the forehead and the top of the head (Figure 44). Huntsmen and the lower classes might have worn a hood or cap made from either leather or linen fabric and again significant of their job or station in life. Some religious symbol or color would also decorate it. In the absence of a wig, skull caps were worn very extensively.

The women's headdresses may have had lotus flowers, colored feathers, or ribbon entwined within. The women of royalty often had beaded or gilded fancy tiaras for headresses, with perhaps the winged globe as the center attraction. The simplest was a cloth or ribbon with flowing ends, or perhaps bands of gold or silver. If of royal birth, women wore the sacred asp, usually jeweled, over their foreheads.

Most magnificent headdresses were used by the royal queens (Figure 45) and princesses. One example was the covered head vulture headdress which was dedicated to Maat, who was the mother goddess the queen represented to her people (Figure 46). In this particular one, wings
STRIPED LINEN HEAD COVERING OF TUTANKHAMEN

Figure 43
BLUE AND YELLOW STRIPED LINEN HEAD COVERING
QUEEN IN HELMET CROWN
Enamelled Band, Ribbons, Uraeus
QUEEN IN VULTURE HEADDRESS
stretched down past the ears to the shoulders thus signifying the protection the queen gave to her people and likewise given by the goddess Mut. Poorer classes greased their hair and tried to copy the wig styles of the wealthy.

Crown

The pharaoh's garments were made of the finest white materials and were ornamented in red and gold. He wore as many as twenty crowns at different times but the double crown was the most important of all and was worn at official functions. The pharaoh, who was the ruler of all, often wore this double crown or a combination of two crowns, the tall white cone shaped crown of upper Egypt made of stiff white linen and the red peaked band of lower Egypt (Figure 47). The former was called the "Fechent" and was also worn by the god Osiris.

Originally there were two separate crowns, the white one worn by the leader of the North and the red one which was the national diadem and worn by the leader of the South. However, when these two divisions of Egypt united, the two crowns were unified into one worn by the acknowledged leader of all Egypt. In many services the pharaoh would appear wearing only the crown of the South, and when services were completed he would replace this with the
red wicker crown of Lower Egypt, 3000 B.C.

white felt or wool crown of Upper Egypt, 3000 B.C.

two crowns in one
crown of the North. At other times, however, both were worn as one.

Since the ruler was governor of both the North and the South, he used the symbols of both kingdoms, probably to keep both peoples happy. Thus the royal colors were established as red, white, and yellow. Because gold was used chiefly by the nobility and to glorify the gods, the yellow in the costumes became symbolic of high rank and luxury.

Sometimes the pharaoh wore two feathers sticking straight up in the front from a head band. These feathers showed the pharaoh as representative of the god Horus whose symbol was a falcon.

At very special occasions when the pharaoh wanted to show his connection with Osiris and Khnum, the ram headed god, he wore an elaborate crown called the Atef crown. It was extremely heavy and not very comfortable. It consisted of the white crown flanked by large feathers, ram's horns and sacred snakes with discs representing the sun hanging in many places (7:88,89).

In the New Kingdom many of the heavy, elaborate crowns were discarded in favor of a more practical crown called the Blue Crown or "Khapresh" (Figure 48). The Khapresh was made of molded leather and had the sacred
Royal war helmet,
Uraeus insignia
cobra surrounding it. The exposed blue part was studded with gold sequins. The cobra was the emblem of the goddess Buto, patroness of Lower Egypt. Buto was related to the vulture goddess Nekheket, the patroness of Upper Egypt (7: 89). Thus the cobra and the sun discs represented the union of the pharaoh and Upper and Lower Egypt.

Beards

The Egyptians had another curious custom relating to artificial hair covering. This was the wearing of beards (Figure 49). One of the major tenets of the Egyptian religion was the idea of cleanliness. The idea pervaded the physical world in that they believed in being clean in mind as well as body. Thus, the Egyptian man kept a clean shaven face and never desired to grow a natural beard since this was contrary to the idea of cleanliness.

The beard, however, was considered a sign of manliness and strength and was often needed to command authority and to obtain respect. Thus, the problem was solved by the use of artificial beards.

The differences in the types of beards signified various positions. Men who were not of the ruling class usually had the shortest beards while a pharaoh's beard was much longer. A god's beard was the longest and also turned
Figure 49

BEARDS
up at the end, supposedly pointing to the afterworld.

