

A Study on the Use of Tattoo in Islamic Egypt As an Indicator of Cultural Heritage of Ancient Egypt

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This paper investigates tattoos history and purposes. The meantime, the procedures of making tattoo and the instruments, dyes and pigments which employed are explained. The paper illustrates a variety of tattoo designs and their cultural and religious significance to people through the long history of Egypt from the earliest periods of ancient Egyptian civilization into the Islamic, Medieval and modern History comparing with other contemporaneous civilizations such as Nubians, ancient Libyans, Greeks and Romans.

Introduction:

Humans have marked their bodies with tattoos for thousands of years. These designs whether permanent or temporary are considered as universal tradition emerged separately and individually among people since tattoos have been a part of expression, costume, protection, devotion and identification in various cultures for centuries. Also all of the major religions have inspired tattoos; including those that have also tried to prohibit them.

In investigating the history of the art and culture of tattoo during Coptic and Islamic era in Egypt the researchers confronted some difficulties while searching museum collections that might assure the study during the investigated period as skin does not ordinarily survive in the archaeological context, with the exception of a certain unique preservation techniques (the mummies of ancient Egypt). The studies of the historians and modern travelers provided great assistance to the study.



Definition:

Tattoo, or dermal pigmentation, is a very popular form of art through which people used to put on decorative marks on

their face and other parts of the body, by inserting pigments on their skin.^(١)

Although the history of the art of tattooing has its roots in the ancient times, the English word tattoo is relatively new. It is derived from the term “tatau”, which means “to mark or tap” in Polynesian languages such as Tahitian and Samoan. The earliest use of the verb tattoo in English is found in an entry for ١٧٦٩ in the explorer Captain James Cook's diary in his account of a voyage around the world from ١٧٦٨ to ١٧٧١.^(٢)

▪ **Procedures:**

Although there is no explicit written evidence about how the ancient Egyptians made their tattoo, it may well be that the older women of a community would create the tattoos for the younger women, as happened in ١٩th century Egypt and happens in some parts of the world today.^(٣)

• **Tattooing instruments:**

The Ancient Egyptians employed a variety of equipments to administer more permanent terms of adornment, tattooing their skin with sharp flint points or bronze pins.^(٤) A very clear example of these instruments is a set of seven bronze points discovered by Flinders Petrie in ١٨٨٠ at Gurob in Middle Egypt^(٥) and preserved in the Petrie Museum of Egyptian Archaeology, University College London (usually collectively referred as UC ٧٧٩٠. (Pl. ١٢, Figs. ١٤ a, b).

The Egyptians of Upper Egypt in the ١٩٢٠s used seven needles on the end of a stick to tattoo, and even the designs they used were similar to those of the ancient Egyptians, consisting of dots and triangles. Both men and women wore these designs.^(٦)

When looking at these rather inconspicuous bronze objects, several questions arise. The most problematic concerns their possible usage in the tattooing process. It has been suggested that the method used consisted of the injection of a bluish-black pigment of soot and oil into the skin by the use of bronze points or fishbone points with wooden handles.^(٧) If this is

correct, then the instruments in question could quite feasibly also have been used for this purpose. As none of the seven bronze points is hollow, the question is posed of how the coloured pigment was injected into the skin. It could be suggested that the bronze points were used like old-fashioned ink pens that required dipping in ink. If this was the manner in which the UC ۷۷۹۰ points were used, it would mean that the ink-loaded point would be stuck into the skin, leaving the pigment just under the surface. This process is similar to that of the Egyptians from the ۱۹۲۰s who would prick out a small part of the design and then go over this section until the design was dark enough. This would be a long and painful process, and a great deal of accuracy would not be possible with the ancient instruments in question. The varying sizes of the bronze implements could have been an attempt to create more detailed tattoos, by having finer points. The simplicity of these instruments could easily explain the popularity of geometric designs, as they would have been easier for the tattooist, and also mistakes or the problem of the pigment bleeding out of the designated pattern could be incorporated into another dot.^(۸)

It is logical to assume that a tattooist would possess a number of tattooing instruments, as the pressure required to pierce the skin could break these points, so they would need to be replaced frequently. The bundle tied together in the Petrie collection indicates a practical way for these objects to be stored when they were not in use, to prevent loss and damage.

Some cultures continue this practice, which may be an adjunct to scarification. Some cultures as the Coptic created tattoo marks by using tattoo designs carved on woodblocks.^(۹) During the Islamic age, tattooing has been made by hand tapping the ink into the skin using pointed needles, seven in numbers which in their turn puncture the flesh, leaving colour under the surface of the skin.^(۱۰)

Some times the needles attached together by means of glue to a short stick with a thread at one end. For creating children tattoo marks, some kind of small size needles five in numbers were employed.⁽¹¹⁾

- **Dyes and pigments**

To perform the operation a wide range of dyes and pigments can be used in tattoos from inorganic materials like Black or dark blue Kohl or iron oxides to carbon black plus Henna or Mehndi and vegetable dyes from the plant of castor and alfalfa.⁽¹²⁾

- **Tattoo history and culture in Egypt:**

It is apparent that tattooing was widely practiced in many cultures in the ancient world and was associated with a high level of artistic endeavor. The very earliest evidence of the practice of tattooing is also the most ambiguous. Artifacts recovered from archaeological sites dating from the Upper Paleolithic era (38,000 to 10,000 B.C.E.).⁽¹³⁾

Ancient Egyptian Tattoo:

In Egypt tattooing has actually been practiced since the time of the ancient Egyptians and is common throughout its long history till the Greco Roman Period.

The earliest evidence for the existence of tattooing in Egypt dates back to at least 4000 BC where Tattoo was limited to the decoration found on female statuettes which were decorated with dotted patterns on the abdomen and thighs correspond to the earliest tattooed remains dating from c. 3000 BC.⁽¹⁴⁾ On the other hand that decoration has been regarded by some as a reflection of actual Tattoo, whereas other scholars maintain that clothing is represented.⁽¹⁵⁾

There is no known word for tattooing in ancient Egyptian. However, a line in the Papyrus Bremer-Rhind⁽¹⁶⁾ contains the only known Egyptian text mentions the Tattoo where the text reads: "*Their name is inscribed into their arms as Isis and*

Nephtys..."^(١٧) The hieroglyph *mentenu* ^(١٨) which is here translated as "inscribed" has a very general meaning which may also be translated as "etched" or "engraved". This may be a reference to tattooing. However, one female Egyptian mummy has both tattoos and ornamental scars, so *mentenu* may also refer to scarring, branding, or cutting a design with a knife.

▪ **Coptic and Islamic Tattoo:**

Among the Copts and Muslims in later periods in Egypt this art form has developed and transformed. Although Christianity and Islam have been hostile to the use of tattoos, People of certain religious sects tattooed small designs with symbolic meaning or religious rituals on their hands and chests, while others especially women, were in the habit of tattooing large portions of their bodies for different purposes explained as follows.

▪ **Themes and aims of Tattoo**

Used throughout history to express social values, mark rites of passage, or bestow protection through their varied symbolism ^(١٩), tattoos have come to be regarded as evidence of low social standing.

