

**Preserving our Tangible Heritage: Clothing in Ancient Egypt to the  
Present Day**

**Ahmed Ebied**

**Faculty of Tourism & Hotels, South Valley University**

**Abstract**

It is known that the present can be the mirror of the past and the heritage of our dress is safeguarded through eras however it needs considerably more care to preserve that heritage for the future generations. It is important that greater part of Ancient Egyptian everyday life attire are of types still been worn by Egyptians these days in various parts of the nation, for example, tunics, shawls, women's scar-vest and dresses. These cases are viewed as essential bits of dress worn in ancient Egypt by both guys and females. This paper aims to authenticate the survival clothing and to compare its usage in our society; the author keen on answering the question whether similar ancient cloths are still in use nowadays? Some of our clothing in the time being has deeply rooted in ancient Egyptian civilization.

The author presents this new scope of preserving the tangible heritage of clothing of modern Egypt through artistic description and analysis, and sheds light on some religious implications that the clothing may display. This paper is developed using analytical and comparative approaches based on document-art and art-historical analyses to consider the process of change or development of these clothes through different historical periods in Egypt. The paper concludes that majority of survival clothing in time perhaps has deeply rooted in ancient Egyptian civilization. Although it may differ in their design and decoration today, they are still keeping the main elements of an older Egyptian style.

**Keywords:** Ancient Egypt, Clothing, Cultural Heritage, Galabyia, Fostan.

**Introduction**

Clothing, often has a strong personal value, because it bears the makings of one's life, and frequently assigns certain phases inside life. Old clothing brings back memories of past occasions and dispositions.<sup>1</sup> Clothing, as representing an individual's identity<sup>2</sup> is regularly considered part, or

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<sup>1</sup> Entwistle, J., (2000), *The Fashioned Body: Fashion Dress and Modern Social Theory*, Polity Press, Cambridge, 7.

<sup>2</sup> Lutz, H., (1986), *Textiles and Costumes among the People of the Near East*, Leipzig, 1923, 45- 47; Hall, R., *Egyptian Textiles*, Aylesbury, 12.

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illustrative of the individual. Physically ancient Egyptian individuals wore numerous sorts of garments to fill some needs; it can serve as protection from the elements, and can enhance safety during hazardous activities such as hiking and cooking. It protects the wearer from rough surfaces, rash-causing plants, insect bites, splinters, thorns and prickles by providing a barrier between the skin and the environment protect them from fluctuation weather, for example, sun beams in summer and from cool in winter.<sup>3</sup> So in ancient Egypt the industry of weaving and spinning became the eldest one which is practiced by people in homes and workshops.<sup>4</sup> It is controlled by the imperial court straightforwardly and the King committed tremendous measure of area to flax, which reflects the interest of the industry and its development in ancient Egypt.<sup>5</sup>

In ancient Egyptian contexts we found that Syrians became known weavers of ancient Egypt during the New Kingdom. They influenced costume by introducing a short-sleeve, loose fitting shirt. Both men and women slaves wove in ancient Egypt's crowded workshops. The industry continued in flourishing and development during Graeco-Roman period,<sup>6</sup> also in a Coptic era then in Islamic period to time being.<sup>7</sup> It is worth noting that some survival clothing in our modern history has deeply rooted in ancient Egypt, such as tunic which changed its name to a Galabyia in modern history, ancient dresses of women with different designs are quoted in same manners but with little innovations to fit the society, shawls for both men and women also became popular as a protecting item cloth from weather also the author will discuss the modern women scarves and its originality in ancient Egypt.

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<sup>3</sup> Bonnet, H., (1917), *Die Ägyptische Tracht zum Ende de Neuen Reiches*, Leipzig; Cordin, A., (2000), *Fashion and Clothing*, Egyptian Art Principles and Themes Foreign Cultural Information Department, 170- 180.

<sup>4</sup> Brunton, G., and Caton-Thompson, G., (1928), *The Badarian Civilization and Predynastic Remains near Badari*, BSAE 46, London, pl. XIVIII; Barber, E. J. W., (1991), *Prehistoric Textile*, Princeton.

<sup>5</sup> Crowfoot, G. M., (1931), *Methods of Hand Spinning in Egypt and Sudan*, Halifax, 33- 34; Vogelsang– Eastwood, G., (2001), *Textiles*, In: P.T. Nicholson - Shaw, I (ed.), *Ancient Egyptian Material and Technology*, 271- 272.

<sup>6</sup> Jones, A. H. M., (1960), *The Cloth Industry under the Roman Empire*, In: *The Economic History Review*, 13, 183- 192.

<sup>7</sup> Serjeant, R.B., (1972), *Islamic Textile: Material for a history up to this Mongol conquest*, Beirut, 135- 165.

