

The Mesopotamian kaunakes

Dr. Inass Mostafa Abd El Mohsen

Associated prof. faculty of archeology -Aswan university

Abstract:

Sumerian statues frequently depict individuals wearing a distinctive skirt or garment that resembles the Greek peasant clothing known as the *flocata*. However, these garments are much older and more intricate, giving the wearers a unique appearance. These garments are referred to as *kaunakes*, which come in various styles and have been worn by both men and women for extended periods in Mesopotamia.

Key words:


Kaunakes- Sumerian- garment- fabric- locks – skirt

Introduction:

The *Kaunakes* is a term that refers to a woolen garment covered with wicks. L. Heuzey who was the first archeologist to use this term was unable to find the Sumerian and Babylonian words that define such garment, so he describes the *kaunakès* as a "fabric", decorated with "drooping locks... with very long hairs" to imitate the sheep's fleeces and that it evokes *flocatas* current Greeks (1)

Heuzey depending on the mention of the *Kaunakes* *καυνάκης* in a classic literary text (wasps) by Aristophanes, the scene in which Pediclion presents to his father Philoclion, a cloak of thick, hairy wool called *Kunakes*, and claimed that it was made in Sardis and Acaptana and needed a lot of talent. The poet used a description proportional to a cloak in which one wraps himself by throwing it over the shoulder, like the Greek cloak.

Langdon in 1920 mentioned that Since the Greek word ends in *ak* (*kaunaku*) it is suggestive of a Babylonian word that had been borrowed from Sumerians. the Babylonians borrowing Sumerian compound words usually attached *akka*, *ukku* to the word. So, we have Sumerian *asur* borrowed by the Babylonians as *asurakku*, running water; *nigna* = *niknakku*, censer; *šanga-mah* = *šangamahhuku*, high-priest.

In Sumerian the name of a well-known garment is called *gú-ud-du*. The ⁱⁱⁱ *gú-ud-du*  means literally (a garment which leaves the shoulder bare) or (garment from which the shoulder rises) Langdon gives *en* as the original value of *UD-DU* (2) is *gú-èn*, and (a) variant writing is *gú-èn-na* This word is widely employed in the late period, especially as the name of the consort of the sun god .to be *gunnakku* in late Babylonian, *šalšu ina bīti* ^{TUG} *gu-nak-ku u URUDU .ŠEN.TUR* (one third share of this house the garment and the small bronze pot)(3)

The Sumerians in the archaic period considered it appropriate for kings and nobles after that, they connected a religious significance to it. In some magical rituals, priests wear *kaunakes* to scare the demons, (^{Tug} *gū-en sig ni-te-na-ge* = *nahlapta santa sa puluhti*, the red mantle of fright,(4) Although the texts translate the word *gú-èn* by *nahlaptu*, mantle, it is determined that they also made a loan word of it which should be *guenakku*, *guanakku*,

and as such, it reached the Greeks in that form But the kaunakes ending in a tasseled flounce dress was soon replaced by the kaunakes of three, four, or five flounces, that is, the entire garment is worked in ruffles and the tassels scalloped.⁽⁵⁾

The controversy between Heuzey and Cherblanc about the nature of the kaunakes material is still on the scene and has not been decisively solved till this moment. Heuzey went to the theory that Kaunakes, although it is an imitation of sheep's fleeces, it is a fabric made of warp and weft.⁽⁶⁾ On the other hand, Cherblanc adopted the idea that these representations are strips of sheep skin whether vertical or wavy lines. He believed that The Sumerians knew the true texture even before 2900 B.C and knew how to represent it perfectly but the locks of the Kaunakes look different, some more real than others, as in the case of the Epe-II- statue from Mari, which leads Charbelan to the conclusion that there must be different categories of Kaunakes.⁽⁷⁾ But what seems surprising is that Cherblanc stands first so energetically against Heuzey's thesis, then in his conclusion turned from kaunakes-skin to kaunakes-tissue.⁽⁸⁾

In 1940 Legrain joined this argument supporting Cherblanc's view that the kaunakes made of sheepskin wondering about the Sumerian name that we should give to this garment. Whether it should be *HA -UM*, the name of a piece of cloth for the royal throne of Ur from a text, dated in the 6th year of King Ibi Sin.⁽⁹⁾