A- Decorative and Cosmetic Tattoos:

This art form whether decorative applied in wide range on feet and hands or cosmetic that used as permanent makeup enhancing eyebrows, lips, eyes and moles (Fig.٤), was in widespread use among various cultures throughout the history.^(٢٠)

The discovery of a number of female tattooed mummies dating to the Middle Kingdom (٢٠٢٢-١٧٢٠ BC) at the famous necropolis of Deir el Bahari on the western bank Thebes presented a strong evidence for Tattooing in ancient Egypt.^(٢١) Found within the royal necropolis, the mummified body of Amunet ^(٢٢) has dotted tattoo patterns over the shoulders, chest, stomach and thighs and an extensive net-like design over the abdomen. (Pl. ٢, Fig.٥) Initially described as "probably a royal

concubine", funerary inscriptions reveal that Amunet, who was probably a concubine of King Mentuhotep Neb-hepet-Re or his successor^(٢٣), was a priestess of Hathor.^(٢٤)

The bodies of two further women, usually known as "Theban Dancers", discovered in a nearby tomb of Neferhotep MMA ٥٠٧, which also dates to the ١١th Dynasty, bore similar designs marked out in dotted lozenge patterns across their chests, arms, legs and thighs and abdominal walls, where there were also traces of light scarification. (Pls. ٣, ٤, ٥) Despite their burial within the royal burial ground, the absence of any written evidence with the women led to their identification as 'dancing girls' attached to the royal court, their tattoos seen as indicative of dubious characters involved in an equally dubious profession.^(٢٥)

Christian men and women were in the habit of tattooing their bodies with various tattoo marks but they were religious in their form so this point would be explained later in the issue of religious tattoo.

During the Islamic age in Egypt, women used to ornament their bodies with decorative tattoos during the Umayyad and Abbasid periods.^(٢٦)

A valuable study of Fatimid female drawings made by Rice D.S.^(٢٧) exhibiting a variety of decorative tattoo patterns of great distinctive style, a good witness of the artistic freedom offered to the artists and craftsmen of that age.

A single sheet of buff paper (Pl. ٦, Figs. ٧, ٨) shows a female figure in the nude with tattoo designs ornamented large portion of the body starting from the head with V-shaped sign between the eyebrows ;the right cheek displays a small tattoo pattern composed of a dot within a circle of dots and a flame-shaped depicted on the left cheek (Fig. ٧).The tattoo signs on the cheeks, and on the breast (Pl. ٦, Figs. ٧, ٨b) supposed to offer protection against the evil eye, while those which covering the hands and feet in the shape of gloves and socks are ornamental (Figs. ٨a, c, d).

The lower abdomen from the iliac spines to the pubes is tattooed with parallel lines marks. This kind of tattoo relates its origin to Ancient Egypt^(٢٨) where in this aspect we can compare the tattoos of the mummy of Amunet of the Egyptian Museum.^(٢٩) The two bone female figurines (Pl. ٧) display several ornamental tattoo designs on the breasts, abdomens, thighs and feet, the same marks as those which embellished the body of the above mentioned female drawings. (Pl. ٦)

Unfortunately our knowledge of Mamluk tattoo is still limited as the depiction of Mamluk paintings with regard to women drawings were not clear enough to give a good image about the habit of tattooing and the patterns employed as Mamluk painting illustrates women specially those of the royal court with long dress, covered face and bare hands^(٣٠) However, the historian of the age stated that women under the Mamluks used to decorate their bodies with tattoos.^(٣١) The marks were placed on chin, hands, arms, feet, forehead and breast.^(٣٢) Cosmetic tattoo was also known during the Mamluk period .Some of the women of Upper Egypt were in the habit of tattooing their lips to enhance the brightness of their teeth.^(٣٣)

During the Ottoman period, tattooing was considered one of the women basic cosmetic means. It was rarely done by the upper classes. It was in wide spread use especially among (the ordinary) lower classes and was known colloquially as daqq or dagg^(٣٤), from a root meaning to strike or knock, it is tattooing by puncture. ".However tattoo designs reflect foreigner inspirations especially in depicting garment art style.^(٣٥) The tattoos are all seemingly abstract: a line or a series of dashes ornamenting chin, lips, hands, fingers and breast besides a bracelet formed by a series of dots and dashes intended to ornament arms, feet and legs.^(٣٦)

This strong non-representational geometric style is influenced by the precepts of Islam but also stretches its roots back farther into the Neolithic Period (١٠,٠٠٠ to ٣٨,٠٠٠ BC).^(٣٧)

Having a tattoo should be, according to many in the community, linked to something personal and special about the person. The tattoo should indicate what is on the inside of the wearer so; floral, animal, calligraphic representations as well as crosses sometimes were employed.^(٣٨) Fish and bird signs for example hold protective and fertility-promoting significance^(٣٩), while the hieroglyphic signs for "nfr" symbolizing beauty.^(٤٠)

- **Tattoos as a folk art:**

Tattoos have been still for centuries as a way of expressing social and folk art. However, in most cultures, the act of tattooing allows the individual to access and identify with the mythology of a particular Hero .The tattoo then becomes proof within the culture of the heroic virtues, those of bravery, and the ability to withstand considerable pain.

The tribes' people and fellahin still esteem it in Egypt. The illustrations of the Arabic heroes as Abu Zaid Al-Hilali, Saif Ibn-Zi Yazeen and Antara Ibn Shadad are among the most favorite images for folk art tattoos.^(٤١)

Today, folk art and heroic motifs which reflect the same significance in the societies of the Arab Nations from the cultures and time periods that have come before are mixed and matched in many new ways. As our world becomes more tightly connected and cultural boundaries become more permeable, symbolic and artistic elements cross over to a much greater extent.

The story of Antara Ibn Shadad is a good witness indicating that folk art culture knows no boundaries since the image of that hero has been become one of the favorite folk art tattoo subjects.^(٤٢)

- **Temporary tattoos:**

Temporary tattoos are not permanent tattoos in that they don't apply within the skin. Temporary tattoos do not have a lasting effect on the skin because the dyes used are deployed over the epidermal surface. They are applied without the use of

needles but they can produce a similar appearance for some short amount of time. It takes the form of gilded designs on forehead, cheeks, hands and arms that would easily come off with water. They are popular in Egypt in wedding parties. Other forms of temporary tattoos are henna tattoos, also known as Mehndi^(٤٣), and the marks made by the stains of silver nitrate on the skin when exposed to ultraviolet light. Both methods, silver nitrate and henna, can take up to two weeks to fade from the skin.

B- Medical Tattoo

Tattoos are certainly an adornment associated with men in the modern West. Yet ancient tattoos, whilst also regarded as something of a male preserve, were largely confined to the elite: the discovery of the ٧,٠٠٠ year old tattooed body of a Scythian ruler seems to confirm that "*tattooing [was] a mark of high birth, the lack of it a mark of low birth*".^(٤٤) The body of the Neolithic Iceman, Oetzi, reveals tattoo marks on his lower spine and knee joints corresponding to areas of strain-induced degeneration, suggesting that they may have been applied for therapeutic purposes to relieve joint pain that some of tattoos were located on or near acupuncture points that coincide with the modern points that would be used to treat symptoms of diseases that he seems to have suffered from, such as digestive parasites and osteoarthritis. Some scientists believe that these tattoos may indicate an early type of acupuncture.