## Ancient Egyptian Clothes

The ancient historian Pliny states that the ancient Egyptians invented the art of weaving; they wove with linen as early as the Badarian period (4000 B.C.), but the most ancient Egyptian textile artifacts are those found in Neolithic tombs in the desert region of the Fayoum.<sup>8</sup> They used two types of looms which were used from Badarian to Middle Kingdom.<sup>9</sup> The early loom is depicted on a Pre-dynastic dish excavated at Badari now in the Petrie Museum (UC9547),<sup>10</sup> then the vertical loom was introduced during New Kingdom. The Egyptians had a reputation for producing a very fine linen fabric; refer to as 'Byssos', which was imported by their Greek neighbors. Many types of clothing were worn by ancient Egyptians such as; loincloths, kilts, skirts and garments which were worn by both men and women. However, leather loincloths were traditionally worn by men while various types of dresses were worn only by women. Evidence for children's clothing is more limited because they went naked much of time.<sup>11</sup>

## From Bag- Tunic to Ghalabiyah

We have numerous proofs demonstrate that the Ancient Egyptians incline toward some kind of attire, for example, tunic. Herodotus brought up that the Egyptians wear tunics made of material with edges hanging about the legs, called Kalasiris',<sup>12</sup> and loose white woolen shrouds over these'. Likewise, in the Cairo love songs, a kid singing about young lady, fetishizing her garments: "I would be strengthened by grasping (the cloths) that touch her body, for it would I who washed out the Moringa oils that were in her

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<sup>8</sup> Caton-Thompson, G., (1934) *The Desert Fayum*, RAIBI, London, 33- 44, pl. XII; Jünker, H., (1941) *Mermide*, Denkschriften der Akademie der Wissenschaften Wien, Klasse, III, pl. V.

<sup>9</sup> An early loom is depicted on a Pre-dynastic dish excavated at Badari now in the Petrie Museum (UC9547).

<sup>10</sup> Crowfoot, G. M., (1931) *Methods of Hand Spinning in Egypt and Sudan*, Halifax, 33-37; idem 'Textiles, Basketry and Mats', in: *History of Technology from early time to the fall of ancient Empire*, I, Oxford, 1956, 18-20; Brunton, G., and Caton-Thompson, G., (1928) *The Badarian Civilization and Predynastic Remains near Badari*, BSAE 46, London, pl. XIVIII.

<sup>11</sup> Vogelsang-Eastwood, (1993), *Pharaonic Egyptian Clothing*, Leiden, 7.

<sup>12</sup> The Kalasiris women wore might cover one or both shoulders or be worn with shoulder straps. While the top could reach anywhere from below the breast up to the neck, the bottom hem generally touched the calves or even the ankles. Some had short sleeves, others were sleeveless. The fit might be very tight or quite loose. They were often worn with a belt which held together the folds of cloth. This costume continued right up to the time when the so-called Old Kingdom reached its highest brilliance, and the beauty and costliness of material and draping were the only marks that distinguished monarch and nobles from the lower classes. This garment for both sexes, which was introduced shortly after the establishment of the New Kingdom, was a long robe.

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kerchief. Then I would rub my body with her cast-off garments”.<sup>13</sup> Another Ostrakon from Deir el Median (19<sup>th</sup> dynasty, Ramesses II) addressed by a lady called "Nebhimaat" [to her sister] "Nebetou" said: "Please be attentive and supply me with the tunic", while other one to somebody called "Pennesettowy" said: "I shall weave two kilts; I shall stitch one tunic; and I shall stitch the pair of sleeves..." (Ostrakon, Deir el Medina, 19<sup>th</sup> dynasty).

Tunic is a modern term, which known in Ancient times *mss*, and determines, truly from its shape: a bag framed by a long rectangle collapsed into equal parts and sewn up the sides.<sup>14</sup> It comprises of single rectangular bit of cloth, collapsed into equal parts and sewn at the edges. Bag-tunics for men named as  Bnd, Bdn,<sup>15</sup> and for ladies  sdit. It's a body-garment of clothing that spreads at any rate the middle and part of the upper legs, has next to no customizing and is not sex particular. The tunic was an extremely fundamental article of clothing, worn during the time in Egypt by men, ladies and kids.<sup>16</sup> The bag-tunic comprises of single rectangular bit of material, collapsed into equal parts and sewn at the edges.<sup>17</sup> This is along the line of general Egyptian mindset towards garments, next to no slice to shape pieces of clothing were utilized; most outfits were hung, wrapped or tied.<sup>18</sup> Janssen pointed that might be the name of sack tunic got from the word *mss* which then created to Galabyia,<sup>19</sup> however Vogelsang-Eastwood<sup>20</sup> rejected this elucidation and she said that no connection between the word Galabyia and the old name *mss*. (Fig. 1)

<sup>13</sup> Also, there is another song 'Would that I was the washer man of my sister's clothes. For single month! I would be renewed by taking the clothing that was near body'. Another refers to the beautiful tunic that girl states: 'I desire to go down to wash myself before you. I shall let you my beauty in a tunic of the finest royal linen, soaked with cinnamon oil, A woman called "Isis" (Ostrakon, 19<sup>th</sup> dynasty, Ramesses II, Deir el Medina) sent a message to her sister "Nebeamnu" begging that she please give your personal attention and weave for me that shawl very promptly before Amenophis, life, health, prosperity, comes (in procession) because I am really naked. Make one [for] my backside because I am naked [end broken].

<sup>14</sup> Vogelsang-Eastwood, G., (1993), *Pharaonic Egyptian Clothing*, Leiden, 130- 131, fig. 8. 2.

<sup>15</sup> Kamal, A. B., (1917), *Les Noms des Vêtement, Coiffeurs et Chaussures chez les Anciens Égyptiens Comparés aux Noms Arabes*", *BLE 11*, 93- 126.

<sup>16</sup> Rooijakkers, C. T., (2008), *Changing Dress: The tunic and society in Egypt from the New Kingdom to the Byzantine Period*, Published.

<sup>17</sup> Vogelsang- Eastwood, G., (1993), *op.cit*, 130- 131.

