



COSTUMES OF THE KINGS ON THE TEMPLES OF THE LATE PERIOD

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ABSTRACT

Costumes are recognized as a crucial source for studying ancient Egyptian history. The purposes of costumes varied considerably. Costumes served as a form of non-verbal communication that effectively displayed, established and confirmed the individual's identity. Moreover, costumes shown in reliefs are sometimes utilized as a dating indicator. The purpose of this study is to identify the costumes of the kings on some temples of the Late Period through three main peculiarities: The types, the lengths, and the decorations and adornments of the costumes. This study offers a descriptive and analytical methodology, arranged chronologically from the 25th Dynasty to the 30th Dynasty. The research is divided into two parts: The first part contains evidence of the costumes of the kings depicted on the Late Period temples, and the second part includes an analytical study through: The types, lengths, decorations and adornments of the costumes. It is concluded that several components from the early style predominate, along with other innovative elements. The kings' costumes typically comprised the close fitting-tunic along with various styles, lengths and decorations of kilts.

INTRODUCTION

Royal costumes are acknowledged as a fundamental source for the study of the history of ancient Egypt. The objective of this study is to identify the costumes of the kings on some Late Period temples, including the temple of Osiris-Ptah-Nebankh at Karnak, the chapel of Amun dedicated by King Shabataka at Karnak, the large rock temple of Amun, Barkal's Temple, Temple T of Taharqa at Kawa, the Chapel of Osiris-Onnophrisnebzefa at Karnak, the Temple of Hibis at el-Kharga Oasis, the small temple at Madinet Habu and the Temple of Amun-Ra-Hor-akhty at Thebes. In addition, the study aims to offer an analytical study of the costumes of the kings through three main aspects: The types, the lengths, and the decorations and adornments of the costumes. The research methodology is conducted through the descriptive-analytical method and organized in chronological order. It is noteworthy that many researchers have studied the costumes. For example, the valuable study of Eastwood (1993) focuses on the costumes of daily life with different terminologies, and another study by Houston (2002) shows the various styles of the costumes through the periods. A published paper by Fahim and Bassir (2018) focuses on royal clothing during the Kushite Dynasty. Instead of depicting the costumes

as they genuinely looked or appeared, the artists represented idealized versions of them (Mertz 2009, 4; Dann 2000, 42). Throughout the periods, there was a general tendency towards adding more ornamentation and detail to clothing (Mahmoud 2017, 268).

Ancient Egyptian costumes were created from various materials, including linen, wool, cotton, leather and silk (Sabbahy 2019, 86). The word linen is a translation of the Greek word flax. Its Latin name is *Linum*, whereas its Roman equivalent is *Linon* (March-Letts 2002, 3). The word linen was written in hieroglyphics as  *mhy* or  *mhw* (Erman and Grapow 1971, 121). The intricate process of linen production was essential in conserving and maintaining the fashion of costumes (March-Letts 2002, 21-22). The Neolithic era produced the earliest clothes (Ibrahim 2020, 103). A lengthy procedure involved turning the flax plant into fabric (Soleman 2020, 3; Mcdowell 2003, 231). Many crucial steps were taken in producing linen, including sowing, harvesting, spinning and weaving (Soleman 2020, 3). Early harvesting produces the finest fabric quality (Mahmoud 2017, 4). The ancient Egyptian process of creating cloth and putting it together involved numerous tools and equipment, such as the horizontal loom and the fixed beam loom (Mahmoud 2017, 9). Tools like distaffs, spindle whorls and loom weights, yarn, needles, pins and cutting tools were regularly found (Lucas 1959, 86; Sabbahy 2019, 86). Deir el-Madina witnessed several depictions of washing and laundry on many papyri, artwork and letters (Deyoung 2014, 2). Many techniques were used to embellish the costumes, including pleating, drying (Green 2001, 278), natural bleaching and dyeing (Nelson 1986, 79), sewing, repairing, hand embroidery, appliqué, fringes and jewellery (Deyoung 2014, 2; Sabbahy 2019, 87).