• Bes and Medical Tattoo

From the New Kingdom (١٥٥٠-١٠٦٩ BC), there are many representations of female dancers and musicians with a small figure of the household deity Bes tattooed on the top of one or both thighs and although this has often been interpreted as a good luck symbol, a charm to ward off sexually transmitted diseases or even the mark of a prostitute (!), Bes was predominantly a protector of women in childbirth, and thus his portrayal on the thighs was surely a most appropriate location.^(٤٥)

The figure of god Bes represents the earliest known tattoo with a picture of something specific, rather than an abstract pattern.

A wonderful example of Tattoo, on the thigh of a musician, in the form of god Bes is the representation on a blue faience bowl (Pl. ١١) which dates to the ١٨th Dynasty or the beginning of the ١٩th Dynasty.^(٤٦)

Magical tattooing is chiefly the concern of women. The motivation for this kind of tattoo is intended to offer a medical protection or to induce pregnancy, or ease of childbirth. (Usually a single dot or a small design consisting of three to five dots, applied below the navel, on the back or just above the buttocks).

It also has the purpose of guarding children, especially boys, against death; a dot on the end of a child's nose is the most general form of magic tattooing encountered. If a woman has lost several children, she will have the successive ones tattooed to preserve him with a single dot, either on the end of the nose or on the lower abdomen.^(٤٧)

Some women had a circle of dots tattooed in the shape of a triangle on their palm to ensure that they would keep her husband's devotion.^(٤٨)

Generally the therapeutic and magic designs are simple and crude in form such as a series of dots and lines, applied to the seat of pain or injury. Curative tattooing was commonly used for sprains but was also used to cure teeth pain, headaches and eye diseases. The tattooing is applied to the temple, beside nostrils or forehead near the eye. Tattooing is also used for a cure for local skin infection and localized pain generally (Fig. ٩), and very often against rheumatism and cold.^(٤٩)

C- Religious and memorial tattoos

Historically, and from a cultural-anthropological point of view, there has been a strong spiritual element to the practice of

body art and body modification since people have been marking and modifying their physical appearance. Even before the rise of organized religions, Judaism, Christianity and Islam in the West and Buddhism & Hinduism in the East, with their widely recognized symbols of religious faith and devotion.

In many primitive cultures tattoos are traditionally associated with the worshipping of profound and universal psychic origins, plants, magic, totems, and the desire of the tattooed person to become identified with the spirit of the animal. The tattooing procedure involves submitting to pain and cutting the flesh with a sharp needle in order to carve out designs until blood is drawn; this was considered as one way to bring the spirit alive with its totem tattoos.^(٥٠)

So people have been inscribed themselves with the images or signs of their totem animals since the dawn of tattooing. The main aim was to evoke the power of the animal spirits and to gain the strengths and abilities of that totem animal. On the other hand totem animals mean that the bearer has a close and mysterious relationship with this sacred animal spirit as his guardian and indicate his control or power over them so long as the tattoo has been served as talisman or savior. It also intended to display group identity.^(٥١)

Totem animal tattoos often double as clan or group markings. Modern dragon, tiger, dove; kangaroo, fox, snake, and eagle tattoos often subconsciously fall into this category or by using bold abstract patterns that resemble contemporary tribal tattoo designs. They were also part of his arsenal, along with other amulets in the form of shells, horns, antlers, claws and teeth of animals.^(٥٢)

For many indigenous people around the world, return to traditional tribal tattooing practices has been a powerful way to keep in touch with their own culture background, and to reclaim a spiritual link to their past.

This fact makes tattooing in those primitive societies had many things in common with ancient, medieval and modern tattooing. Believers in different faiths have tattooed symbols of their religion on their bodies to ensure a proper burial and to find a way to get closer to their concept of God and proclaim their faith through their body art.

It is apparent that religious tattooing was widely practiced in many cultures in Egypt beginning with the ancient Egyptians passing by the Coptic and Islamic cultures.

- **Christian religious tattoo**

While many cultures and religions embraced body art as statements of devotion or status, some forbid it. For instance, the Christian Bible .A passage in Leviticus ١٩:٢٨,^(٥٣) which is in the Old Testament of the Bible, reads: "Do not cut your bodies for the dead or put tattoo marks on yourselves. I am the Lord." This might state that Christians should never receive a tattoo as it is specifically prohibited.

Attempts to eradicate body marking practices were numerous. Emperor Constantine (٣٠٧ A.D.), who had converted to Christianity, prohibited tattooing, for it was seen as altering God's work.^(٥٤)

The same attitude was adopted in the ٤th century AD, by Saint Basil the Great (٣٢٩-٣٨٠), one of the most distinguished doctors of the Church.^(٥٥)

The Catholic Church has usually disapproved of tattooing, represented by the decree issued at Council of Northumberland in ٧٨٧ by Pope Hadrian I prohibiting the practice and banned all tattooing as pagan and barbaric.^(٥٦)

But other historical records and biblical passages from the Old and the New Testaments seem to indicate that religious tattooing was common among ancient Christian sects.^(٥٧) This has been stated according to biblical scholar M.W. Thomson.^(٥٨)

To the early Coptic Christians in Egypt, tattoos were part of their religious life and were the mark of the most faithful since

they has used to illustrate confirmation of and devotion to their religions by marking their bodies. For instance, the tattoo of Saint George was drawn as a symbol of victory over Roman persecution. ^(٥٩)

One of the most famous of Christian types of tattoos is still in use today – that of the pilgrimage tattoo. ^(٦٠)

Pilgrims to the Holy Land from Egypt and Ethiopia almost always tattooed themselves with the date of their pilgrimage, or had more elaborate souvenirs inked to commemorate their journey. ^(٦١)

During the ١٠th, ١١th and ١٢th centuries, the Crusaders tattooed a small cross on their hand to ensure a Christian burial in the event they were killed in battle in foreign lands. ^(٦٢)

The most common designs being a small cross on the inside of the wrist, St. George on a horse killing a dragon, Crucifixion, resurrection, and the Virgin Mary holding the infant Jesus. (Figs. ١٠, ١١, ١٢, ١٣). Besides popular symbols for most Christians are crosses, angels, doves, and Praying Hands. ^(٦٣) With these images they are looking to more permanently express their individuality, identity and faith.