Heuzey was right when he proclaimed that the misconception must happen when one does not consider the procedures in which the old art schools have recourse when they need to submit certain details with difficult performance.⁽¹⁰⁾

and considering the lack of archaeological remains to analyze it, it is difficult to determine definitively whether the material is woven or leather, although its general appearance strongly indicates that it is a fabric, especially with the variable treatment of the "locks" (pointed, triangular, lanceolate, rounded, fan-shaped), with different lengths, with several rows (between 2 and 7 most of the time).

It's possible that the locks we see in ancient Sumerian art may actually be feathers. This is because the Sumerian civilization was situated in a swampy environment that was home to many bird species. In some cases, the rows of locks appear to match up with the middle groove in the "wick" and the axle. While some of the locks look like sheep fleece, as in the case of the statue of Ebih-II, others seem to resemble feathers or leaves. However, it's important to note that we can't draw any firm conclusions based solely on the visual representation of these locks. Some may wonder if the "kaunakes affair" is simply a symbolic illusion tied to artistic traditions.⁽¹¹⁾

Sumerians want to give the garment the look of a sheep's fleece, to do this the weft is looped at parallel intervals from the warp. In other words, if they want to make a ruffle, they chose a strand of the warp and when they reached that point, they complex the weft to the warp and dropped a loop of the required length and brought the weft back to the warp where it was knotted again. By repeating this process each time at the same place in the warp they produce a false flounce, these flounces are part of the garment and are not sewn on the cloth. It looks like a true fleece⁽¹²⁾, and to make it lighter by the way they

worked it. They did not bring out long woolly locks over the whole surface of the fabric, but only from distance to distance, in parallel lines, to form several layers which overlapped only at their extremities.⁽¹³⁾

In the early dynastic period, the kaunakes was not exclusively worn by royalty. However, during the Akkadian period, and especially around the turn of the third and second millenniums, draped clothing became more prevalent. Even though the Akkadian statues are damaged, they depict kings wearing lengthy skirts adorned with braids and pompoms.⁽¹⁴⁾ The garment worn by the individuals has now become larger and reaches down to their feet. It is made of a finer fabric that creates drapery effects, replacing the bulky kaunakes. Gudéa sets a great example by wearing a one-piece garment that is draped in a complex way around his body, (despite the reservations Spycket⁽¹⁵⁾ who prefers to see two fabrics assembled using pins), draped in a complex around the body of the sovereign. -In the opinion of many archaeologists, the Statue of Ebih-II, the steward from Mari, is considered to be the true representation of the kaunakes. The locks of the statue give the impression of sheep fleece. The Louvre Museum houses this statue (AO 17551), portraying Ebih-II seated with a shaved head. His hands are clasped in front of his chest, and he's wearing a skirt with a knot at the belt level. Instead of the usual kaunakes style for the skirt, the sculptor skillfully depicted the flakiness of long, slightly wavy strands of wool in the stone. The woolen locks give the impression of the skirt. Ebih-II is seated on a rounded seat made of rushes or woven bamboo, otherwise straw.⁽¹⁶⁾ (fig .1)

The graphic documentation of the kaunakes types turns out to be more complicated than it seems, due to the great variety and differences shown in the statues and inscriptions. These differences can be seen in the length and shape of the locks, as well as the number of rows. It is unclear whether this variety existed, or if it was simply an artistic attempt by sculptors to break away from the usual form. The predynastic kaunakes were particularly impressive, starting as a simple fringed skirt in Predynastic II and becoming a veritable skirt with ruffled locks superimposed in Predynastic III.⁽¹⁷⁾, sometimes assimilated to the ruffled dresses of the deities.⁽¹⁸⁾

Even Frankfort proposed that the fringed skirts may have been tasseled skirts worn with the smooth side facing outward. This would have caused the tassels to only protrude along the lower edge of the vertical slit.⁽¹⁹⁾