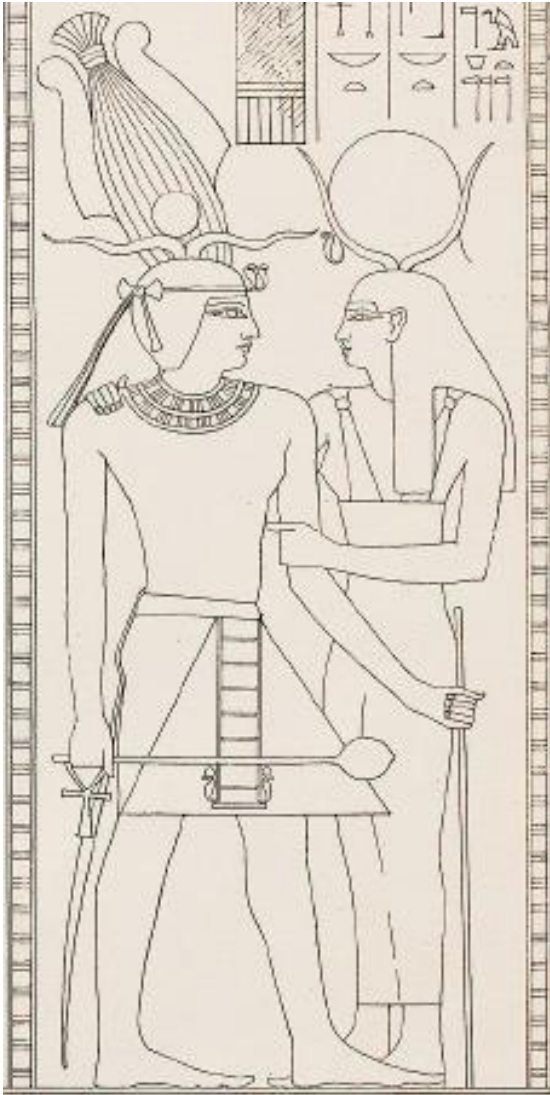
Fabrics are typically considered organic materials that depend on environmental conditions (March-Letts 2002, 47). Some researchers examined fabrics microscopically to study factors such as fibre damage, wear and tear effects and rust on fibres. These studies were conducted under various environmental conditions (March-Letts 2002, 57). The fabrics were naturally sensitive, making their conservation challenging to achieve. As organic materials, fabrics have a propensity to degrade over time and are susceptible to microbial attack, photochemical degradation and decay (Nabil et al. 2021, 128). Fabrics were mostly utilized for cover and protection. Ancient Egyptians had very few clothing options, whether they were royalty or members of the privileged class (Eastwood 2000, 268). There were not many fashion trends and styles for clothing. In addition to the more contemporary apparel, older costumes were also worn. Generally, costumes were unassuming, soft and light due to the hot climate (Soleman 2020, 3). It was difficult to distinguish between royal fabrics and those that were not. The finesse of the cloth, the use of colour in significant parts, and the degree of embellishment, among others, were criteria that might be used to determine an individual's rank (Eastwood 2001, 490).

1. The costumes of the kings on the walls of the Late Period temples

1.1 The temple of Osiris-Ptah-Nebankh at Karnak, Thebes (25th Dynasty):

(Scene 1): King Taharqa is depicted wearing a short kilt with a triangular apron at the top, from which a decorative pendant with two uraei and two miniature sun discs dangle down at the front. A ceremonial animal's tail is attached to the back of the belt (Mariette 1872a, 27; Mariette 1872b, pl. 79; PM II, 278, 1) (fig. 1).

(Scene 2): King Tanutamun is depicted wearing a short plain kilt with a belt and the ceremonial animal's tail fastened at the back of his belt (Mariette 1872a, 27; Mariette 1872b pl. 82; PM II, 278, 5) (fig. 2).