The designs were applied from woodblocks in order to speed up the process. ^(٦٤)

• Islamic religious tattoo

Christianity is not the only organized religion which has had prohibitions against tattoos. Islam also forbids tattooing; The Tradition (Hadith) of the Prophet Muhammad indicated that:

"Allah has cursed those women who practice tattooing and those who get themselves tattooed, and those who remove their face hairs, and those who create a space between their teeth artificially to look beautiful, and such women as change the features created by Allah. ^(٦٥)

In the Holly Quran, i.e. His Saying: 'And whatsoever the Messenger Muhammad gives you take it; and whatsoever he forbids you abstain from it. ^(٦٦)

Tattooing has been discouraged in conventional Islamic societies over the most recent centuries however the tradition does remain among enclaves of Berbers and Bedouins, including those in Egypt

Numerous Islamic designs which are abstract and geometric, inspired by the Islamic artistic traditions have been used in tattoos including the moon, crescent with star, verses of the Koran, perhaps in Arabic calligraphy, and the Hand of Fatima as well as some geometric and floral designs.^(٦٧)

D- Tattoo and Identification:

As Christianity spread throughout the Roman Empire, the identification tattooing of slaves and criminals was gradually abandoned. Many decrees issued to forbade the practice by the Roman Emperor Constantine and Pope Hadrian I as previously explained. It has been stated according to several valuable studies^(٦٨) on social conditions of slaves in Medieval Islam that tattoos have not been used to mark slaves so they could be identified if they tried to escape or use it to banish them from the Republic. On the contrary marks of eunuchs have been used to identify slave guards specially those who were in charged of securing females in Islamic countries.

It has been stated that tattooing was used under the Umayyads to mark monks. The governor (Wali) *Usama Ibn Zaid Al-Tanukhi* ordered that the monks to be tattooed on their hands. The governor (Wali) *Hanzala Ibn Safwan* in turn got the tradition from his predecessor when he also ordered the tattooing of the Copts in Egypt so they could be identified.^(٦٩)

Tattoos can be linked with identification in more positive ways. For example, in Islamic Egypt, Ayyubid and Mamluk Sultans sometimes drew their royal emblem (known as rank) on their constructions, objects of arts, military garments and on all their personal utensils that might indicating according to their culture; mighty, men bravery, strength and royal authority

.Viziers and high officials have also their own official mark. ^(٧٠)
 Ayyubid and Mamluk Ranks might be considered as a kind of tattoo since the later has been known as a part of expression of particular human and social thoughts and cultures from the primitive periods as above mentioned.

Even today, tattoos are sometimes used by forensic pathologists to help them identify burned, putrefied, or mutilated bodies.

Tattoos are also placed on animals, for identification reasons.

▪ **Conclusion:**

- ☒ Tattooing is unique in that it fulfills the needs of so many cultures in a single explicit act since it has been throughout history, a reflection of many meanings behind the symbols used. The tattoos of some societies symbolize different life experiences, symbols of religious and spiritual devotion, magical or medical protection and other societies used tattoos as marks of amulets and talisman.
- ☒ Most people and most cultures, for various reasons, do associate tattoos with some deeper meaning and use it in a vast range of cultures, both ancient and contemporary, for decoration, identification and for communicative purposes, tattoo culture can be classified as a kind of street culture which knows no boundaries the world over. As it crosses the borders of urbanized centers, it begins to express the essence of being human.
- ☒ In the course of the studying of decorative and cosmetic tattoo, it has been suggested that this art form was often restricted to women only specially the mop or the low-standard classes since it has been used as permanent makeup enhancing eyebrows, lips, eyes and moles. Besides there were a set of designs linked to something personal and special about the person.

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- ☒ Used throughout history to express social values, mark rites of passage, or bestow protection through their varied symbolism, tattoos have come to be regarded as evidence of low social standing.
 - ☒ The context of the female mummies from Thebes suggests an erotic interpretation for the presence of the Tattoo. This observation is confirmed by similarly distributed patterns on some of the so-called "Brides of the Dead" from the Middle Kingdom.
 - ☒ The repeated use of tattoo marks over the abdomen rather suggests a strong link with fertility and childbirth, the marks stretching and growing with the advancing pregnancy in a protective net-like design.
 - ☒ The figure of the god Bes may have acted as a kind of permanent amulet for women during the most dangerous part of their lives. It would also explain why there is as yet no actual evidence for the tattooing of ancient Egyptian men.

Figures and Plates

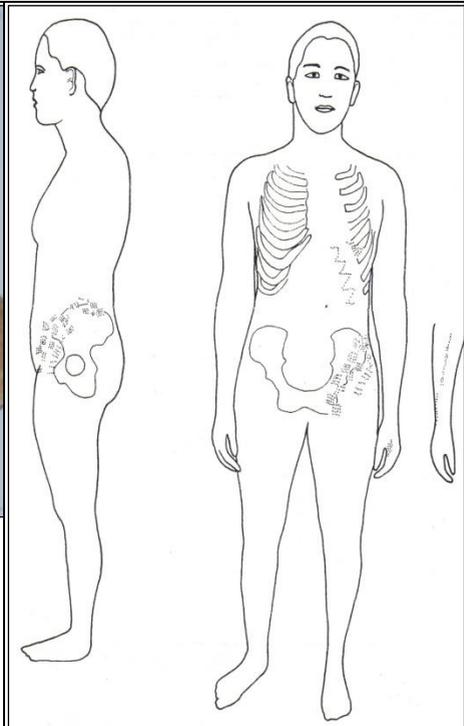


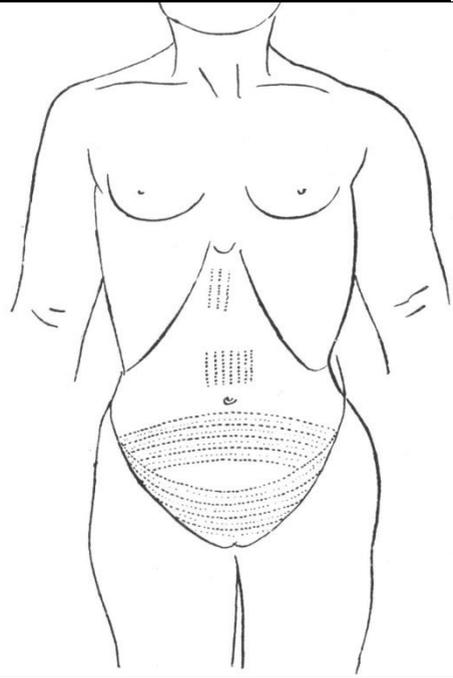
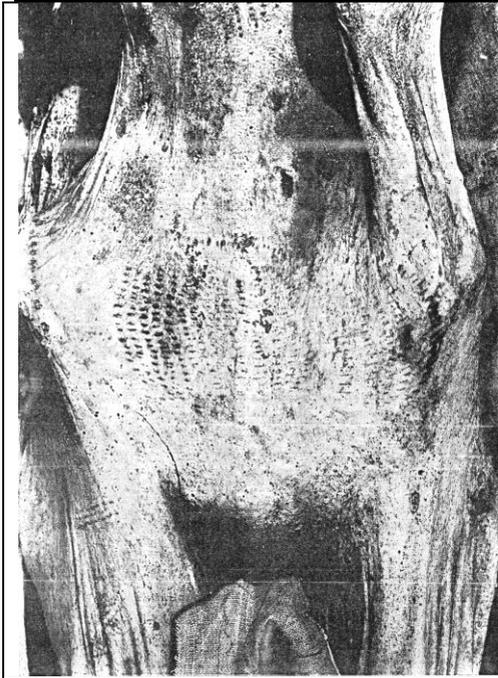
Plate (١) Tattooed skin of a woman from HK ٢٧C tomb ٩
 (Friedman, Renee, "The Nubian cemetery at Hierakonpolis, Egypt. Results of the ٢٠٠٣ Season Excavations of C-Group cemetery at HK ٢٧C", in Sudan & Nubia Sudan Archaeological Research Society Bulletin ٨ (٢٠٠٤), colour plate XXV, p. ٣٢ [top-left]).