Corbeau believed that the arrangement of dress patterns in the Sumerian period should begin with a short style first, moving gradually to longer ones⁽²⁰⁾. However, this sentiment isn't widely accepted, in fact, this matter is interconnected with many factors especially the gender of the person whether male or female since there is no representation of women wearing short Kaunakes for example. Another factor that is supposedly interconnected is the societal position of said person, in addition to the artistic traditions. However, it is better to arrange dress patterns from simplest to most complicated. For example, having a model of a plain skirt with one simple fringed hem⁽²¹⁾, and another that is shorter in length consisting of several layers, the upper layers of said models are intricately designed (Fig. 11 -12). Then it is difficult to imagine that the shorter length is the most modern, especially if it is related to a trend in clothing, nonetheless, we do not refuse the idea.

(Eshnunna- Tell Asmar) and Khafaji statues showed more variety in fringed skirts, and Kaunkas just like Mari and Tello.

1-Headless standing male figure from Khafaji (Pnn.m37-15-35) bearded; legs and feet missing, holding a cup. Rolled girdle around the waist, the ends of the girdle represented a hanging cylinder. The edge of the skirt is chipped, and the hem of the skirt is carved with triangle locks⁽²²⁾(fig.2), the same design is also shown on a fragment plaque from Tell Asmar with two registers of reliefs representing servants⁽²³⁾(fig.3)

2-a standing Male statue, (OIM A12434) one of the eyes is missing, and also his feet. Has a full beard and long hair falling on either side of the beard, with traces of black paint on the hair and beard, The upper right arm and elbow are restored, and it has a rolled belt around the waist with one section hanging down on the left hip. Below the waist, the figure wears a skirt to mid-calf which is plain except for a double triangle locks at the hem.⁽²⁴⁾ (fig .4)

3-a standing Male statue, from Khafaji (Worcester art museum, 1937,91) one of the eyes is missing. Has a full beard and long hair falling on either side of the beard, it has a rolled belt around the waist. Below the waist, the figure wears a skirt to mid-calf which is plain except for a triangle locks with a groove in the middle at the hem of the skirt⁽²⁵⁾(fig .5)

4- a standing Male from Tell Asmar, in Iraq Museum (IM19753), bearded with long hair, bare-chested, hands folded, holding vessel; eyes inlaid, hair and beard painted with bitumen, wearing a skirt; plain with straight locks without any grouping point at the end of the locks⁽²⁶⁾(fig.6)

5- a standing Male statue from Tell Asmar (OIM A12330) holding a cup, has a full beard and long hair falling on either side of the head, inlaid eyes, it has a rolled belt around the waist with one section hanging down on the left hip, the figure wears a skirt to mid-calf which is plain except for pointed leaf-shaped locks with a groove in the middle⁽²⁷⁾

- From Mari, the same design, a fragment of the skirt, the upper three-quarters is plain, and below a row of kaunakes locks. At the back, the fringed knot on the belt. The dress is modeled with care and follows the movement of the body thrown back.⁽²⁸⁾

- A standing Male statue (OIM A12440) with clasped hand, parts of shoulders, chest, and elbows missing. Eyes inlay lost. It has a rolled belt around the waist the skirt is mid-calf, and it is plain with long thin terminal locks⁽²⁹⁾ (fig.7)

- A standing Male statue (Met.M 40,156), with clasped hands and a wide-eyed gaze. From Tell Asmar, dedicated to the god Abu. Wearing a long skirt is plain with long thin terminal locks⁽³⁰⁾ (fig.8)

- Headless Standing male figure from Khafaji (IM41016); shoulders, and most of the left arm missing, rolled belt around the waist, the figure wears a simple skirt to mid-calf which is plain with flat locks, which becomes longer as to cover more than two thirds the skirt,⁽³¹⁾ (fig .9). this design seems to be widespread cause we saw it in an inscription from Khafaji on a plaque (IM.14661), with three registers showing a banquet scene with musicians, middle register: servants bringing jar; lowest register: remains of four horses before the chariot⁽³²⁾. The common divisor among all those figures, the lord of the house,

musicians, and servants was this skirt, with its various variations, regardless of the variation of the classes.