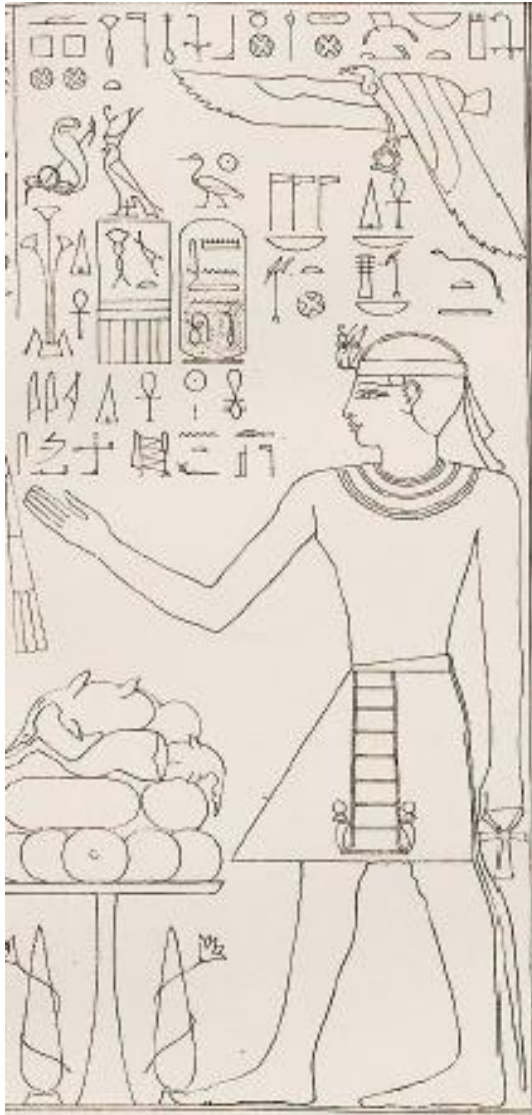
(Fig. 1): King Taharqa wearing a short kilt with a triangular apron (Mariette 1872b, pl. 82).



(Fig. 2): King Tanutamun wearing a short plain kilt (Mariette 1872b, pl. 82).

(Scene 3): King Tanutamun is depicted wearing a short kilt with a pointed edge, from which a decorative pendant with two uraei and two sun discs hangs down at the front. A ceremonial animal's tail fastened at the back of his belt (Mariette 1872a, 27; Mariette 1872b, pl. 84; PM II, 278, 9) (fig. 3).

(Scene 4): King Tanutamun is depicted wearing a short plain kilt with a wide sash falling at the front and terminated with tassels. A ceremonial animal's tail is fastened at the back of the belt (Mariette 1872a, 27; Mariette 1872b, pl. 80; PM II, 278, 3) (fig. 4).



(Fig. 3): King Tanutamun wearing a short kilt with a pointed edge (Mariette 1872b, pl. 80).



(Fig. 4): King Tanutamun wearing a short kilt with a tasseled sash (Mariette 1872b, pl. 80).

(Scene 5): King Tanutamun is depicted wearing a close-fitting tunic with double hawk wings with feathers stitched across the chest. He is dressed in a short kilt with an apron with two curved edges at its top and an ornamental pendant hanging down at the front. The pendant is embellished with two uraei heads, two sun discs, and seven horizontal lines (Mariette 1872a, 27; Mariette 1872b, pl. 81; PM II, 278, 4) (fig. 5).

(Scene 6): King Tantuamun is depicted wearing a short kilt with a belt over a rectangular apron. (Mariette 1872a, p. 27; Mariette 1872b, pl. 86; PM II, 278, 6) (fig. 6).



(Fig. 5): King Tanutamun wearing a close-fitting tunic with a hawk decoration (Mariette 1872b, pl. 81).



(Fig. 6): King Tanutamun wearing a short kilt with a rectangular apron (Mariette 1872b, pl. 86).

1.2 The chapel of Amun dedicated by King Shabataka, Temple of Karnak, Thebes (25th Dynasty):

(Scene 7): King Shabataka is depicted wearing a short kilt with a pointed edge and a knotted belt. The kilt has a decorative pendant with pleats and two uraei hanging down at the front (Lepsius 1970a, 41; PM II, 223, 4; Lepsius 1859d, pl. 4b) (fig. 7).

(Scene 8): King Shabataka is depicted wearing a long, circular, translucent kilt with a pointed front and a decorative pendant with six pleats, with a knotted belt at the top to secure it. The two uraei and the pleats are depicted on the short-pointed kilt, not the long transparent kilt (Lepsius 1970a, 42; PM II, 223, 5; Lepsius 1859d, pl. 4c) (fig. 8).



(Fig. 7): King Shabataka wearing a short kilt with a hanging pendant (Lepsius 1859d, pl. 4b).



(Fig. 8): King Shabataka wearing a double layer kilt (Lepsius 1859d, pl. 4c).