<sup>18</sup> Janssen, J. J., (1975), *Commodity Prices from the Ramesside period*, Leiden, 260.

<sup>19</sup> *Ibid*, 260.

<sup>20</sup> Vogelsang – Eastwood, G., *op.cit*, 1993, 130.

It looks like the modern Arabic word ‘Ghalabiyah, jilabīyah, جلابية’<sup>21</sup> should be used to describe the bag-tunic as it plays virtually the same role.<sup>22</sup> It has also a wider cut, no collar (in some case no buttons) and longer, wider sleeves.<sup>23</sup> The garment is traditionally worn with turban or an Ammama (عمامة; عمة).

We cannot say that it’s the same thing because the construction of the Ghalabiyah however is markedly different from that of a bag-tunic. In addition, male and female Ghalabiyah are not made in the same way, unlike the unisex bag-tunic. The first evidence of tunics or bag-tunic in Egypt is found in the beginning of the New Kingdom period (ca. 1550-1069 BC).

The bag-tunics have spread largely during New Kingdom in society with various decorations and with or without sleeves, although the bag-tunics that have been found are all sleeveless, sleeves could be added if necessary. We have two forms of bag-tunics that could be worn by themselves or with other garments: (Figs. 4- 7). There are two types of bag tunic in ancient Egypt firstly, Full-length bag-tunic: worn by both men and women and children and performed the basic function of covering the torso from the shoulders to, at a minimum, the knee or more commonly the ankles.<sup>24</sup> Secondly, short bag-tunic: worn only by men and covered the body from the shoulders to the buttocks or less frequently, the knee. Our nowadays ‘Ghalabiyah’ take the same form like these different shape of bag-tunic that we have a lone one especially for people from Asyut to the north of Aswan and we have the short one in some parts in Aswan Government (Nubian peoples) (Figs. 2, 3, 8). But the difference is that the shortest bag-tunic worn nowadays by women in Upper Egypt.

Likewise the Ghalabiyah is made out of cotton however the bag-tunic is made from the linen. Moreover, there are somewhat Ghalabiyah without sleeves or with have sleeves particularly for ladies. It is the immense lion's share of surviving bag-tunics, however plain sleeved illustrations were found

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<sup>21</sup> There is a rejection for this interpretation and no link between the word *Galabyia* and the ancient name *mss*, which refers to the Tunic, Vogelsang-Eastwood, G., *op.cit*, 130; Rooij, E. H. C., and Vogelsang-Eastwood, G., (1994), *The Pharaonic Textiles, In, Pharaonic and early medieval Egyptian textiles*, Van't Hooft, Ph. P. M., and Others (eds.), Leiden: Rijksmuseum van Oudheden, 13.

<sup>22</sup> Janssen, J. J., (1975), *Commodity Prices from the Ramessid Period*, Leiden, 260.

<sup>23</sup> In case of farmers, these sleeves can be very wide and sewn into pockets.

<sup>24</sup> Long bag-tunics weren't known during the Middle Kingdom, *See*, Vogelsang – Eastwood, G., *op.cit*, 135; and another opinion dates it back to the Middle Kingdom, that there is a scene for two ladies with tight tunic from sarcophagus dates back to this period in Egyptian museum in Cairo (JE. 28116), *See*, Bouriant, U., (1987), *Petits Monuments et Petits Textes Recueillis en Egypte, REI 10*, 81; Lacau, P., (1904), *Sarcophages Anterieurs au Nouvel Empire*, I, Cairo, pl. VI, II, 95- 96, no. 28116.

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in the tomb of the planner Kha, while intricately enhanced case in the tomb of Tutankhamen (both late 18<sup>th</sup> tradition). Separate sleeves were sewn into a bag-tunic in frosty times and taken off when they were no more important and there is one special case to the sleeveless tunic is a smaller than usual votive blessing to Hathor,<sup>25</sup> and the keyhole<sup>26</sup> as a rule the top part of the sides was left unsown to make gaps for arms to go through, then the sack tunics were created by weavers amid the third middle of the road time frame and late period particularly the keyholes and the system enrichment which were carried on sack tunics.<sup>27</sup> (Figs. 15- 20)

The very ragged bag tunic from Tarkhan,<sup>28</sup> dating to the 3<sup>rd</sup> intermediate period demonstrates a later style of neck, a long vertical opening. The stitch borders front and back are, likewise a later component. This piece of clothing, exceptionally worn and broadly darned, represents well the commonplace state of attire found in first thousand years internments (such semi-complete things were utilized for the most minimal level of mummy wrapping). We can decide the sort of tunic through genuine case of tunics like which were found in the tomb of the king Tutankhamen,<sup>29</sup> or through statues of rulers and reliefs of tombs and sanctuaries. The less length of the tunic had a place with King Tutankhamen which protected in the Egyptian Museum 367I achieving 113 cm and the less width had a place Harmose achieving 73 cm wide, while its long around 120 cm.<sup>30</sup>

The bag-tunic spread during the New Kingdom to be worn by kings, we can determine the type of tunic through real example of tunics like which were found in the tomb of the King Tutankhamen by H. Carter,<sup>31</sup> or through statues of kings and reliefs of tombs and temples. For individuals also we follow the same methods to recognize the type of tunic from real example

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<sup>25</sup> Hall, M., (1980), A Pair of Lines Sleeves from Gurob, *GM* 40, 29- 38.