It also appears on another plaque from Tell Agrab, which contains drink scenes, divided into three rows, the last one damaged⁽³³⁾

a lower right part of a plate remains AO 3290 Three figures pass on the left: the first, only the bottom of the garment with terminal locks; a second is a man with a naked torso, who holds to his chest the goat of the sacrifice; he is followed by a woman, hands joined, her hair tied in a bun and held by a headband, her body covered with a garment leaving the right shoulder bare and ending by a row of tongues. The three figures wear kaunakes with terminal locks⁽³⁴⁾ (fig .10)

Shell plaque in Louver museum (AO, 203). With a Man carrying a net. On his shoulder, supported by two sticks. In the right hand, the long-handled adze. Shaved head, hairless face, and bare chest, the man wearing a plain kaunakes with terminal locks.⁽³⁵⁾

-In Mari, this style is prevalent⁽³⁶⁾

-headless standing Male statue from Khafaji, with clasped hand, the head and left elbow and feet are missing, a rolled belt around the waist with one section hanging down on the left hip, the figure wears a conical skirt to mid-calf which is plain with locks, which become longer as to cover more than half of the skirt.⁽³⁷⁾(fig .12)

10-a standing Male , from Khafaji,(IM--) part of the head, right arm, and left elbow missing .feet lump of bitumen joining feet to body indicates ancient restoration, skirt with symmetrical long pointed locks.⁽³⁸⁾(fig 13)

11- the upper part of a standing Male, from Khafaji,(IM.41080), full beard and long hair falling on either side of the head, eyes inlay, and part of the left shoulder is missing, thick rolled girdle around the waist, curious skirt with a little square piece, showing in front and in back with small tassels⁽³⁹⁾(fig .14) an almost mirrored design can be seen on a plaque with relief to soldiers and their chariot, but with a slightly different detail, a central square piece which appears to be a triangle.⁽⁴⁰⁾(fig 15)

12- a headless standing male priest with decorated support, (IM--), part of the left arm and feet were missing, thick rolled girdle around the waist, the skirt seems to be more different than the others it could be a transitional style, the upper part of the skirt with square tassels and the second part was a long locks in a unique design⁽⁴¹⁾ (fig 16)

13- a seated male statue (IM--), from Khafaji, now lost, with clasped hands, long-styled hair, and beard, eyes inlay was missing, the skirt here fully covered with flat triangular tassels, these tassels seem to be different from both the usual simple fringe and the traditional locks of the Kaunakes.⁽⁴²⁾(fig 17)

14-The seated statue from Tell Agrab reflects a variety in the decoration of the Kaunakes skirt as well as a state of affluence, which the variety of Kaunakes locks may have been part of it. The statue bears the number (A18108) to a Male figure with a beard, the eye inlay is missing. Hair is divided into three locks. Seated on a low rectangular bench, holding a cup in his right hand against his chest, while his left hand holds a branch, wears a tufted skirt, and the feet are visible below the skirt.⁽⁴³⁾(fig 18)

Along with these fringed skirts appear the Kaunakes from two to seven rows of locks, just as seen in, Eshnunna, Girsu and Mari.

15-Headless standing worshipper male statue from Khafaji, (Penn.M.38-10-50), clasped his hands on his chest, Bitumen at the break, and a hole in the neck for the head dowel. Standing on a roughly rectangular base, wearing a kaunakes skirt with two simple rows of rounded locks.⁽⁴⁴⁾

The same design with more lock's rows turned to be widespread.

-on a relief of Ur Nanshe king of Lagash in Louver Museum (AO 2344), the relief is in two registers. In the upper register, he is dressed in a Kaunakes in three rows, carrying a basket on his head behind him standing cupbearer Anita and in front of him *Lidda* (maybe a wife or daughter) his sons, his wife also wearing the Kaunakes in five rows dropped from her left shoulder. On the bottom register, Ur-Nanshe is at a banquet, celebrating the building of the temple. He is seated on a throne wearing the Kaunakes in four rows, behind him the cupbearer *Saganutag* and in front of him his sons.⁽⁴⁵⁾ (fig 19)