1.3 The large rock temple of Amun, Barkal's temple (25th dynasty):

(Scene 9): King Taharqa is depicted wearing a short kilt with a diagonal sash and a triangular apron that is knotted at the top (Lepsius 1970b, 261; Lepsius 1859d, pl. 5; PM VII, 209, 5) (fig. 9).

(Scene 10): King Taharqa is depicted wearing a short kilt and a knotted belt. The kilt is fastened with a pair of stiff triangular aprons, one short and opaque, and the other transparent. The kilt is embellished with a diagonal sash and a ceremonial animal's tail (Lepsius 1970b, 261; Lepsius 1859d, pl. 7C; PM VII, 209, 4) (fig. 10).



(Fig. 9): King Taharqa, wearing a short kilt with a triangular apron (Lepsius 1859d, pl. 5).



(Fig. 10): King Taharqa wearing double layer kilt and apron (Lepsius 1859d, pl. 7C).

1.3 Temple T of Taharqa, Kawa (25th Dynasty):

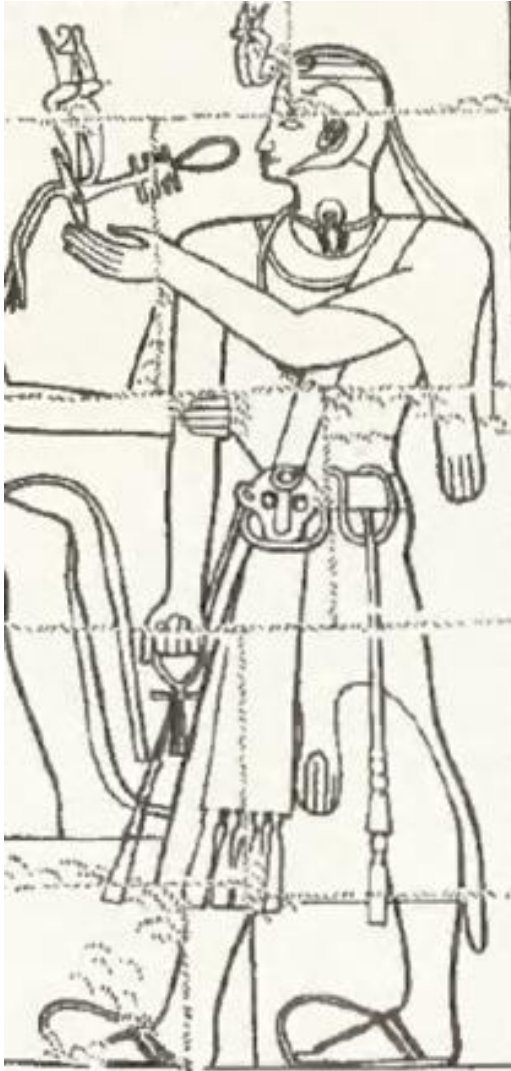
(Scene 11): King Taharqa is depicted wearing a close-fitting tunic with two hawk wings and feathers across his chest, holding the *sn* sign. He is dressed in a long, open, transparent kilt with a big bow tied at the waist. He wears an apron with pleats over the long kilt with an ornate pendant between the legs ending in double uraei hanging at the front (Macadam 1955, 86, pl. XVIIe; PM VII, 188, 39) (fig. 11).



(Fig. 11): King Taharqa wearing a close-fitting tunic with hawk wings (Macadam 1955, pl. XVIIe).

(Scene 12): King Aspelta is depicted wearing leopard skin leather covering his shoulder and body. He has a sash over his chest that crosses his kilt and finishes in tassels. He has a long decorative rope or tasseled cord around his waist attached to the belt. It is now displayed in the Ashmolean Museum, Oxford (1936.662) (Macadam 1955, 90, pl. XVIIIb; PM VII, 188, 40) (fig. 12).

(Scene 13): King Harsiotef is shown with leopard skin dangled over his left shoulder and broadband or sash with a leopard face at the waist. He is dressed in a long kilt with a long-tasseled rope and a long rectangular apron with beads and tassels hanging down at the front (Macadam 1955, 98, pl. XXI b; PM VII, 190, 63) (fig. 13).



(Fig. 12): King Aspetla wearing a leopard skin (Macadam 1955, pl. XVIIIb).