Fig. (١) Distribution of tattoos on the woman in HK ٢٧C tomb ٩
 (ibid, figure ٢, p. ٥٠)



Fig.(٤)An illustration of a female figure with cosmetic tattoo in the form of a mole on the cheek from a Fatimid luster painted plate, Museum of Islamic Art, Cairo.

(after, Rice D., A Drawing of the Fatimid Period, (BSOAS),Fig.٣)



Pl. (٢) Abdomen of the mummy of Amunet

(Keimer, L., "*Remarques sur le Tatouage dans L'Egypte Ancienne*", in *Memoires de L'institut D'Egypte*, ٥٣ (١٩٤٨), p. ١١, fig. ٩)

Fig. (٥) Tattoo distribution on the Mummy of Amunet

(Keimer, L., *op. cit*, pl. IV)



Pl. (٣) Tattooed body of one of the Theban dancers

(Keimer, L., *op.cit*, pl. VIII)

Pl. (٤) Tattooed arm of one of the Theban dancers

(Ikram, S., Dodson, A., *The Mummy in ancient Egypt, Equipping the Dead for Eternity*, AUC press, Cairo, ١٩٩٨, pl. ١١٦, p. ١١٥)



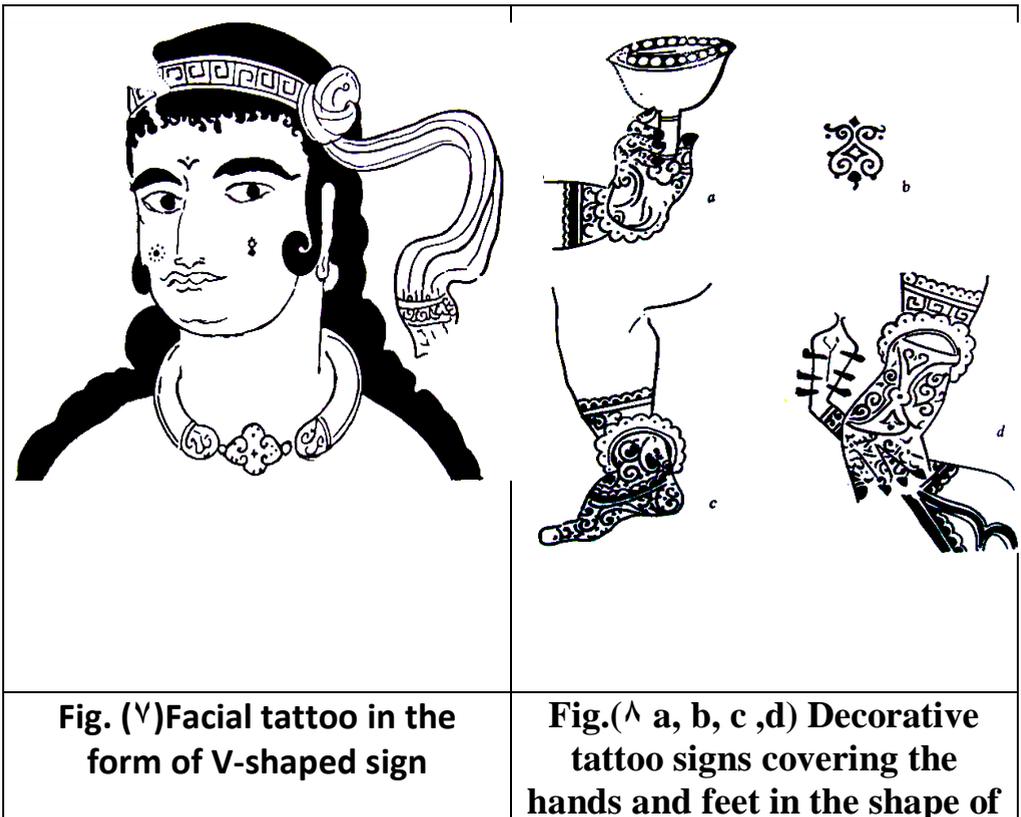
**Pl(°)Lower part of the mummy
of one of the Theban dancers**

(Keimer, L., *op.cit*, pl. IX)

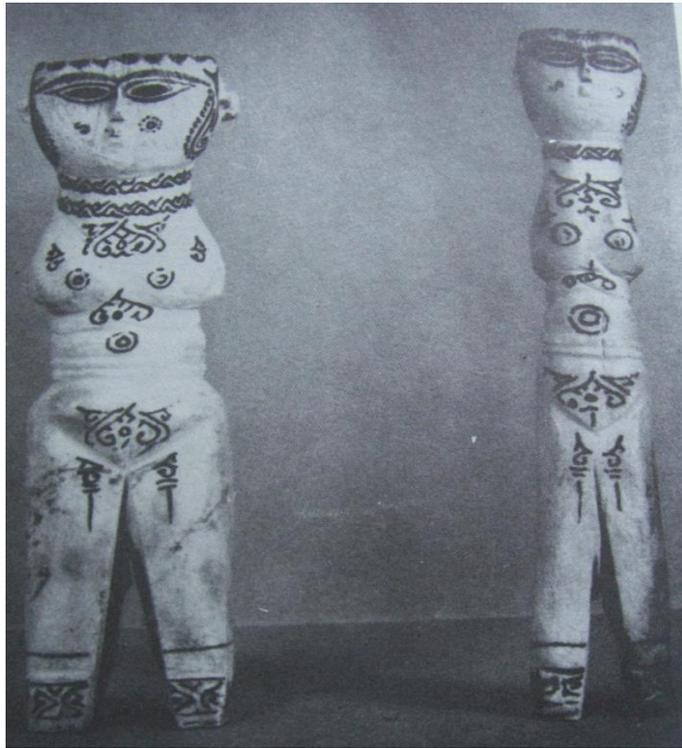


Pl.(٦) A single sheet of buff paper shows a naked female figure with tattoo designs.

(after, Rice D., A Drawing of the Fatimid Period, (BSOAS),Pl. III)



<p>between the eyebrows; displays a small tattoo pattern composed of a dot within a circle of dots on the right cheek and a flame-shaped depicted on the left cheek.</p> <p>(after, Rice D., A Drawing of the Fatimid Period, (BSOAS),Fig. ١)</p>	<p>gloves and socks .</p> <p>(after, Rice D., A Drawing of the Fatimid Period, (BSOAS),Fig. ٢)</p>
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Pl. (V) The two bone female figurines display several ornamental tattoo designs on the breasts, abdomens, thighs and feet.