These beards were either fastened to the chin by objects unknown or hooked around the ears with the aid of straps.

Beards were worn during the Middle Kingdom, never in the Old Kingdom and very seldom during the New Kingdom except for certain ceremonies. Some of the drawings of the god's beards indicate they were braided and apparently stiffened with some foreign substance.

Jewelry and Collars

With the simple lines in their garments, the Egyptians of the higher classes often wore beautiful and elegant jewelry showing unique designs and expert craftsmanship. The most superb examples of jewelry design are from the twelfth dynasty. This jewelry has a delicacy that was not found in the jewelry of later dynasties.

The New Kingdom had some very beautiful jewelry but it was a much heavier type with large bold designs lacking refinements.

Examples of jewelry from the Middle Kingdom have been best exemplified by the treasures of the Princess Khnumet at Dahshur (18:139). Some very beautiful crowns made of gold headbands inlaid with precious stones have
been found in her tomb. Unfortunately the jewelry is one of the main goals of tomb robbers and many beautiful pieces have been lost to thieves.

The costume of the Egyptian era was complimented by extremely wide collars made of beads or ornaments of gold and semi-precious stones or a type of glazed ceramic bead (Figure 50). Strings of beads with dangling pendants containing one or several of the religious symbols were worn as were numerous bracelets and anklets of all sizes and shapes. Rings and hair ornaments were also an integral part of the costume.

Men and women of nobility both wore wide collars consisting of circular bands of beads or stones, six to eight inches wide, which would lie flat like a yoke over the shoulders and around the neck.

Different variations were made by using different sizes, collars, and shapes of stones and by varying the width of the collar.

**Earrings**

Earrings came into use towards the end of the Middle Kingdom and from then until the end of dynastic history were extremely popular with both men and women (Figure 51). Some were so heavy that the ear was pulled out of shape.
Figure 50

HEAD OF A WOMAN

-perfused fat

-wig

-beaded collar

Tomb of Menna, mid-XVIIIth dynasty
EARRING
Earrings were first made in the shape of broad disks and later in rings, both in reference to the sun god Ra.

Some earrings were made in the form of the royal asp. They were gold studded and embedded with precious stones and were undoubtedly reserved for the pharaoh's family.

The earrings were attached to the ear by either a stud or passed directly through the ear as are our modern pierced ear versions.

The two greatest influences upon the jewelry were the religious beliefs and the availability of materials. Jewelry was never purely decorative, but always symbolic.

A necklace clasp was very elaborate and a favorite closing was the head of the god Horus in the shape of a hawk. In addition, the jewelry was used not only for decoration but also for magic protection. The Egyptians believed that the symbols incorporated in the designs had the power to keep away death, disease, and evil spirits.

The Egyptian environment yielded such precious stones as amethyst, agate, emeralds, jasper, garnets, malachite, carnelians, jade, and turquoise. Diamonds, rubies, sapphires, and opals were not known to the Egyptians, contrary to popular belief (7:93).
Rings

Many of the jewelry designs were so delicate that they could not be worn but were displayed by the owners. This was evident particularly with some of the rings made of gold, silver, bronze, and faience.

Since secret magical powers were attributed to these rings, they were valued highly even though they were not worn.

Women wore many rings at a time and they were almost always made of gold. Silver rings were rare and bronze was used mostly for signet rings. Scorpions, crocodiles, cats and other symbols of the gods were popular subject matter for rings. They were usually accompanied by the emblem of a god or goddess and a hieroglyphic incantation to the gods for protection. Others bore the owner's name or the name of the pharaoh under whom he lived.

Intricate beadwork in both color and design was favored in the composition of bracelets and necklaces, and designs were often matched to those of the costumes. It is obvious that the manufacture of almost every variety of form in personal adornment made this an important industry.

Bone and ivory were also carved in complex designs for jewelry. The Egyptians believed that they could avoid
harm by carrying certain charms and thus they copied many of the temple designs of the gods and sacred animals. One of the most popular was the scarabaeus or scarab bettle. The under side was flat and on this was carved a symbol. This was also used in the pharaoh's ring as his personal seal.

The Royal Seal

The carnelian, a red stone easily polished, was the stone most often used as the set in the pharaoh's ring and, with the scarabaeus carved in the stone, was used by him as his official seal. This seal was of the greatest importance for keys were seldom used in a lock. Those who had something valuable had a treasure house or box held closed by wooden bolts set in mud and stumped with a seal. If anyone ever broke a seal, especially a royal one, he was so severely punished that one was rarely broken. Thus the seal was similar to our keys or served a similar purpose.