(Fig. 13): King Harsiotef wearing a sash with beads and tasseled cord (Macadam 1955, pl. XXIb).

1.4 Chapel of Osiris-Onnophrisnebzefta, the temple of Karnak, Thebes (26th Dynasty):

(Scene 14): King Ahmose II is depicted wearing double-length kilts, the short one with a knife edge, from which a decorative pendant with two uraei and two sun discs over their heads hangs down at the front. The long kilt is transparent (Lepsius 1970a, 8; Lepsius 1859c, pl. 274 b; Badawi 1960, 61; PM II, 193, f) (fig. 14).

1.5 The Temple of Hibis, el-Kharga Oasis (27th Dynasty):

(Scene 15): King Darius I is depicted wearing a pleated apron, rectangular underneath a pleated kilt and a ceremonial tail of an animal fastened at the back of his belt (Davies 1953, 25, pl. 33; PM VII, 291, 52) (fig. 15).



(Fig. 14): King Ahmose wearing double-length kilts (Lepsius 1859c, pl. 247 b).



(Fig. 15): King Darius I wearing a pleated rectangular apron beneath a short-pleated kilt (Davies 1953, pl. 33).

(Scene 16): King Darius I is depicted wearing a close-fitting tunic or corselet with two shoulder straps. He is dressed in two layers of kilts. He is dressed in a short kilt with a triangular apron at the top, from which a decorative pendant with two uraei and two miniature sun discs over their heads dangle down at the front. The front of the apron has a pointed edge decorated with the sun and its rays. A long, transparent kilt is worn beneath the short apron (Davies 1953, 25, pl. 32; PM VII, 281, 54) (fig. 16).

(Scene 17): King Darius I is depicted wearing a close-fitting tunic with two knotted straps on the shoulders and a double-layer kilt. The outer kilt is long and roomy, with a knife edge and a knotted belt. He wears the ceremonial animal's tail attached to the back of the belt (Davies 1953, 24, pl. 30; PM VII, 281, 58) (fig. 17).



(Fig. 16): King Darius wearing a close-fitting tunic and double layer kilt (Davies 1953, pl. 32). (Fig. 17): King Darius wearing double layer kilts (Davies 1953, pl. 30).

1.6 Small temple at Madinet Habu (29th Dynasty):

(Scene 18): King Hakor is depicted wearing a close-fitting tunic and two knotted straps on the shoulders. He is wearing a short kilt, a triangular apron with two uraei hanging from it as ornaments (Lepsius 1970a, 164; Lepsius 1859c, pl. 284 I; PM II, 472, 75) (fig. 18).

1.7 Temple of Amun-Ra-Hor-akhty, Thebes (30th dynasty):

(Scene 19): Nectanebo I is depicted wearing a double-length kilt. He is dressed in a long translucent kilt beneath a shorter kilt with a long sash. A ceremonial animal's tail is fastened at the back of his belt (Lepsius 1970a, 164; Lepsius 1859c, pl. 284 k; PM II, 208, 8) (fig. 19).



(Fig. 18): King Hakor wearing a close-fitting tunic with two straps and a short kilt with triangular apron (Lepsius 1859c, pl. 284 I).



(Fig. 19): King Nectanebo I wearing a double-length kilt (Lepsius 1859c, pl. 284 k)

2. Analytical study:

The analytical study of the costumes of the kings is conducted through three main peculiarities: The types, the lengths, and the decorations and adornments of the costumes. It is important to mention that the costumes varied considerably in terms of their details. The ancient Egyptians had an astonishing and sophisticated way of stiffening or hardening their linen kilts (Houston 2002, 7, 8). In the evolution of ancient Egyptian clothing, the triangular aprons gained prominence (Eastwood 1993, 41). For example, the short kilt with a triangular apron at the top from which a decorative pendant with two uraei and two miniature sun discs over heads dangle down at the front (Scene 1, fig. 1). This kind of apron taking the triangular shape appeared from earlier designs, an example showing this kind of apron appeared in the tomb of *Dhwty-htp* (Ranke H., 1935, p. 408) at Deir el-Bersheh in the Middle Kingdom (tomb 2) (Newberry 1894, pl. XXXIII; De-Beek 2006, 127; Eastwood 1993, 43). According to Bonnet (1917, 5), the definition of the apron and the distinction between it and the kilt are not entirely clear. It was a component of the entire outfit and was created by intricately folding one end of the main kilt. Many authors followed this suggestion, however Eastwood asserted that, in light of the Nubian cases, the kilt and apron were two separate garments (Eastwood 1993, 34). The practice of wearing an animal's tail hanging, attached to the back of the belt, was widespread amongst both gods and kings. This practice persisted until the end of their history (Houston 2002, 5). The simple kilt with a plain belt appeared in many instances from the Old Kingdom till the Late