<sup>26</sup> There are two types of neck openings for the tunic, the hole and slit opening. Around or oval hole would be cut out at the garment, usually to the front of the garment, to facilitate the neck, Kemp, Barry J, and Vogelsang-Eastwood, G., (2001), *The Ancient Textile Industry at Amarna*, London.

<sup>27</sup> Granger-Taylor, H and Quirke. S., (2003), *Textile Production and Clothing*, London, University College London.

<sup>28</sup> For more, See, Grajetzki, W., Tarkhan: (2004), *A cemetery at the time of Egyptian State Formation*, Golden House Publications, London.

<sup>29</sup> Carter, H and Mace, C., (1933), *The Tomb of Tutankhamen*, III, London, 124- 126, pl. 124- 125; Crowfoot, G. M and Davies, N de Garis., (1941), The Tunic of Tutankhamen, *JEA* 27, 113- 129; Murray, H and Nuttall, M., (1963), *A Hand list to Howard Carter's Catalogue of Objects, Tutankhamen's Tomb*, Oxford.

<sup>30</sup> *Textile Museum*, Washington, 7.58.5

<sup>31</sup> Carter, H., and Mace, C., (1933), *The Tomb of Tutankhamen*, III, 124- 126, pls. 124, 125; Crowfoot, G. M and Davies, N de Garis., (1941), The Tunic of Tutankhamen, *JEA* 27, pp.113- 129; Murray, H and Nuttall, M., (1963), *A Hand list to Howard Carter's Catalogue of Objects, Tutankhamen's Tomb*, Oxford.

and statues or reliefs. Also, we can notice that it is also not clearly age-related for wearing bag-tunic because the daughters of king Akhenaten, for example, are depicted nude but also in complex wrap round dress combined with a so called a side lock of hairstyle, indicating they are not of age yet<sup>32</sup>, and also the bag-tunic not clearly class-related because, it appeared for kings, queens and also for workmen.

The kings wore the two types of the bag-tunics: the full length one and the short one. King Tutankhamen's group of bag-tunics varied between the long and short bag-tunics. They were woven on vertical looms and decorated with tapestry, while stripes were fixed in the tunics with magical stitches. On the statue of King Amenhotep III, the king's tunic is highlighted with pleating which spread on the tunic and sleeves. (Fig. 10) on another statue, king Akhenaten wears a full-length bag-tunic, with short sleeves (Fig. 9). Also, there is statue of king Akhenaten making an offering to Aten and wearing the short bag-tunic with long starched skirt cover the lower part of the body (Figs. 11- 13).

The full-length bag tunic was the preferred cloth for the kings during New Kingdom, through to the 3<sup>rd</sup> intermediate period and late period but with modifications in production and decorations. The cloth women wove was a valuable market commodity worth more than many metal items, as seen in the relative costs of tomb goods in burials such as those of Kha and Merit from Deir el Medina (TT. 8). Some of Kha's cloths showed signs of tapestry and compound-weave bands, while others had sleeves. Many have the insignia of Kha on them. Kha and his wife each had their own individual laundry marks, and it is known that there were professional laundry men attached to Deir el Medina. (Figs. 14, 21).

The bag-tunic was passed down through different eras to become a favorable dress for Egyptians in modern era for clear reasons such as its looseness and allowed to the free movement especially in work and fit to the hot weather in Egypt, in Upper Egypt the Galabyia became the basic cloth to time being for men and women but in different design, it is interesting mention that the Galabyia became a cloth for all categories of people from low status to high one, which may reflect its importance and practice purposes regardless of the age and status.

Galabyia is as modern conception one of these clothing which originated in Middle Kingdom as bag-tunic and then became favorable cloth for all categories of ancient Egyptian society during New Kingdom; it lasted

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<sup>32</sup> Bag-Tunic in new kingdom did not relate with age that researcher indicate the survival example of child near Mentuhotep temple and the measurement cleared that for child in compare with other bag-tunics measurements.

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in developing during Greek-Roman Period but in accordance with their Greek style. Nowadays Galabyia occupies first place in Upper Egypt between other clothing. There many examples for modern clothing in Upper Egypt had its ancient Egyptian root. This doesn't imply that change in cloth in societies outside of these prerequisites doesn't occur, 'modifications to dress do occur, but not at the speed and with the regularity of fashion in modern societies'.<sup>33</sup>

### From Ancient Women Dress to Modern Fōstan:

Bag- Tunic was the most widely recognized type of female dress throughout the Pharaonic period and the garments were worn by ladies paying little mind to their social position. Erman<sup>34</sup> said that, there is no distinction between women's dress from Ancient Egypt, while Eastwood refers to many differences according to the shape of these cloths,<sup>35</sup> like wrap-around form, V-necked dress, and finally bead net dresses.<sup>36</sup>

There is a dress which might be the oldest in the world was found near Mastaba 2050 at Tarkhan, possibly dating to the reign of first dynasty king Djet, and now in Petrie Museum in London. (Fig. 18) Additionally, the two dresses from Deshesheh outline the sleeved adaptation of the lady's long tight dress that was worn all through the early traditions, Old Kingdom and Middle Kingdom. The adaptation all the more ordinarily appeared in workmanship (early New Kingdom illustration) has maybe a couple expansive straps as opposed to sleeves accordingly.<sup>37</sup>

Servants, entertainers and those involved in vigorous activities are often shown naked, or wearing only a girdle (belt) or loincloth.<sup>38</sup> Sailors would have worn an additional, outer loincloth made of soft leather, with slashes to allow cool air through; a square patch was left beneath the buttocks.<sup>39</sup> Egyptian artists represented both slaves and children without clothes and sometimes worn at least smaller version of the garment worn by adults.