Since the Egyptians had no money for bartering, they used the precious minerals and stones which their environment provided. The pharaoh used gold rings to reward his servants, as did the wealthier classes. These gold rings were often set with emeralds, garnet, carnelians, and other precious gems and fastened together by chains. The
thickness and length determined their worth. Gradually it became a great honor to have a golden collar placed around one's neck by the pharaoh. And the giving of such an ornament became a symbol of affection and respect, just as the finger rings did in later years.

Cosmetics

The climate, with its dry, humid weather, brought about the use of cosmetics. Since the skin would dry out from this almost constant exposure to the elements, the Egyptian women initiated the use of cosmetics. An oil base, most probably prepared from the familiar vegetable oils, was used to counteract dry skin problems. Since the Egyptians were deeply concerned with the beauty of self, they used other cosmetics for neutralizing other climatic causes, but applied in such a way as to enhance the facial proportions.

To cover up the oily surface and shiny appearance, they used a red powder prepared from hematite, a brownish-red substance prepared from pulverized iron ore found along the banks of the Nile. This powder was applied in more definite amounts just beneath the eyes to cut down on the glare reflected from the desert sands. This constant glare was a source of many cases of ophthalmia, a severe inflamma-
tion of the eye, which indeed was one of the most prevalent maladies in the Egyptian culture. A finely powdered mixture of antimony and charcoal was also used, thus adding a paleness to the complexion (5:12).

Other cosmetics, necessitated by similar influences, served the same purpose. They were also concocted from materials which were abundant in the valley of the Nile and served hygienic purposes as well as purposes of adornment. Green eye paints were made of malachite obtained from copper ore. Dark gray eye make-up was prepared from galena, a lead extract.

Other minor toilet articles were also used. These cosmetics were mixed on square or rectangular plates of schist because the schist could be used again and again, and it had a hard shiny surface which exhibited no chemical reaction with the foundations. The storing of cosmetics was done in several small dishes made of schist, marble, alabaster, and crystal.

Cosmetics were applied with a short, smooth, flat stick. It was referred to as a kohl stick as it was often used to apply kohl and stibium to darken the eyelids. Later a black band was put on around the eyes with darkened kohl and a line lengthened so that it extended from the corner of the eye out to the temples. This was done in order to
make the eyes appear larger, more brilliant, and some even believed it helped improve sight. The lips were rouged and sometimes very delicate tattooing was done about the face and chest. Henna was used to tint hair, fingernails, palms of hands and soles of feet.

Perfumes

Perfumes were used quite extensively and were applied in various manners. They were made from the fragrant plants in the marshes of the Nile. Some were applied with a stick, some poured on, and some rubbed into the skin. Some were used in the home much like incense or perfumed oil. Others were pressed from flowers, manufactured in the temples and used for rituals. At the social gatherings of the nobility it was customary to pass out a substance containing perfume and fat in the shape of a small inverted flower pot or cone. The women put these on top of their heads and as the evening wore on, the heat of the surroundings and the closeness of the people caused the fat to melt (Figure 50). It then dripped down through the hair and onto the body. This kept a pleasant odor pervading the atmosphere.

Oil was also symbolic as it was the emblem of joy (32:231). During festivals and parties, people would anoint themselves or pour oil over their bodies. Annoi
ing by a king was similar to a reward, and if the people
were watching the king pass by in a procession, they would
amoint themselves.

Combs and Hairpins

Ornately carved combs and hair pins were used to
fasten the hair in place or to secure wigs (Figure 52).
They were made of wood, bone, or ivory with one or more rows
of teeth. Usually one side had larger teeth than the other,
and the piece dividing the two sides was carved or inlaid.
Sometimes an animal formed the handle.

The hair pins were quite long, and either they had
large gold heads at one end or they were tapered at both
ends. They were used for arranging some of the more
intricately styled wigs of curls and braids. Some needles
were made of bronze and were similar to the hair pins
except that they had the usual eye.

Mirrors

Mirrors were a necessity for the cosmetic applica-
tions (Figure 53). They were made of a metal alloy which
contained a high percentage of copper. The ones in the
Cairo Museum are rather oval in shape and polished to a very
high luster so that they were able to function well as
After one in the Cairo Museum.
Mirror,
British Museum.
mirrors. They fit into a handle made of carved wood, stone or metal. Some handles were made in the shape of a flower, a woman, a god or goddess, or some other ornamentation. A leather case kept the luster from becoming dull too fast.