Period (Scene 2, fig. 2). An example showing this kind of costume worn by *Dhwty-htp* in his tomb at Deir el-Bersheh in the Middle Kingdom (tomb 2) (Newberry 1894, pl. XXXIII; De-Beek 2006, 127). The short kilt with a pointed edge at the front with a hanging pendant in front with two uraei and two sun disks above their heads appeared in two styles once worn alone (Scene 3, fig. 3) and once with a long transparent kilt beneath (Scene 14, fig. 14). This pendant was a common feature of the king's royal attire. King Ramses II wore an example of this pendant in the New Kingdom (Badawi 1960, 25).

Another example is found in the tomb of King Tutankhamun, which has six pleats used to adorn the pendant. It is constructed of gold and embellished with golden beads, coloured glass and gems (Houston 2002, 100). The double-layer kilt appeared with a pointed edge, pendant and decoration of rays coming out from the pointed edge covering the short apron (Scene 16, fig. 16). The short plain kilt was decorated with an ornate and fringed sash hanging down at the front (Scene 5, fig. 5). The sash is an item of clothing that is often worn around the waist or the upper torso (Eastwood 1993, xx). There were two distinct kinds of fringes in ancient Egypt: the wrap fringe, which is a long warp thread with a bottom knot, and the weft fringe, which is made of several tiny holes woven into the selvedge. The sashes appeared in many reliefs and paintings from the Old Kingdom (Eastwood 1993, 76). An example shows King Sahure wearing a hanging wide sash over the kilt at Abu Sir from the 5th Dynasty (Lepsius 1859b, pl. 39 F). Another example of this kind was worn by a farmer in the tomb of Menna, from the 18th Dynasty at Thebes (TT 69) (Eastwood 1993, 77; Mekhitarian 1954, 77).

The close-fitting tunic was worn plain with straps on the shoulders (Scene 15, fig. 15 and Scene 17, fig. 17). This kind of tunic was worn by many deities of the Late Period, such as the god Amun-Ra, 25th Dynasty (Macadam 1955, pl. XVI d). In addition, the close-fitting tunic was worn earlier by King Sahure at Abu Sir from the 5th Dynasty (Lepsius 1859b, pl. 39 F). The close-fitting tunic decorated with double hawk wings with feathers embroidered over the chest with a short kilt and two curved pleats at the top (Scene 5, fig. 5). This kind appeared in (Scene 11, fig. 11) with a slight difference in the kilt, as this kilt consists of two layers the short one with pleats and hanging pendant and the long one being transparent with an opening in the front. The pendant previously mentioned and shown in (Scene 3, fig. 3). The close-fitting tunic decorated with a double hawk might symbolize the king's connection with the god Horus. This kind of decorated tunic appeared in earlier designs where it was worn by King Amenhotep II (Lepsius 1859a, pl. 63 A) and King Ramses III at Abu Simbel in Nubia (Houston 2002, 41). Usually, this kind of costume, when worn by a king in the Late Period has the full costume of a skullcap with a diadem on his forehead with rams' horns above the ears and pomegranate flower earrings (Mariette 1872a, 27; Mariette 1872b, pl. 81) in addition to a collar, pendant, armllets and curved sandals. The majority of sandals are created from natural materials. It is suggested that the ancient Egyptians wore sandals as part of the entire costume (Houston 2002, 97).