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<sup>33</sup> Entwistle, J., (2000), *the Fashioned Body: Fashion Dress and Modern Social Theory*, 46.

<sup>34</sup> Erman, A., (1971), Dress, in: *Life in Ancient Egypt*, London, 201- 223.

<sup>35</sup> Vogelsang-Eastwood, G., (1993), *Pharaonic Egyptian Clothing*, Leiden, 95.

<sup>36</sup> Barber, E.J.W., (1991), *Prehistoric Textiles*, Princeton, 5- 7.

<sup>37</sup> Petrie., W. M. F. (1897) *Deshasheh*; with a chapter by F. Ll. Griffith. London

<sup>38</sup> Green, L., (2001), Clothing and Personal Adornment, In, *The Oxford Encyclopedia of Ancient Egypt*, Redford, D., (ed.), vol. 1, Oxford University Press, 274.

<sup>39</sup> Clothing of pierced leather has been excavated in Nubia (where pierced leather girdles were worn by women until very recently), and it has been suggested that this type of garment was imported into Egypt with Nubian soldiers.

Cloth production was an important household activity. One can't simply read Tomb iconography for information about clothing in daily life. On the other hand, side, weaving was no doubt preferable to working in the fields. Numerous of texts as well as archaeological finds from Deir el Medina, attest to the importance of producing, buying, and selling cloth and clothing that were independent of state provisioning. In this part, I'll discuss the female garments under the ancient term 'dresses' and then its development in modern history under the name 'Fōstan', there are many Pharaonic types of female dresses; it begins with the simple wrap-around dress to the complicate one in its design and decoration.<sup>40</sup> In ancient Egypt the majority of these dresses were worn by all categories of women regardless to the age and their social position,<sup>41</sup> but the artists marked the dresses of queens and royal court with more decorations and finer flax spinning than the other dresses.<sup>42</sup> The Egyptian designers in modern history inspired many ancient types of women dresses, they carried out these styles with modern touch to fitted with the new society, so they may change the material of female Fōstan and its decoration but with the identical ancient design, below the author will display the survival female Fōstan in time being which derived from ancient Egyptian female dresses.

The Ancient Egyptian god and goddesses depicted in some diverse ways. For examples, god Osiris, in depicting with great division of Egyptian costume "Type of the Robe". Then again, we have a present day type of this material which now is wearing by numerous Upper Egyptian individuals particularly in the Village which called as Milaya laf. It was an article of clothing comprises of a bit of material double the tallness of the figure and collapsed over in the center; a gap is here cut for the neck and, furthermore, a short opening down the front to permit of the piece of clothing being pulled over the head. The material is sewn up the sides from the base, leaving a space at the top for the section of the arms. (Figs. 25, 26)

### **Simple wrap-around dress:**

It is a simple cloth made out of large length of linen then was wrapped around the body in various ways<sup>43</sup> with sleeves or without.<sup>44</sup> It was

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<sup>40</sup> *Ibid*, 95; Green, L., Clothing and Personal Adornment", *OEAE*, (ed.) Redford, Donald, B, A.U.C, 275- 279.

<sup>41</sup> Riefstahl, E., (1970), A Note on Ancient Fashions: Four Early Egyptian dresses in the Museum of Fine Arts, Boston", *BMFA* 68, 244- 259.

<sup>42</sup> Hamar, R.V., (2006), The Queens of Egypt: The Complexities of Female Rule in the First through the Nineteenth Dynasty, 26- 27.

<sup>43</sup> Vogelsang-Eastwood, G., (1993), *op.cit*, 95.

<sup>44</sup> Hall, R., (1980), A Pair of Lines Sleeves from Gurab, *GM* 40, 29- 38.

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fitted on the body with fastened straps on the shoulder. The modern Egyptian Fōstan took its design from the design of the wrap-around dress with broad fastened shoulder straps and with bright colors; also the designers in modern history used a belt around the waist to create pleats in all over the Fōstan the designers became a creative in making various design of Fōstan, it became fitted to held different festivals and celebrations. The modern designers imitated the ancient Egyptian pleats of female dresses which spread in New Kingdom garments,<sup>45</sup> these pleats became one of the characteristic features of Fōstan in Egyptian modern time especially for celebration and festivals Fōstan which were known as ‘Sahārat’.

As mentioned before, the tunic is worn by both sexes and even children. However, there are some differences in the way it is worn between the different classes of society<sup>46</sup>. There could be several reasons for this. The lower classes are generally depicted only in scenes where they are practicing their profession<sup>47</sup> which might have been different from what they wore at home. However, this would presume that people had several outfits.<sup>48</sup> While there are some outfits which are related to the particular profession, such as the vizier`s high wrap-around<sup>49</sup>, most professions do not seem to have had a particular uniform (Figs. 22- 23)

### Cloaks or blanket for winter

It is a sort of free piece of clothing that is worn over indoor apparel and fills the same need as a jacket; it shields the wearer from the frosty, rain or twist for instance, or it might shape part of an elegant outfit or uniform. Cloaks are as old as mankind's history; there has about dependably been some type of since quite a while ago, unstructured external piece of clothing used to shield individuals from the climate. After some time shroud outlines have been changed to match current styles and textile needs.<sup>50</sup> It for the most part secures at the neck or over the shoulder, differs long, from hip the distance down to the lower leg, mid-calf being the ordinary length. They may have an appended hood, and may cover and affix down the front, in which case they have gaps or openings for the hands to go through. Be that as it

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<sup>45</sup> Riefstahl, E., (1975), An Additional Footnote on Pleating in Ancient Egypt, *ARCE* 92; Cartland, B.M., (1916), The Dress of the Ancient Egyptians in the Empire, *BMMA 11*, New York, 211- 214.