Walking Sticks

The walking stick showed a man's status and was one of the few articles not shared by women (17:41). Most sticks were as tall as their owners and were smooth rods with a decoration at the top. The decoration was often an animal figure and had originally been a scepter of the gods before coming into public usage. Sticks were a symbol of command but degenerated into regular walking sticks for use in walking or for leaning upon.

Crook and Flail

These instruments belonged to the pharaoh alone. They told the people that the pharaoh was the shepherd to them and they were his flock. However, the pharaoh could also use these instruments as a means for punishment if his flock did not obey. The flail was a symbol of power and used as a weapon of war (3:267).

Fans

The Egyptian fan is the original for all other fans
and was almost a necessity due to the hot, dry climatic conditions. However, these fans were also very decorative. They were made of leaves or feathers cleverly dyed and arranged to make very effective patterns. Many costume designs were repeated in the design of the fans. The fans for the nobility and wealthy had very long handles and these people employed fan bearers to shield the owner from the rays of the sun, to keep air circulating thus making him cooler, and at the same time keeping insects away. Their flexibility in construction enabled them to serve these purposes effectively.

The fan bearer for the pharaoh and other nobility was often a high official of the court (Figure 54). Because of their social position they were garbed in a full robe with a quilted linen corselet over it. For ceremonial occasions they were often attired in a leopard skin worn over a white linen kilt. The chief priest was often similarly attired, so the leopard was probably on a similar scale as minks are today.
V.

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This thesis has established that there is evidence to support the hypothesis that the selected cultural factors did influence the costume design of the ancient Egyptians. The evidence further suggests that as the civilization advanced, design changes occurred as a result of these selected cultural influences.

It is the finding of this author that clothing designs derived in part from the architecture. Particularly supporting this thesis is the pyramid-shaped kilt skirt. Both clothing designs and architectural monuments were made to last throughout eternity, and the bold, definite lines of each follow the same pattern. The Egyptians had a political system that had a strong, rigid, centralized character (7:42). Their architecture and costumes reflected this influence.

However, the economic influences stand out prominently because the designs necessary for a particular occupation are so directly related. For instance, a sailor whose job was to be an oarsman would quickly find out that his
position necessitated a strong fabric to comply with his job. Therefore, the occupational requirement of freedom of movement and durability influenced the style of his clothing. He had to have protection as his body slid along the rough boards with each pull. And he had to have a fabric which could withstand this type of treatment. This, combined with a warm climate, encouraged him to go bare chested and to wear a leather patch on the back of his kilt.

The scribe found it necessary to have a smooth, flat surface available for the performance of his writing duties. Therefore a kilt was designed to conform to the desired qualities. The fabric had to be smooth and it had to be strong enough to withstand the pressures of writing. The Egyptians developed just such a fabric and just such a style of kilt. The fabric was not coarse as one might suspect. Rather, it was woven of very fine linen yarns which were packed very tightly together. This produced a strong, durable fabric which was also a suitable weight as it was not too heavy for the climate. The kilt design was knee length with a slight fullness. The fullness was just enough so that the scribe could sit comfortably cross-legged and the kilt would be pulled tight to provide a smooth writing surface.

The distribution of products led the Egyptian into
many parts of his own land and, in the later dynasties, to foreign countries. New methods for dyeing, new fabric designs, and new costume designs were often interchanged along the trade routes. Different types of reeds and grasses grew more abundantly in some sections than in others. Therefore, some types of weaving were more prevalent in certain areas. Their achievements, including costume design, in the first few centuries were a blend of the old and the new, a blend of discoveries and experience imported from neighboring centers but adjusted to the new surroundings and materials (19:23).

Soldiers originally carried their weapons in their belts. Then they figured out how to make shields, quivers, and other carriers for their equipment. The type of battle action demanded more protective clothing as the battles grew more fierce and better weapons were developed. This prompted the development of the coat of mail.

Recreational habits and the habitat also dictated certain styles depending on the amount of exercise involved and the manner in which one played the game. Therefore, clothing was designed accordingly and often sparingly to allow the freedom necessary for such recreation.