- A bas relief of Ur Nanshe in Louver Museum (AO 2345), on oval block. This plaque commemorates the construction of the temple of Ningirsu. The king is standing, bareheaded, hands clasped, facing the right. He wears the kaunakes (with three rows) and is followed by figures arranged in two rows, in an adoration attitude. Identifiable by their name. We can thus recognize behind the king: Akurgal, Anita the cupbearer. Lugalezen the son of the king, and Gula, and Barsagannudi are also children of the king.⁽⁴⁶⁾ (fig 20)

-Relief Rectangular in shape found incomplete (Müzesi, Arkeoloji Müzeleri, Istanbul). King Ur-Nanshe, is standing, the basket on his head. He wears the kaunakes with four rows. And eight characters face it and are distributed in two registers. The inscription is engraved, part in the field in front of the king, part under his feet. We see that name and title of the king are engraved twice, one to the right of the figure, the other at his feet. As for the assistants (*Anita*, an unknown one) are broken at the bottom of the bust where we would have the inscription. Of the six others, three we believe can be identified with certainty (*Lugalezen*, *Muninnikurta*, *Akurgal*) two with doubt (*Anikurra*, *Gula*), and one remains unknown to us.⁽⁴⁷⁾

-The vulture stele from Tello now in Louver Museum (AO 50 ; AO 2346 ; AO 2347 ; AO 2348 ; AO 16109 ; AO 50 a ; AO 50 b ; AO 50 c) provided us with another example, king Eannatum and his army wearing two different types of kaunakes one seems to be more flounced dropped from the left shoulder for the king, and the other type worn by the soldiers as seen below The face of the stele is divided into four registers. The vultures that give the name to the stele are seen at the upper right, holding in their beaks the severed heads of the enemy of Lagash. The birds fly above horizontal bands of inscription. The main activity seems to be that of the battle itself. From the left edge to the center, a troop of twelve shielded soldiers points the spears in an offensive posture as they smash the bodies of their fallen enemies. The soldiers are aligned as if marching behind the king, who also faces right, wearing a Kaunakes covering his left shoulder. In

the second register, a group of soldiers again appears at the far left. However, each soldier holds a long spear in his right hand and a battle ax in his left, the soldiers here wearing the Kaunakes as a skirt hanging around the waist follow behind the royal chariot. The King holds the spear in his left hand wearing the same dress as the upper register in the third register, The central figure faces left; only his feet and a portion of his kaunakes skirt are visible; In front of this figure, a bull lies on its back perhaps tethered for sacrifice. Above the bull are bodies of smaller animals and two large vases containing "sacred" plants. A naked priest, facing right, holds the bottom of a pouring vessel well known from libation scenes, as the stream of his poured liquid falls upon the potted plants finally, at the far left of the register; naked bodies are stacked in a large mound.⁽⁴⁸⁾

-a block in the Louvre museum AO 2354, with bas-reliefs, The four side edges of the block beveled, Here a frame, formed by a protruding strip, surround four separate motifs, which alternate with the inscription that relates to a high priest Dudu priest of the god Nin-Girsu. The figure of the consecrator, standing, dressed half-length the kaunakes skirt; he leans on a stick. There the shaved head was damaged; in the corresponding angle; Indugud attacked two opposed lions, which overcome them. Under them, A lying animal, calf or heifer, raising one of its front paws, and under the whole scene A large braid or interlacing, serving as fillings wise, as on many oriental cylinders; it may have originally been a skein of wool, another form of offering.⁽⁴⁹⁾

The previous reliefs show the ruler himself and the high priest has a flounced kaunakes, and his sons have a plain skirt without even the lower flounce. His Lidda, however, has the flounced kaunakes hung from her shoulder. This would seem to indicate that the kaunakes which fall in folds from the hip were confined to persons of high rank.