<sup>46</sup> Vogelsang-Eastwood, G., (1992), Deciphering A Pictorial Clothing List, *GM 128*, 105 - 111, pl. 1-8 a-c.

<sup>47</sup> Janssen, J. J., (1975), *Commodity Prices From the Ramessid Period*, Leiden, 249- 250.

<sup>48</sup> Vogelsang - Eastwood, G., (1933), *Pharaonic Egyptian Clothing*, Leiden.

<sup>49</sup> Hall, R., (1986), *Egyptian Textiles*, Aylesbury, 63.

<sup>50</sup> Kemp, Barry J. and Vogelsang-Eastwood, G., (2001), *The Ancient Textile Industry at Amarna*, London, 23- 27; Vogelsang - Eastwood, G., (1993), op.cit, 159.

may, shrouds are quite often sleeveless. There is an early dynasty statuette of a king (British museum, London, BM. 37996) which shows him wearing a short 'cloak' that could be portrayed as being, among others, embroidered, quilted or knitted. Whatever is the case it is clear, he is wearing a piece of clothing which has been patterned.<sup>51</sup> (Fig. 24)

It is spread all over Egypt particularly in Upper Egypt, and is known as 'Abaya العباءة' or 'which is made of wool for cold protection' used also additional above Ghalabiyah.

### **Skirt 'Tanura التنورة'**

This tube or cone-shaped garment hangs from the waist and covers all or part of the legs. In the western world, skirts are typically viewed as ladies' garments. In any case, there are special cases. In Ancient Egypt, it was some kept set up with basic band and the length of it changes impressively from mid-thigh to lower leg length. The period appears to have next to no effect to the presence of ladies' skirts.<sup>52</sup> It was worn by both male and female however ladies are just indicated wearing basic skirts without extra pieces of clothing. The length of these skirts changes extensively. There is likewise little proof of enhancement. These days, it was worn just by ladies and I think with the same shape in some cases or with a long trouser under it.

### **Apron:**

The basic construction of the apron is simple, consisting of one or more bits of fabric connected to a belt, scarf or band which is affixed around the waist. There are not any Pharaonic Egyptian aprons, yet we have case from Qasr Ibrim and Gebel Adda in Nubia from the Meroitic period (200 BC). Single aprons from Gebel Adda (Figs. 27, 28), precisely from tomb of adult male in C. III in grave (622. AI) (Rom, u 62, Royal Ontario museum, Toronto). Nowadays, there are various cook's garment frames relying upon the purpose of the apron. A fundamental refinement is between waist aprons which cover the body starting from the waist and a tucker cook's garment which additionally covers the upper part of the body (Fig. 29). Covers are these days considered similarly proper for both ladies and men by the vast majority. In any case, winning social standards guarantee that ladies regularly wear more fragile dress, and may along these lines will probably need the insurance a cook's garment offers. This can likewise be on the grounds that the apron is the conventional garments for cooking and washing dishes, typically done by ladies.

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<sup>51</sup> Vogelsang-Eastwood, (1993), Pharaonic Egyptian Clothing, Leiden, 4- 5, fig. 1:1.

<sup>52</sup> *Ibid*, 70.

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### Sashes and Neck-Sash الشال:

There are various portrayals for ancient Egyptians wearing scarves/sashes. It is a piece of cloth wrapped around the body or around the waist. We have numerous sorts of scarves in ancient Egypt.<sup>53</sup> In situations where one expected to hold clothing in place, Egyptian ladies utilized a scarf like moderns do these days. Scarves were regularly made of rope; plain-woven linen, sometimes with edges or decorations; extravagantly composed with weaving; or twofold woven fabrics.

Despite the fact that ladies wore scarves, men were portrayed wearing them all the more regularly. The most well-known sash is from the time of King Tutankhamen (Victoria and Albert Museum, London), which made from a fine linen,<sup>54</sup> and there are numerous different bands from the same time.<sup>55</sup> There is also a girdle from the time of king Ramesses III,<sup>56</sup> which now in Liverpool museum (M. 11156). (Fig. 30)

Sashes today are represented as tied at the front. While on the other side hair appears to be fixed by a comb. Neck-sashes are different types of Egyptian costume dating back to the Old Kingdom in a two statues of Metjetji,<sup>57</sup> the 1<sup>st</sup> one at Knsas Museum, while the other at Brooklyn Museum (Figs. 31, 32).

It hangs around the neck with different brilliant colors and falling ends reach to the waist, also sometimes it fixed by knot behind the neck with other accessories such as necklace or it composite from one piece. It looks like nowadays style worn by the youth and also like Egyptian tradition of neck sash worn in Upper Egypt by many people (fig. 33).

### Conclusion:

The clothes were quickly adopted because of its practical advantages; it took into consideration more liberated development (particularly for ladies) and the detachment of the fabric more likely than not invited in hot Egypt. All in all, what we see these days is that the local Egyptian populace embraced various components of the dress of the occupiers of the time. This is not very remarkable, in light of the fact that to ascend inside society, one would need to receive the traditions of the colonizers. To be seen as an

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<sup>53</sup> *Ibid*, 73- 74.