The kilt with a belt and a rectangular apron underneath appeared in two styles: plain (Scene 6, fig. 6) and pleated (Scene 15, fig. 15). This kind of kilt was worn earlier by a soldier from the 11th Dynasty in the tomb of Khety at Beni Hassan (Newberry 1894, XV). The short kilt with a pointed edge, a pendant and pleats appeared in two styles, once alone like in (Scene 7, fig. 7) and once with a long rounded transparent kilt beneath, shown in (Scene 8, fig. 8). The ornamental pendant is previously mentioned in (Scene 3, fig. 3). The triangular apron over a short kilt with a diagonal sash knotted appeared in two styles once alone like in (Scene 9, fig. 9) and once with a long transparent kilt beneath like in (Scene 10, fig. 10). The appearance of the short kilt with a diagonal sash in earlier designs was witnessed worn by men in the tomb of Princess Idut (G 7102) from the 6th Dynasty at Saqqara (Macramallah 1935, VII). Over a period of time, the concept of layering kilts and clothing surfaced repeatedly. A transparent layer of kilt is seen in the tomb of Rekhmire (TT 100) from the 18th Dynasty at Thebes. The layering

kilt appeared in (Scene 17, fig. 17 and Scene 18, fig. 18) but is different in style than the previously mentioned examples, such as in (Scene 16, fig. 16), as it consists of two kilts, one short beneath a long transparent kilt knotted with a sash at the front. The appearance of leopard skin leather covering the left shoulder and body with a band over the chest, a tasseled sash and a beaded tasseled cord appeared in (Scene 12, fig. 12 and Scene 13, fig. 13). It is essential to mention that the temple's high priest costumes are similar to the kings clothing on special occasions, donning a leopard hide over a linen garment (Houston 2002, 53, fig. 57). The leopard pattern might symbolise the king's strength and power. The leopard skin appeared in earlier designs worn during the 19th Dynasty by Ipy in his tomb (TT217) at Deir el-Medina (Strong 2018, 176). King Ramses III and his son in the 20th Dynasty (Nelson 1976, pl. XVII) wore the decorative rope or the beaded tasselled cord. Tasseled cords are long ropes ending with tassels and beads. It is hard to identify the origin of the tasseled cord. It is suggested that the Kushites imitated the Egyptian costumes and then developed and innovated them (Fahim and Bassir 2018, 71-72).

Results

2.1: The types of the Costumes

Studying the different costumes of the kings, depicted on the walls of some temples of the Late Period from the 25th dynasty to the 30th dynasty, proved that the types of costumes of the kings consist of two parts: The upper part of the body and the lower part of the body. The upper part of the body contains different styles, including a close-fitting tunic that appears plain with two straps on the shoulders (Scene 17, fig.17), sometimes decorated with double hawk wings with feathers embroidered on the chest (Scene 5, fig. 5). A close-fitting tunic decorated with feathers and wings over the chest and holding the *šn* sign (Scene 11, fig.11). A leopard skin leather covering the left side of the body with a diagonal sash or broadband on the left shoulder, attached to the head of a leopard (Scene 12, fig. 12 and Scene 13, fig. 13).

It is important to mention that the costumes of the lower part have a variety of styles including: A short kilt with a triangular apron and an ornamental pendant hanging over the front (Scene 1, fig. 1). A short plain kilt with a plain belt (Scene 2, fig. 2). A short kilt with a pointed edge and an ornamental pendant hanging over the front (Scene 3, fig. 3). A short kilt with a wide sash hanging over the front and ending in tassels (Scene 4, fig. 4). A short kilt with two curved edges at the top with an ornamental pendant hanging at the front (Scene 5, fig. 5). A short plain kilt with a plain belt and a plain rectangular apron beneath it (Scene 6, fig. 6). A short kilt with a pointed edge and a knotted belt with an ornamental pendant hanging down with pleats (Scene 7, fig. 7). A short kilt with a pointed front decorated with an ornamental pendants with six pleats and a long rounded transparent kilt (Scene 8, fig. 8). A short plain kilt with a plain triangular apron and a knotted belt with a diagonal sash (Scene 9, fig. 9). A short plain kilt with a plain triangular apron and a long transparent kilt with a knotted belt and a diagonal sash (Scene 10, fig. 10). A short kilt with an apron and a long transparent kilt open at the front with a knotted big bow at the waist (Scene 11, fig. 11). A long kilt with a leopard skin ending with a wide sash, tassels and a decorative rope attached to the belt (Scene 12, fig. 12 and Scene 13, fig. 13). A short kilt with a knife edge and a long transparent kilt with an ornamental pendant hanging at the front (Scene 14, fig. 14). A short kilt with a pleated rectangular apron beneath (Scene 15, fig. 15). A long transparent kilt with a pointed edge with a triangular apron decorated with pleats and an ornamental pendant hanging at the front (Scene 16, fig. 16). A short plain kilt with a plain transparent apron with a knife edge (Scene 17, fig. 17). A short plain kilt with a knife edge and decorated with an ornamental pendant hanging over the front (Scene 18, fig. 18). A short plain kilt with a long transparent apron knotted at the waist with long sash hanging (Scene 19, fig. 19).