(after, Rice D., A Drawing of the Fatimid Period, (BSOAS),Pl. I)



Pl. (١١) Blue faience bowl representing a musician with tattoo in the form of god Bes on her right thigh

(Yoyotte, Jean, "*Signes du corps chez les anciens Egyptiens*", fig. p. ١٤٠)

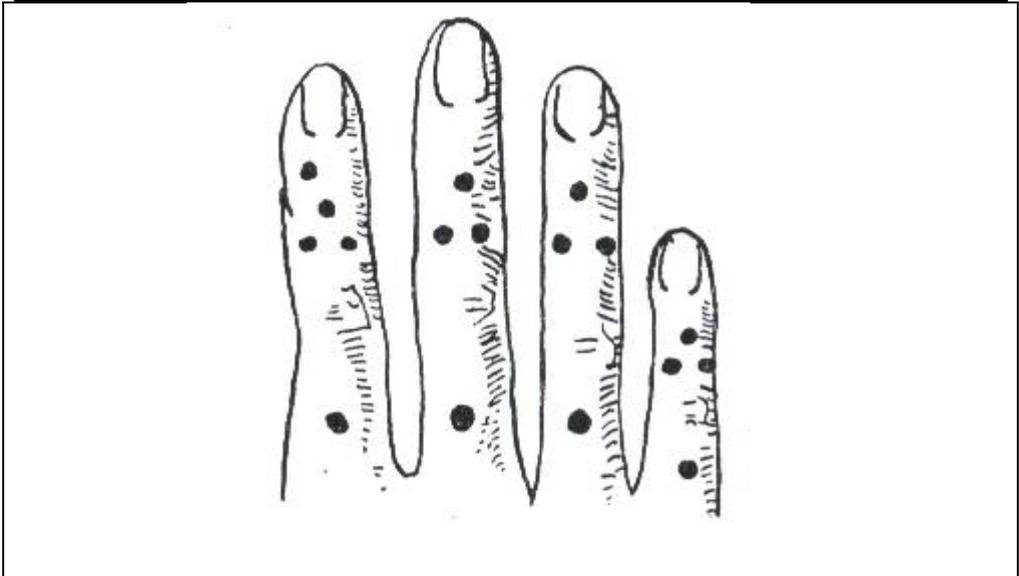


Fig.(^٩) A series of tattooed dots used for a cure for local skin infection and localized pain generally .

Keimer, L., "*Remarques sur le Tatouage dans L'Egypte Ancienne*", in *Memoires de L'institut D'Egypte*, ٥٣ (١٩٤٨), p. ٩٤, fig. ٧٧.

	
<p>Figs.(١٠) A tattoo designs in the form of a small cross on the inside of the wrist.</p> <p>(after, Carswell, John, Coptic Tattoo Designs, Fig. ٤</p>	<p>Figs.(١١) A tattoo design depicts St. George on a horse killing a dragon.</p> <p>(after, Carswell, John, Coptic Tattoo Designs, Fig. ١٢)</p>



Figs.(١٢) A tattoo designs for the Crucifixion

(after, Carswell, John, Coptic Tattoo Designs, Fig. ٤٨)



Figs.(١٣) A tattoo design for the resurrection.

(after, Carswell, John, Coptic Tattoo Designs, Fig. ٤٤)



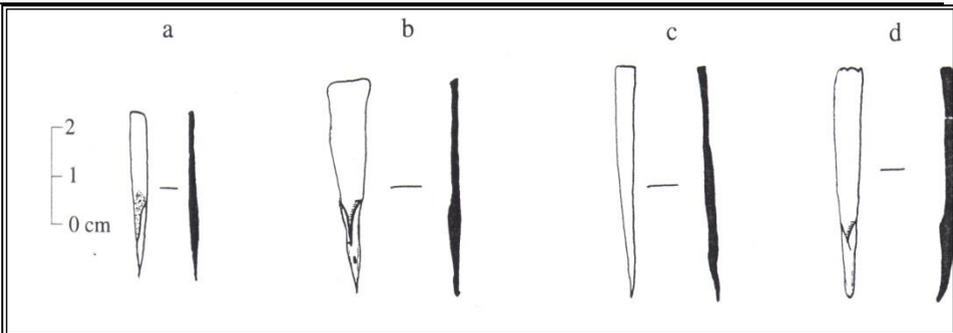


Fig. (١٤ a) a- d Front view and profile of the points independent from the bundle

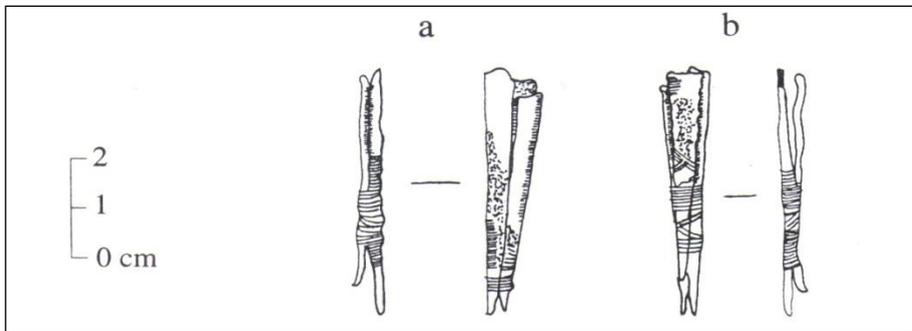


Fig. (١٤ b) (a) Front view of the bundle of points; (b) back view of the bundle of points

(Charlotte Booth, "Possible Tattooing Instruments in the Petrie Museum", in JEA ٨٧ (٢٠٠١), p. ١٧٣, fig. ٢a-d, p. ١٧٤, fig. ٣)

Notes

(^١) Yoyotte, Jean, "Signes du corps chez les anciens Egyptiens", in Falgayrettes, Christiane, "Les signes du corps exposition: Musée Dapper, Paris, ٢٣ septembre ٢٠٠٤ - ٣ avril ٢٠٠٥", Paris, ٢٠٠٤, p. ١٣٦.

(^٢) Tattoo definition, *The American Heritage Dictionary of the English Language*, Fourth Edition Published by Houghton Mifflin Company, ٢٠٠٦ by Houghton Mifflin Company.

<http://dictionary.reference.com/help/ahd٤.html>

(^٣) Keimer, L., "Remarques sur le Tatouage dans L'Egypte Ancienne", in *Memoires de L'institut D'Egypte*, ٥٣ (١٩٤٨), pp. ٦١ ff.

(^٤) Fletcher, Joann, "The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos", in Cleland, Liza (ed.), *The clothed body in the ancient world*, Oxford, ٢٠٠٥, p. ١١.

(^٥) A. Thomas, Gurob, Warminster, ١٩٨١, I, cat. no. ٤٧٢; II, pl. ٢١.

(^٦) W. S. Blackman, *The Fellahin of Upper Egypt*, London, ١٩٢٧, ٥٠-٥١.

(^٧) E. Strouhal, *Life in Ancient Egypt*, Cambridge, ١٩٩٢, pp. ٨٨-٩.

(^٨) Charlotte Booth, "Possible Tattooing Instruments in the Petrie Museum", in JEA ٨٧ (٢٠٠١), p. ١٧٥.