<sup>54</sup> Landi, S., (1987), Tutankhamun in the Victoria and Albert Museum, *ATN*, 5, 9- 10.

<sup>55</sup> P. M, I, 582; Pfister, R., (1937), *Les Textiles du Tombeau de Toutankhamon*, *RAA*, 11, 207- 218, pls. 23- 26.

<sup>56</sup> Peet, E., (1933), *The So-Called Ramesses Girdle*, *JEA*, 19, 143- 149.

<sup>57</sup> Metjetji's mastaba at Saqqara; Cooney, J., (1953), *The Wooden Statues Made for an Official of King Unas*, Brooklyn Museum, *Bulletin 15*, 1, 1- 25.

equivalent one can't show up a savage. In any case, is it safe to say that this was selection truly a figured demonstration? Besides, it appears this is not an instance of clear duplicating. Components were received, adjusted and reinterpreted to a specific degree. Likewise, inside different connections identified with religion, Pharaonic-style dress appears to have kept going any longer, as obvious in portrayals of Egyptian divine beings, clerics and admirers.

The introduction of the bag-tunic represents an innovation in a specialized sense, and also in a social sense. This development is prone to have been of inward cause, as a useful minor departure from another sewn, body-covering piece of clothing, the V-necked dress. The tunic, in spite of the fact that not the most dress prestigious piece of clothing, added another layer to the collection of wrap-around dresses, kilts and skirts, for the tip top as well as for the ordinary people (as underwear for ladies and over article of clothing for men). This likewise what we have these days in our Egyptian life. There is by all accounts astoundingly the broad of the sack tunic amid the new kingdom for all classifications of society.

Also, I would like to propose that this particular quality of society is actually the key mechanism behind change in clothes, which serves as a sign that the individual has a place with a specific gathering, however at the same time separates the same individual from all others: it incorporates and avoids. It is a method in the meaning of new gathering personalities and redefinition of old characters amid the reconfiguration of society. Through (components of) dress, personality is communicated and strengthened; it outwardly makes qualifications and thusly additionally a feeling of having a place.

Of course, when analyzing changes in dress a number of other factors should also be taken into account, for example, official directions or impediments, mechanical development, association of generation, and trade frameworks, which all cutoff or encourage inventiveness. Finally, maybe we have to say that, the migration, or globalization might play an important role in the clothes from the past to the modern life. From the ancient Egyptian period, we have many intermediate periods and after that the Greco- Roman period, Christian, Islamic, and finally the modern period. All of them have their concept and traditions in clothes, so we must have many changes.

**Figures:**

- Fig. 1 Construction of bag-tunic, Vogelsang-Eastwood, G., op.cit, 1993, fig. 8: 2.
- Fig. 2 Wearing methods of bag-Tunic.
- Fig. 3 Bag-tunic nowadays.

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- Fig. 4 Two ladies with full length bag tunic, Middle Kingdom- Egyptian museum.
- Fig. 5 Two ladies with full length bag tunic.
- Fig. 6 Meryre and his wife Iniuia, 18<sup>th</sup> dynasty (Reign of Akhenaten or Tutankhamun).
- Fig. 7 Sennofer tomb.
- Fig. 8 Bag-tunic nowadays.
- Fig. 9 Sitting statue of king Akhenaten with full-length bag-tunic with sleeves, EM. JE. 44866, Vandier, J., op.cit., III, 1958, pl. CVI, 4.
- Fig. 10 Standing statue of king Amenhotep III with full-length bag-tunic with sleeves, M.M.A. 30.8.74, Vandier, J., op.cit., III, 1958, pl. CVI, 4.
- Fig. 11 Standing statue of Queen Nefertiti with full-length bag-tunic, BM. 935, Strudwick, N., Masterpieces of Ancient Egypt, AUC, 2006, p. 177.
- Fig. 12 Standing statue of king Akhenaten with short bag-tunic- Oxford museum.1924.162, Vandier, J., op.cit., III, 1958, pl. CXIV, 4-5
- Fig. 13 King Akhenaten and his queen, Nefertiti, Tell el-Amarna, New Kingdom, Amarna Period, Painted limestone, Musée du Louvre, Paris, France
- Fig. 14 The only example of a lightweight linen tunic without sleeves for summer.
- Fig. 15 Ancient Egyptian V-necked dress.
- Fig. 16 Ancient Egyptian V-necked dress.
- Fig. 17 Tunic, with one long sleeve attached bears a painted image of the goddess Hathor, maybe from Deir el Bahri, New Kingdom, EA 43071, British museum.
- Fig. 18 Tarkhan dress of king Djet, 1<sup>st</sup> dynasty or Old Kingdom, (about 3000-2300 BC) UC 28614Bi, Petrie museum.
- Fig. 19 Linen bag tunic with a neck, 18<sup>th</sup> dynasty, Thebes, EA 2565, British museum (London).
- Fig. 20 Child tunic found on a grave at the temple of Mentohotep, Thebes, 26th dynasty, (MMA 25.3.215, Rogers Fund, 1925, Metropolitan Museum of Art, New York.
- Fig. 21 Tomb of kha, Thebes, 18<sup>th</sup> dynasty, S. 8530, Museo Egizio (Turin), Tightly woven, undyed, linen bag tunic with a slightly napped surface and decorative bands on hem, neck opening and sides.
- Fig. 22 Sitting statue of princess with delicate full length bag-tunic, Royal museum, Holland AST 2, Schneider, H. D. en M. J. Raven, De Egyptische Oudheid, Den Haag 1981, nr. 81.
- Fig. 23 High official wearing the bag-tunic- Mry re tomb, Tell El Amarna, Davies, N de Garis., The Rock Tombs of El Amarna, I, London, 1903, pl. X.