Wrestling, boxing, and the strumming of musical
instruments were but a few occupational and recreational pursuits that necessitated specific clothing designs even in the early dynastic periods. Since these endeavors were also performed as part of major religious festivals, the colors of the costumes were always white, symbolizing purity for that particular occasion. Flounced skirts gave proper coverage for these religious occasions but also provided costumes which were functional as well.

Psychological influences were associated with the religious ideas because religion imbued every Egyptian idea. It was their reason for living, and each activity performed by the Egyptian had some religious connection. The symbols of the gods, symbolic colors, and other significant incantations were deeply imbedded in all aspects of society and particularly in clothing design.

Psychological factors were related to the clothing design in several ways, some of which are inseparable from other factors. The design and manufacture of textiles and garments often improved because of a feeling of pride in a job. In the late dynastic periods Egypt was one of the few ancient civilizations that approached equality in its justice for all. Even the lowliest could often rise into high governmental positions and several times even ascended the throne. Therefore, the weavers and dyers and all those
connected with the clothing industry had hopes of rising to a higher position as a result of their work. As a result there was a great deal of pride in workmanship, and new products and designs were often a result of this pride.

Religion influenced the ideas of the government quite definitely and also the costumes of the officials. The costumes followed the dictates of the job and changed according to the official's particular duty at the moment. For example, Imenhotep wore a leopard skin uniform proper to one of his many offices when performing his obligations as a priest. The court jester's symbol and part of his costume was a monkey, which was a symbol of the comedy the jester performed.

As leader of the religion and society, the pharaoh set the styles and the rest of the people followed as their positions allowed them. Thus the ruling classes wore very stylish and elaborate costumes while the lower classes wore the most plain interpretations of the others' garments with very few accessories.

Mathematics played a major role in the practical life of the Egyptians. The ordered nature of Egyptian mathematics was reflected in the ordered functional nature of their clothing. Mathematics to the Egyptians was used only as needed in everyday life, and this same practical
approach was reflected in the clothing. For example, even as mathematical theory was not well developed, sleeves were not worn unless needed for some functional purpose.

The interrelationship between mathematics and clothing is further illustrated by the hieroglyphic symbols for the numbers 1, 14, 25, 20, and 26. The symbol for the number 1 was a reed leaf; for number 14 and 25, a sealed roll of papyrus; for number 20, a folded cloth; and for number 26, cloth wound around a pole.

Chemistry was developed sufficiently to develop vivid, lasting colors and a dying technique that provided good adherence to fabrics.

Geographical influences were widely felt. Nature provided many patterns and colors. Mineral deposits and plant life influenced the development of dyes. The climate inspired stylized interpretations in fabrics, jewelry and headdresses. The sun, moon, sky, and earth were prevalent symbols used in design.

The Nile and its annual flooding even influenced fabric design. During its annual excursion over its banks the raging river deposited thousands of fish in shallow pools. The fishermen used small nets to capture these fish. The same net was used by these peasants at night as a headdress to protect against attack by mosquitoes (22;
The Egyptians most desired the qualities of stability and endurance in all their works. Everything was made for eternity and this became their dominant theme. In order to insure that the costumes would endure, a great strength was necessary in the quality of the dye, the color, the weave, and the construction. It is only because of this influence that representative pieces have survived through the annual inundations of the Nile, the heat of the sun, and the harshness of the sands.

To the ancient Egyptians whose perseverance in spite of harsh external conditions enabled their works to endure, we owe a debt of gratitude.

The factors summarized above, therefore, indicate support and acceptance of the hypothesis: There is a definite relationship among clothing designs and other selected cultural factors of the Egyptians during the predynastic periods and through the thirtieth dynasty.

Recommendations

The present study has shown a definite relationship among cultural factors including costume. A further study of other cultures and their assimilation of styles might help interpret some of the problems of these cultures. It
might also give an indication of future cultural patterns which might arise or could be compared to those of today.

A more specific study of single aspects of this paper could be more detailed in its investigation. For instance, a cultural influence such as religion might be studied in greater depth. Its influence had such magnitude that it could easily become the subject for future study. Or perhaps an aspect of costume, such as ornamentation, might be more thoroughly investigated.

There are many relationships between ancient Egypt, modern Egypt, and the world today. What has happened in modern Egypt? Are cultural factors still an influence on costume today? Are responses to political involvement by Egypt or by other countries being incorporated into costume design?