(^{٨٢}) For more readings see Carswell J. *Coptic Tattoo Designs*, P. XIII

(^٩) مجهول، رساله في حكم الوشم، مخطوط رقم ١٧٦ مجاميع تيمور، دار الكتب المصريه، ص ٢١٨.

(^{١١}) وينيفريد بلاكمان، الناس في صعيد مصر، ص ٤١.

(^{١٢}) مجهول، رساله في حكم الوشم، ص ٢١٨.

(^{١٣}) Fletcher, Joann, "The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos", in Cleland, Liza (ed.), *The clothed body in the ancient world*, Oxford, ٢٠٠٥, p. ١١.

(^{١٤}) Keimer, L., "Remarques sur le Tatouage dans L'Egypte Ancienne", in *Memoires de Linstitut D'Egypte*, ٥٣ (١٩٤٨), pp. ١-٦; Brovarski, E.; Doll, S. K. & Freed, R. E., *Egypt's Golden Age: the Art of Living in the New Kingdom ١٥٥٨-١٠٥٨ BC.*, Boston, Boston Museum of Fine Arts, ١٩٨٢, p.٢٠٠.

(^{١٥}) R. S. Bianchi, "Tätowierung", in *Begründet von Wolfgang Helck und Eberhard Otto (ed.) Lexikon der Ägyptologie*, Band VI, p.١٤٥.

(^{١٦}) British Museum Papyrus No. ١٠١٨٨: Faulkner, R. O., *The Papyrus Bremner-Rhind (British Museum no. ١٠١٨٨)*. - Bruxelles: Fondation Égyptologique Reine Élisabeth, ١٩٣٣, I, p. i.

(^{١٧}) Keimer, L., *op. cit*, p. ٥٢; Yoyotte, Jean, *op .cit*, p. ١٤٠ with reference to Desroches Noblecourt, Ch., "Concubines du mort" et mères de famille au Moyen Empire. A propos d'une supplique pour une naissance, in [BIFAO](#) ٥٣ (١٩٥٣), p.٢٧.

(^{١٨}) A. Erman and H. Grapow (ed.), *Worterbuch der Aegyptischen Sprache*, Berlin, ١٩٢٦-٥٣, II, pp.١٧٠-١.

(^{١٩}) Brain, R., *The Decorated body*, New York, harper & Row, ١٩٧٩; Keimer, L., "Remarques sur le Tatouage dans L'Egypte Ancienne", in *Memoires de Linstitut D'Egypte*, ٥٣ (١٩٤٨), pp.٧٣-٤; Fletcher, Joann, "The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos", in Cleland, Liza (ed.), *The clothed body in the ancient world*, Oxford, ٢٠٠٥, p. ١١.

(^{٢٠}) فايزه محمود عبد الخالق الوكيل، الشوار (جهاز العروس في مصر في عصر سلاطين المماليك)، دار نهضة الشرق، دار الوفاء، القاهرة، ٢٠٠١، ص ٢١٤.

(^{٢١}) Yoyotte, Jean, "Signes du corps chez les anciens Egyptiens", in Falgayrettes, Christiane, " Les signes du corps exposition: Musée Dapper, Paris, ٢٣ septembre ٢٠٠٤ - ٣ avril ٢٠٠٥, Paris, ٢٠٠٤, p.١٣٦.

(^{٢٢}) preserved in the Egyptian Museum no. ١٩/١١/٢٧/٦.

(^{٢٣}) Derry, D. E., "Mummification, II, Methods practised at different periods", *ASAE XLI* (١٩٤٢), p. ٢٤٩.

(^{٢٤}) Keimer, L., *op. cit*, pp. ٨-١٣; Fletcher, Joann, "The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos", in Cleland, Liza (ed.), *The clothed body in the ancient world*, Oxford, ٢٠٠٥, p. ١١.

(^{٢٥}) Winlock, H.E., *The Egyptian Expedition ١٩٢٢-١٩٢٣, The Museum's Excavations at Thebes, Bulletin of the Metropolitan Museum of Art* ١٨ (١٩٢٣), p. ٢٦; Keimer, L., *op. cit*, pp. ١٣-١٥.

زكيه عمر العلي، التزيق والحلي عند المرأة في العصر العباسي، منشورات وزاره (^{٢٦}) (الأعلام، سلسله الكتب الحديثه رقم ٩٩، الجمهوريه العراقيه، ١٩٧٦، ٢٤،
(^{٢٧}) Rice D., *A Drawing of the Fatimid Period*, (BSOAS), University of London, Vol. XXI, ١٩٥٨, pp. ٣٣:٣٥.

(^{٣٠}) Similar tattoo marks are founded on the mummy of Amunet, Priestess of Hathor. Thebes from Dynasty XI (٢١٦٠-١٩٩٤ BCE). *CF*; Rice D., Pl. IV.

(^{٢٩}) Keimer, L., *op. cit*, pp. ٨-١٣; Fletcher, Joann, "The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos", p. ١١.

(^{٣٢}) For instance, *CF.*, Haldane Duncan., *Mamluk Paintings*, England, ١٩٧٩, pl. ٣٨؛

أحمد عبد الرازق، المرأة في مصر المملوكيه، الهيئه المصريه العامه للكتاب، ١٩٩٩، ص ١٥٣.
(^{٣١}) ابن الحاج (أبو عبد الله محمد ابن محمد العبدري الفاسي الملكي ت ٧٣٧ / ١٣٣٦ (المدخل، ج ٢، القايره، ١٣٢٠، ص ١٦٧.

(^{٣٢}) أحمد عبد الرازق، المرأة، ص ١٥٢.

إدوارد وليم لين، عادات المصريين المحدثين وتقاليدهم، (مصر ما بين ١٨٣٣-١٨٣٥) (٣٥) ترجمه سهير دسوم، مكتبه مدبولي، القايره، ١٩٩٩، ص ٥٣.

(^{٣٤}) لين، عادات المصريين، ص ٥٣.

(^{٣٥}) سوسن عامر، الرسوم التعبيرييه، ص ٥٠.

(^{٣٦}) آمال المصري، أزياء المرأة في العصر العثماني، دار الأفق العربييه، القايره، ١٩٩٩، ص ١٣٠.

(^{٣٧}) Fletcher, Joann, "*The Decorated Body in Ancient Egypt: Hairstyles, cosmetics and tattoos*", p. ١١.

(^{٣٨}) عبد الله عفيفي، المرأة العربية في جاهليتها وأسلامها، ط١، ج١، مطبعة دار إحياء الكتب العربية، القاهرة، ١٩٢١، ص ١٧٠، هامش (١).
 (^{٣٩}) سوسن عامر، الرسوم التعبيرية، ص ٣٦، ٤٦.
 (^{٤٠}) وليم نظير، العادات المصرية بين الأمس واليوم، دار الكتاب العربي، ١٩٦٧، ص ١٩.
 (^{٤١}) سوسن عامر، الرسوم التعبيرية، ص ٤٧، ٤٨.

(٤٧) سوسن عامر، ص ٤٩.