-from Ur a Headless Diorite statue of Entemena, king of Lagash with a long inscription on the right upper arm and across the back. Wearing the traditional kaunakes with seven rows. U 805.⁽⁵⁰⁾ (fig.21)

-in Mari, the traditional kaunakes skirt seems to be a popular design. As seen on a Statue completely restored to a beardless worshipper with a shaved head, it lacked the right side of the face, the right ear, and the nape of the neck, and all of the inlays of eyes and eyebrows were missing. Wearing a kaunakes skirt with six rows of kaunakes locks, with a fringed knot at the back.⁽⁵¹⁾ (fig 22)

-from Ur Lapis lazuli and shell small mosaic plaques formed the decorative front of Ur lyre ,(penn.mu 30-12-484) this plaque depicts two men one of them wearing the fringed skirt and the other seated one wearing the kaunakes⁽⁵²⁾(fig.23)

-Headless standing worshipper male statue from Khafaji,(IM42493), clasped his hands on his chest, with a hole in the neck for the head dowel. Standing on a roughly rectangular base, wearing a kaunakes garment warped around his left shoulder with two simple rows of rounded locks ⁽⁵³⁾ (fig.24) ,we cannot condone the clear similarity in the artistic features and proportions between this statue and the statue (Penn.M.38-10-50).They certainly belong to the same sculptor. The only difference between them was in the type of Kaunakes that is on the statue.

This design appears also on a plaque from Khafaji (IM 42494) with seated, a long-haired royal person in a flounced kaunakes, wearing a 'horned' cap; left-hand holds two objects (maybe maces), with the right hand a plant like object.⁽⁵⁴⁾

-From Mari the same design on the Statue of Lamgi-Mari, king of Mari. The king is standing with his left foot forward. His left-hand, squeezing, the wrist of the closed right hand. Having wide almond eyes, the king wore long hair, separated in the middle. On the nape of the neck a heavy and thick chignon, held by a headband of braided mats and a ribbon, adjusted on the forehead. This unusual hairstyle is quite complicated. He was dressed in a long kaunakes robe, with nine rows, which left the shoulder, the right arm, and the corresponding part of the chest and back completely exposed. The left shoulder and side of the chest were covered by this garment which also wrapped around the forearm. The king has bare feet on a rounded base.⁽⁵⁵⁾ (fig.25)

- a new design comes this time from Mari, an interesting fragmentary statue, wearing kaunakes coat of which there remained only three rows of locks, completely covering the shoulders. The hands, protruding from armholes lined with braid, were joined. Under the hands and on the chest, there were two rectangular elements, incised.⁽⁵⁶⁾ (fig.26)

It is clear that the women's kaunakes robe, unlike the men's kaunakes, did not testify much variety, as it seemed clear that this variety was bound to the number of rows and shapes of the locks, while the garment stayed with the same design, wrapped around the body and thrown forward over the left shoulder, and then pulled across the back and forward again over the left shoulder, the designs of the tassels take elegant shapes on some garments

- headless standing female statue from Tell Asmar (IM19769) holding a cup and plant, The dress here has eight rows of simple locks, and it was wrapped around the shoulder once without re-wrapping the end of the dress to fall over the arm.⁽⁵⁷⁾ (fig. 27)

-standing Female from Khafaji, (OIM.A11441) eyes inlays missing. Wearing turban of woven cloth, hair protrudes from beneath, clasped her hands against her chest ,her garment of six rows of locks wrapped around her left shoulder.⁽⁵⁸⁾ (fig .28) the same design on a woman statue from Ur.(IM.19822.), standing with hands clasped below the breast and wearing the kaunakes garment. The head was made separately. She is wearing the kaunakes in five rows warped around her left shoulder; there was black paint on the hair and between the tufts of the kaunakes. U19037⁽⁵⁹⁾

- Headless standing female figure from Tell Agrab (IM41012) here the locks were in four rows, more length and more simplicity⁽⁶⁰⁾ (fig.29)

- Headless standing female statue from Khafaji (IM---); right arm, legs, and feet missing, wearing a very elegant kaunakes with ten rows of well-arranged large locks, What is remarkable here is that the dress was pulled from under the right breast, although this a woman statue, which is unusual in the statues of women, and the left-hand slit appears as if it has been sewn.⁽⁶¹⁾(fig.30)

- A headless female statue from Khafaji; right arm, legs, and feet missing, wearing different kaunakes with rhombus locks, it is a design that has not been repeated ⁽⁶²⁾ (fig 31)