These are some suggested areas for study but the future may yield even more analogies which might become the subject of further investigation.
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BIBLIOGRAPHY
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APPENDIX
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The figures contained in this paper were produced by the author and were derived from the following sources:

Figure

1. Adapted from cover of Georges Posener's Dictionary of Egyptian Civilization.

2. Adapted from Tomb of Tutankhamen.

3. Adapted from statues of a group of gift bearers from the tomb of Mehenkwetra. Metropolitan Museum of Art.

4. Adapted from statue of Amun-Re, king of the gods. British Museum.

5. Adapted from mural in tomb of Harembeb at Thebes, 1300 B.C.

6. Adapted from portrait statue of the wife of King Khafre of the Old Kingdom. Cairo Museum.

7. Adapted from statue of Princess Sedet, Fourth Dynasty; ordinary dress. Metropolitan Museum of Art.


9. Adapted from representation of Nekanchat. Cairo Museum.

10. Adapted from a mural in a Theban grave of the New Kingdom.

11. Adapted from fragment of a Book of the Dead written on papyrus. Cairo Museum.

12. Adapted from wooden statue showing the elegant lines of the robe, 19th dynasty, 1250 B.C. Cairo Museum.
13. Adapted from a statue of Amur-Re in the British Museum.

14. Adapted from a statue of Rameses II in the Turin Museum.

15. Adapted from the costume of the 20th dynasty after Chuen'eten. Cairo Museum.


17. Stylized from the wall of an ancient tomb at Thebes.


19. Stylized from a head-covering of Tutankhamen in the Cairo Museum.

20. Further stylization of uraeus in jewelry from Cairo Museum.

21. Stylized vulture goddess adapted from jewelry in the Cairo Museum.

22. Adapted from a relief on a sarcophagus, 30th dynasty. Metropolitan Museum of Art.

23. Adapted from a statue of Amon protecting Tutankhamen in the Louvre.

24. Adapted from a statue of a king making an offering. Thebes, Temple of Seti I.

25. Adapted from lotus designs on painted ivory plaque from the lid of a coffer showing Tutankhamen and Ankhesenamen in a garden.

26. Stylized versions of some scarabs in the Metropolitan Museum of Art; 1480 B.C.

27. State sandals of King Tutankhamen. Cairo Museum.

28. Adapted from a wooden model of defensive costumes—
Asyut. Cairo Museum.

29. Adapted from a drawing on a tomb wall, New Kingdom. Cairo Museum.


31. Stylized version of infantry caps in Cairo Museum.

32. Adapted from a frieze of a foreign envoy introduced to the pharaoh by a vizier. Brighton Museum.

33. Adapted from the frieze of the delegation of priests from the Temple of Denderah.

34. Adapted from a stela showing the Sphinx and two pyramids in perspective. Giza.

35. Adapted from a figure at the Great Temple at Karnak.

36. Adapted from a priest's robe. Thebes. Period of Rameses III.

37. Stylized from frieze of possessions being carried at a funeral. Metropolitan Museum of Art.

38. Stylized from miniature model of weaving scene in the Metropolitan Museum of Art.

39. Adapted from a sketch on an ostracoon in Turin, from the New Kingdom.

40. Adapted from unguent box in the shape of a double cartouche in the Cairo Museum.

41. Stylized from a statue of Isis, Tomb of Haremhab at Thebes.

42. Adapted from a statue of Nofret at Gizeh.

43. Adapted from the outermost coffin of Tutankhamen, 1350 B.C. Metropolitan Museum of Art.

44. Stylized interpretation of a sarcophagus of King Anief,
13th dynasty. British Museum.

45. Stylized interpretation of Queen Nefertiti in Staatliche Museum, Berlin, Germany.

46. Adapted from Statue of Ankheftka, 2800 B.C., Old Kingdom. British Museum.

47. Adapted from a painting from the Valley of the Kings, near Thebes, 19th dynasty, 1200 B.C. Metropolitan Museum of Art.

48. Adapted from royal dress of King Rameses III in a mural in the tomb of his son. About 1200 B.C.

49. Adapted from a frieze of Amon and Queen Ashmes in the Cairo Museum.

50. Adapted from a tomb painting of Menna, mid-28th dynasty.

51. Stylized version of original earring in the Brooklyn Museum.

52. Stylized from original in Cairo Museum.

53. Stylized from original bronze mirror in the British Museum.

54. Adapted from the decorations on a funeral bark in the Cairo Museum.