- Fig. 24 Ivory early dynasty statuette of a king (British museum, London, BM. 37996).
- Fig. 25 God Osiris.
- Fig. 26 Nowadays Milaya for Woman
- Fig. 27 Meroitic apron, Gebel Adda, Nubia (Ontario museum, Toronto, Rom u 62).
- Fig. 28 Reconstruction of a Meroitic apron, Gebel Adda, Nubia (Rom u 62, Ontario museum, Toronto).
- Fig. 29 nowadays apron.
- Fig 30 Girdle from the time of king Ramesses III, Liverpool museum (M. 11156), Hall, Egyptian textile, p. 46, fig. 35.
- Fig. 31 Ancient Neck-Sash in statue of Metjetji, Knsas Museum.
- Fig. 32 Ancient Neck-Sash in statue of Metjetji, Brooklyn Museum.
- Fig. 33 Modern Neck-Sash for youth and villager men in Upper Egypt.

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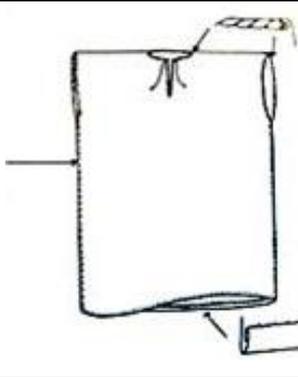
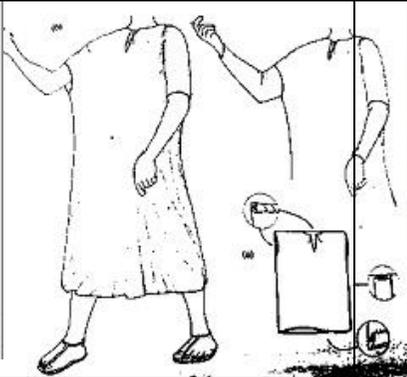
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▪ <b>Figures</b>		
		
<b>Fig. 1</b>	<b>Fig. 2</b>	<b>Fig. 3</b>
		
<b>Fig. 4</b>	<b>Fig. 5</b>	
		
<b>Fig. 6</b>		<b>Fig. 7</b>



**Fig. 8**



**Fig. 9**



**Fig. 10**



**Fig. 11**



**Fig. 12**



**Fig. 13**



**Fig. 14**



**Fig. 15**

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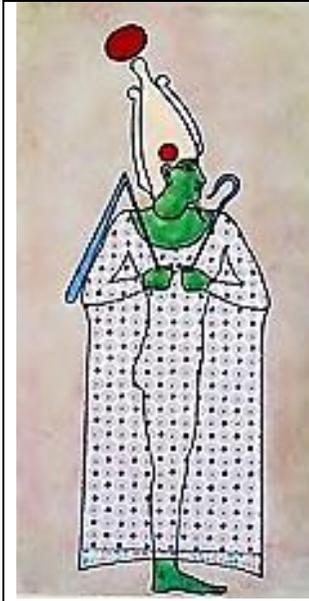


Fig. 25



Fig. 26

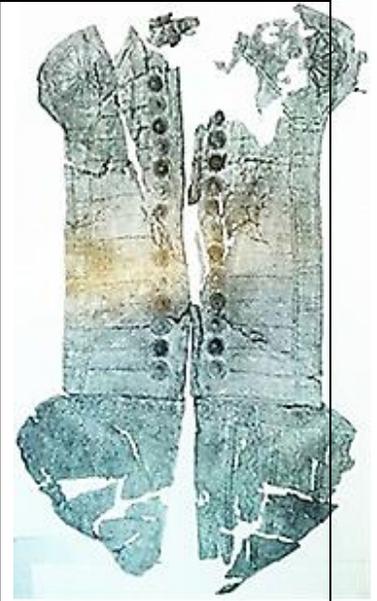


Fig. 27

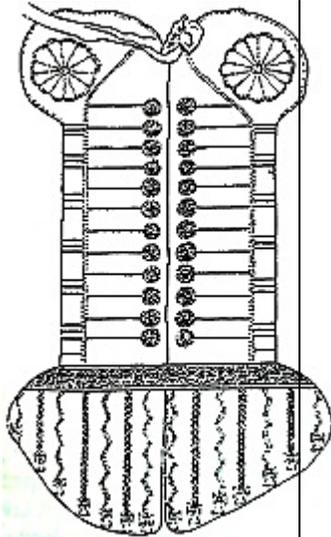


Fig. 28



Fig. 29

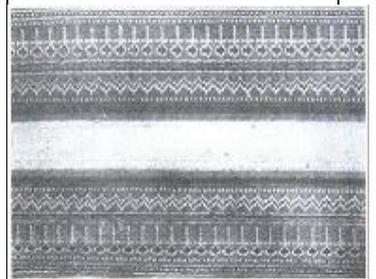


Fig. 30

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**Fig. 31**



**Fig. 32**



**Fig. 33**