2.2: The length of the costume

The length of the kilts is classified as follows: the short kilts, the long kilt and the double layer kilt (short and long). Examples of short kilts appeared in several documents, including (Scenes 1-7, 9), the long kilt appeared in (Scenes 12 and 13) and examples of the double layers in (Scenes 8-11, 14-18).

2.3: The decorations and adornments of the costumes

The decoration and adornments of the king's costumes consist of two parts: the costume decoration for the upper part of the body and the decoration of the costumes for the lower part of the body. The upper section of the costume includes The decoration of the close-fitting tunic embroidered with double hawks with feathers and wings (Scenes 5 and 11) and a diagonal sash or broadband attached to the head of the leopard (Scenes 12 and 13). The lower section of the costume contains the decorations and adornments of the kilts, including the ornamental pendants that appeared in (Scenes 1,3, 5, 7, 8, 14, and 16), the wide sash with hanging tassels (Scenes 4, 12, and 13), a diagonal sash (Scenes 9 and 10), large knotted bow (Scene 11), decorative rope or tasseled cord attached to the belt (Scenes 12, 13, and 15), and long hanging knotted sash at the waist (Scene 18).

Conclusion

Finally, it could be concluded that several components of the royal costumes from the early style predominated during the Late Period as the kings at that time imitated the costumes of Egyptian kings, deities and individuals. Yet the kings' style, in many cases, represents their identity. The costumes of the kings on the temples of the 25th Dynasty had a wide variety of styles and were beautifully executed. However, the 26th Dynasty appears to have less evidence, yet the double-layer style was maintained during this dynasty. In the 27th Dynasty, the double-layered kilt and rectangular apron appeared from earlier designs with the frequent appearance of the close-fitting tunic. The appearance of the pendant and the long sash fastened to the waist persisted during the 26th Dynasty until the 30th Dynasty. The costumes are classified into two parts; the costumes of the upper part of the body include the close-fitting tunic, either decorated or plain, the leopard skin and the diagonal sash. The costumes of the lower part of the body contain a variety of kilts in various lengths, short, long and double lengths, either plain or decorated with different kinds of ornamentation like a tasseled sash, beaded cords, hanging pendants with uraei. The close-fitting tunic is typically worn with a kilt and never by itself. However, the kilt is worn solely or with a close-fitting tunic.

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أزياء الملوك على معابد العصر المتأخر

الملخص

تعتبر الأزياء مصدرا هاما لدراسة التاريخ المصري القديم، وتنوع الغرض منها بشكل كبير. كانت الأزياء بمثابة شكل من أشكال التواصل غير اللفظي والذي كان وسيلة فعالة لعرض هوية الفرد وتأسيسها وتأكيدھا. علاوة على ذلك، يتم استخدام الأزياء الموضحة في النقوش أحيانا للتأريخ. تهدف هذه الدراسة الي التعرف على أزياء الملوك المنقوشة على بعض معابد العصر المتأخر من خلال ثلاث خصائص رئيسية: أنواع الأزياء، طول الأزياء، زخارف وزينة الأزياء. تقدم هذه الدراسة منهجية وصفية وتحليلية بترتيب زمني من الأسرة ٢٥ إلى الأسرة ٣٠. ينقسم البحث إلى قسمين: يحتوي الجزء الأول على أزياء الملوك المصورة على معابد العصر المتأخر ويحتوي الجزء الثاني على دراسة تحليلية من خلال أنواع الأزياء وطول الأزياء وزخارف وزينة الأزياء. اختتمت الدراسة بأهم النتائج ومنها أن عددا من أنواع الأزياء من النمط القديم تسود جنبا إلى جنب مع العناصر المبتكرة الأخرى. يشمل زي الملوك عادة على السترة الضيقة مع أنماط وأطوال وزخارف مختلفة من النقبة (التنانير).

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