(٤٨) For more readings see:

٥٢. ٥٠. لين، عادات المصريين، ص

(^{٤٤}) Brothwell D., *The Bog Man and the Archaeology of People*, London, British Museum Press, ١٩٨٦, p. ١٠٢, fig. ٨١.

(^{٤٥}) Fletcher, Joann, *op. cit*, p. ١٢; Keimer, L., *op. cit*, pp. ٤٠-٢. In parts of modern Africa the tattooing of girls' abdomens and breasts is performed in recognition of their future biological role (Brain, R., *The Decorated body*, New York, harper & Row, ١٩٧٩, p. ٥٠), and it seems highly likely that the ancient Egyptian practice of tattooing performed a similar function.

(^{٤٦}) Rijksmuseum van Oudheden, Leiden no. AD ١٤. Yoyotte, Jean, *op. cit*, p. ١٣٩, fig. p. ١٤٠; Keimer, L., *op. cit*, p. ٤١, fig. ٣٩c, pl. XXI.

(^{٤٧}) ٤٤. ٤٣) وينيفرد بلاكمان، الناس في صعيد مصر، ص

(^{٤٨}) <http://tattoobody.org/index.php?page=arab-tattoo-history>.

(^{٤٩}) وينيفرد بلاكمان، الناس في صعيد مصر، ص ٤٢: ٤٥.

(^{٥٠}) سوسن عامر، الرسوم التعبيرية في الفن الشعبي (الوشم-القصص الشعبي-الرسوم الحائطية) ٢٣. الهيئة المصرية العامة للكتاب، القاهرة، ١٩٨١، ص ١٩.

(^{٥١}) سوسن عامر، الرسوم التعبيرية، ص ٢٦، ٢٥.

(علي عبد الواحد وافي، غرائب النظم والتقاليد والعادات، دار نهضة مصر، ص ٢٣، ٢٦، ٢٧.)^{٥٢}

(^{٥٨}) The Holy Bible , International Bible Society , ١٩٩٠ , London , (Leviticus , ١٩ : ٢٨) , P. ١٢٢ .

(^{٥٤}) Christian Religious Tattoo, ٢١-٧-٢٠٠٨,
http://www.vanishingtattoo.com/tattoo_museum/christian_tattoos.html

(^{٥٥}) (Saint Basil admonished the faithful: “No man shall let his hair grow long or tattoo himself as do the heathen, those apostles of Satan who make themselves despicable by indulging in lewd and lascivious thoughts. Do not associate with those who mark themselves with thorns and needles so that their blood flows to the earth. Guard yourselves against all unchaste persons, so that it cannot be said of you that in your hearts you lie with harlots”. See: Christian Religious Tattoo, ٢١-٧-٢٠٠٨,
http://www.vanishingtattoo.com/tattoo_museum/christian_tattoos.html

(٦١) Christian Tattoo History:
<http://tattoobody.org/index.php?page=christian-tattoo-history>

(^{٥٧}) The Holy Bible, ١٩٩٠, Exodus (٩:١٦), P.٦٦; (Galatians ٦: ١٧), P.١١٧٢; Isaiah (٤٩: ١٥ -١٦), p. ٧٣٦.

(^{٥٨}) See: Thomson, M.W., The Land and the Book, London: Nelson, ١٨٥٩.

(^{٥٩}) سوسن عامر، الرسوم التعبيرية، ص ٣٩.

(^{٦٠}) Some of the most well known and best documented examples of pilgrimage tattoos come from Carswell, John, Coptic Tattoo Designs, Beirut: The American University of Beirut, ١٩٥٦, XI-XII.

(^{٦١}) Numerous similar accounts of Egyptian custom of tattooing in Palestine are to be found in Carswell’s book Coptic Tattoo Designs; Otto Meinardus, The Copts in Jerusalem, (Cairo, ١٩٦٠).

(٦٧) Carswell, J., XIII.

(^{٦٣}) For more readings about the symbolism of these motifs see : Baldock (John): The elements of Christian symbolism, Great Britain, ١٩٩٠; فيليب سيرنج: الرموز في الفن الأديان الحياة، ترجمة عبد الهادي عباس، ط ١، دار دمشق، سورية، ١٩٩٢.

(٦٤) When John Carswell visited Jerusalem in ١٩٥٦ he found a professional tattooist, Jacob Razzouk, who was still using tattoo designs carved on woodblocks which had been handed down from father to son in his family since the seventeenth century. It contains reproductions of ١٨٤ prints together with descriptions of the traditions and symbolism associated with each design. See: Carswell J., XI-XII.

() ابن ماجه ، سنن ابن ماجه ، بيروت ، ١٩٥٤ ، ج ١ ، ص ٦٣٩ . ٦٥

(٧١) Translation of the meaning of the Noble Qur'an in the English language Translated by Al-Hilali T. Muhammad & Khan M. Muhammad, King Fahd Complex for the printing of the Holy Qur'an, Madina K.S.A.; ١٤١٧ A.H., Part ٢٨ , Sura ٥٩ , Verse ٧ and Cf., the explanation P. ٧٥٠ Footnote no. (١).

(٧٢) سوسن عامر ، الرسوم التعبيرية ، ص ٤٦ .

() عبد العزيز محمود عبد الدايم ، الرق في مصر في العصور الوسطى ، القاهرة ، ١٩٨٤ ؛ علي ٦٨ السيد محمود ، الجوارى في مجتمع القاهرة المملوكية ، الهيئة المصرية العامة للكتاب ، سلسلة تاريخ المصريين ، عدد ١٨ ، القاهرة ، ١٩٨٤ ؛ محمد مختار ، بغية المرید في شراء الجوارى والعبيد – الأوضاع الإجتماعية للرقيق في مصر ٦٤٢- ١٩٢٤ ، دار محمد مختار للنشر ، القاهرة ، ١٩٩٧ ؛ عماد أحمد هلال ، الرقيق في مصر في القرن التاسع عشر ، العربي للنشر ، ط ١ ، القاهرة ، ١٩٩٩ ؛

From: Islam's Black Slaves: The Other Black Diaspora, by Ronald Segal. New York: Farrar, Straus and Giroux, ٢٠٠١.
<http://www.danielpipes.org/article/٤٤٨>

() أحمد صبحي منصور ، صفحات من تطبيق الشريعة في عصر السلطان المملوكي الأشرف ٦٩ قایتبى : ٨٧٢ - ٩٠٢ في الرابطة التالى :

<http://www.arabtimes.com/AAAA/Feb/doc\ .html>

(٧٠) These heraldic devices known as “rank” is a form of princely figural or animal decoration was in widespread use in Seljuq Turkey, Iraq, Syria and Egypt. These devices served not just as personal emblems but they might have had a protective function as well as indicating tribal and totemic affiliations. Heraldic eagles, lions and symbols of the zodiac, dragons and angles often decorate and protect the facades of religious complexes as well as city walls, gates and bridges. They also applied on different artistic media.

For more readings about Ranks See: Rabbat (Nasser), Rank, El., E.J. Brill, Leiden, ١٩٩٥, Vol. VIII, P. ٤٣١ ff.