-from Meri a new Kaunakes design in two pieces seen in a Statuette of a Standing praying woman (AO 17560) with clasped hands. Her hands and feet are broken, and she is dressed in a kaunakes type dress with six rows of locks, covered with a cape also in kaunakes and bordered with a braid.⁽⁶³⁾(fig 32)

- Another unusual design from Mari, woman statue (maybe a queen or priestess) in a polo headdress, of which Mari has given us several copies, dressed in a coat of the kaunakes style. What was new was that the woman wears a sort of veil, also treated as kaunakes, which covered the polo and fell on either side of the face, left quite clear. It seems that this veil, hanging over the sides of oblique fringes, extended to the ankles. From the polo protruded a natural lock that framed the delicate face, narrowed by two masses of fluffy hair. her bare feet, placed on a plinth attached to the throne. The latter, without a backrest, a solid block, was ornamented on both sides and back.⁽⁶⁴⁾(fig.33)

Based on the visual evidence, the kaunakes gradually disappears around the second millennium; the kaunakes appear in Akkadian art. For both Men and women. With the same design, the robe wrapped around the left shoulder but with a change in a small detail, where the locks disappear in their usual form (serrations) in the Sumerian period, to show the fringes arranged in regular horizontal rows, and they are of equal length throughout. the kaunakes become specific to gods, kings, and priests.

Ishtar is portrayed wearing the new style of Kaunakes as illustrated on a seal (OIM A27903) Ishtar as a goddess of war with her weapons wearing the Kaunakes facing left with foot on back of lion⁽⁶⁵⁾. (fig.34)

The sun god Shamash also representing with the same style on a seal from Tell Asmar (OIM A8587) stepping on mountains of the east.⁽⁶⁶⁾ (fig.35)

The god Ea also wears the same garment as the seal (Morgan Library 202) Ea seated in his ocean chamber, bears a vase. And from his shoulders two streams of water flow over usually, fishes swimming along these streams⁽⁶⁷⁾ (fig.36)

Sargon's daughter Enheduanna, daughter of King Sargon of Akkad and priestess of the Moon God of Ur, on the Disc of Enheduanna. (Penn.M B16665)The scene carved on the opposite side shows an open-air sacred precinct with a multistory edifice on left. Enheduanna occupies the center, depicted slightly larger than her attendants to reflect her status. Two priests behind her carry ritual paraphernalia; the one in front of her pours a libation on an altar. Enheduanna wears a kaunakes her hand gesture as part of the ritual⁽⁶⁸⁾(fig.37)

Narām-Sîn the Akkadian king in relief at (Istanbul's archaeological museum) wears these kaunakes, we can suggest that the person wearing the kaunakes garment in Akkadian art was performing a religious ritual. Enheduanna the high priestess, is shown participating in a ritual. Narām-Sîn tells us, on the relief that depicts him wearing this garment, that he

overcomes his enemies, so he too may wear it in connection with some ceremony. The kaunakes is an ancient dress, so it may gain some sanctity.⁽⁶⁹⁾

The Babylonians maintained the same basic form in their dress. The stele of the Code of Hammurabi (louvre m. SB 8; AS 6064) the most famous Babylonian monument, depicts Hammurabi in a long robe, facing the god Utu-Shamash, seated on his throne wearing kaunakes⁽⁷⁰⁾ (fig.38). also, the goddess Lama in almost all her representations wears a Kaunakes⁽⁷¹⁾ (fig.39)

Ishtar also wears the same dress in most of the Babylonian seals .like (Penn.m B8077) the triumph of a warrior god and Ishtar over their enemy. The god steps over a mountain, like the rising sun god Shamash. He has an axe in his left hand and his right hand a caduceus. This is the emblem of warrior gods, The god wears a Sumerian skirt, and Ishtar stands in the front face with her weapons, a horned crown, wearing her Kaunakes covering both shoulders, leading prisoner, with a horned crown.⁽⁷²⁾

The Assyrians continued wearing the kaunakes but gradually disappeared in the crowd of dress variations, from shawls to fringed tunics. It seems clear that it was specific to the kings and gods and connected with religious rituals.

Conclusion:

This study discusses the evolution of the Kaunakes garment in Mesopotamia (Iraq, north Syria) from the Sumerian period. It analyzes statues of gods, kings, and worshippers found in sites such as Tell Asmar, Khafaji, Girsu, and Mari, as well as inscriptions from Lagash and Ur, in order to gain insight into the development of the Kaunakes style during the Sumerian period. The study also explores how the garment style evolved during the Akkadian, Babylonian, and Assyrian periods.

The kaunakes was a rectangular piece that seems to come in several garments: skirt, draped dress, shoulder garment (short cape), and veil for women. With several rows of superimposed locks (between 2 and 7) most of the time .In addition, this garment varies in detail according to the following criteria:

- The number of rows of locks,
- Their length (obviously a function of the previous criterion, but also linked to the freedom to vary the scales on the same representation),
- Their shape: flexible or stiff.
- Their termination and their “filling” whether with its rounded end (with a midrib, or concentric loops as a filling), pointed triangle (with various fillings, fan, or simply striated),
- Their layout in regular or staggered rows. The last variant shows diamonds which probably represent “diamond” twill

The graphic documentation of these elements can be confusing and sometimes lead them to be grouped incorrectly. Also, the fringed garment has a variety of styles (wavy, straight, pointed locks, etc.) and can cover the entire body by being put on over the head. It is unlikely that a specific pattern is necessary, even though the locks are distributed on

the shoulders ⁽⁷³⁾. A rectangular piece of fabric with a single slit can be worn by passing it over the head or hands. The differentiation made by some researchers between "garment" and "fabric" is not significant since the piece is worn in its entirety, either rolled up or draped over the person, without any cutting.⁽⁷⁴⁾

Initially, this garment was not exclusively worn by royalty. It was also worn by various dignitaries such as stewards, singers, and scribes. However, during the Akkadian, Babylonian, and Assyrian periods, it transformed into a sacred royal dress with divine significance due to its ancient origins.



(fig .1) AO 17551 A



(fig 2) Frankfort. More Sculpture, pl 18



(fig3) Frankfort, Sculpture, pl 110



(Fig.4) Frankfort, Sculpture .pl.46



(fig.5)Aruz. Art. fig.24b



(fig .6) Frankfor, Sculpture,pl 8



(fig.7)Frankfort Sculpture,pl 31



(fig 8) Met Mus of Art. 1952no.6



(fig .9)Frankfort, More Sculpture pl.7c



(fig .10) AO 3290 ; Heuzey, Catalogue, n° 215



(fig 11) AO 203 ; Heuzey, Catalogue, n° 224



(fig 12) Frankfort, Sculpture, no. 24



(fig 13) Frankfort, Sculpture, pl 39.b



(fig 14) Frankfort. More Sculpture, .pl13 a



(fig 15) Woolley, Sumerian art, fig 45



(fig 16) Frankfort . Oriental, fig 80 (fig 17) Frankfort. Oriental. Fig 86 (fig 18)Marchetti, Mesopotamian. Fig 8



(fig 19) Winter. After the Battle .fig .15

(fig20) AO 2345 ; Heuzey, Catalogue, n° 9



(fig 21)Woolley Ur IV,pl 40 .B 5 (fig.22)Parrot. : Le Temple, pl.XXII, (fig.23) Woolley, Ur II. pl 116



(fig.24)Frankfort: More Sculpture, pl.23-c (fig.25) Marchetti.Meso.fig.10 (fig .26)Parrot,Le Temple.no.2178



(fig 27) IM19769



(fig 28)OIM . A11441



(fig.29)Frankfort: More Sculpture pl.38-d



(fig30)Frankfort. Sculpture, pl. 77e



(fig 31) Frankfort. Sculpture, Pl 70, k.101



(fig 32) AO 17560



(fig .33)Parrot. Le Temple, p96-97,pl.XLVIII-L



(fig 34) OIM A27903 Braun-Holzinger ,Mesopotamische,p355



(fig .35) Frankfort. Cylinder. no. 627



(fig .36) Aruz. Art .no 141



(fig 37) Penn.M. B16665



(fig.38) louver . SB 8; AS 6064



(fig 39)Frankfort , Cylinder ,no908



(fig.40)Penn.m B8077 Legrain. Some Seals,no. 2

Endnote

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