

Costumes during Saite Period: New Perspective (ca. 657 - 525 B.C)

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Abstract

It is worth noting that Egypt have passed over a long time of interaction with different cultures such as; Libyans and Kushites, so it is easy to find out foreign influences through the Egyptian artistic production. Although it is known that the art during Saite Period revive some of the artistic themes of the Old, Middle and New Kingdoms, and the artists' tendency to archaism, but we have to keep in mind that the costumes (type of art) are characterized by innovation and novelty. Author investigates some royal and individual's costumes to introduce evidences which assure the combination between archaism and innovation in one unique style. The author examines the costumes, such as; crowns, headdresses, garments and cloaks of kings and individuals during Twenty-six Dynasty. The paper could be answered an important question: Did the Saite (kings, individuals) reuse and revival all tradition costumes only without adding any innovative elements to their costumes?. Paper can be concluded that, the costumes of Saite Period combine the archaism and innovation in one unique style.

Key words: Archaism - Costumes- Clothing-Innovation- Saite.

Introduction

Psmatik I, who founded the Twenty-Six Dynasty, dedicated his early eight years of his reign to reinforce his power in Delta regions. (Mysliwiec, K., 2001:173-174; Spalinger, A.J., 'Psamtik', 2001:73-74). He also succeeded recreating a united powerful country after a period of suffering during the reign of Assyrians invasion (Kuhrt, A., 1995:624; Taylor, J., 2000:330-368). It is known that the art during Saite Period was characterized with archaism and renaissance the memory of their ancestors like, Libyans and Kushite, (Pischikova, E., 2008:81-89; Nagy, I., 1973:53-64). Morkot pointed out that the origin of archaism can be traced back to the Libyans of the Third Intermediate Period; it then continued in Kushite and Saite periods in art is such that it is sometimes difficult to tell whether an artifact came from this period of time, or from the Old or Middle Kingdoms (Morkot, R., 2007:141-164; Josephson, J. A., 1997:109-113; Brunner, H., 1970:151-161; Brunner, H., 1984:386-

395; Kahl, J., 2010:1-11). It is interesting to note that a new style of art appeared, as early as the reign of Psmatik I which, developed gradually into the Saite style by the time of Psmatik II;¹ it can be observed that the artists of Twenty-Six Dynasty mingled the Theban art of the Middle and New Kingdoms, which became a major stylistic and iconographic influence (Mysliwiec, K., 2001:173-174; Chimko, Corey J., 2003:15-57; der Manuelian, P., 1938:221-45).

It is obvious from the statues and reliefs of Psmatik I and his successors, that the kings of Saite Period reproduced the art of the past especially the Old and Middle Kingdoms. For example the head of Apris and Amasis bear archaizing features of the Old Kingdom's kings, Josephson points out that facial features gathering the archaizing features of Old Kingdom's kings and novelty features of Kushite kings ((Mysliwiec, K., 2001:173-174; Chimko, Corey J., 2003:15-57; der Manuelian, P., 1938:221-45). The heads of Apris and Amasis reveal many remarkable tradition features dated back to Old and Middle Kingdom (der Manuelian, P., 1938:221-45), concerning his head in Louvre Museum see; Vandier, J., 1963:117, pl. XIII; Mysliwiec, K., 1988, P. 48, 58-60) (Der Meulenaere, H., 1968:183-7; Der Manuelian, P., 1938:221-45) with innovative Kushite features, which are characterized with remarkable rounded tab and Reeded crown; they are two important features from Kushites and Saite Period, they were characterized for both kings and Individuals as archaism from New Kingdom. These two stylistic features ear tabs and Reeded crowns are not only ones that are characteristic of the Late Libyan Period (Russmann, E. R., 1996:177-195; Török, L., 1990:151-201). The head of Apris and Amasis gave for us a more precise attribution to the time of Sensueret I (pl. 1, 2). It is not surprising, as the style of the Middle Kingdom was among the major influences on Saite art. The technique and style of sculpting are excellent examples of the Archaizing style of the Twenty-Six Dynasty and some innovation elements were inherited from foreign influences of Libyans and Kushites² (Pischikova, E., 1998:57-101).

¹ Psmatik I apparently preferred remaining close to his seat of power in Sais and Memphis, like his successors Nekau II (610-595 BC) and Psmatik II (595-589 BC) Apris (589-570 BC) Amasis (570-526 BC) Psmatik III (526-525 BC); Chimko, Corey J., 'Foreign Pharaohs self-legitimization and Indigenous Reaction in Art and Literature', *JSSEA* 30, 2003, p. 15-57.

² Reliefs of Nespakashuty show how Saite sculptors reworked the prototype to create a new style. On the one hand, the proportions were changed.

1.1.Traditional Kilt with Innovative Kushite Cap-crown

It is interpreting to see Psmatik I appear wearing the tradition royal a short kilt of Old Kingdom with pleats and cut-design³ (pl. 3); there is another representation of Psmatik I wearing the traditional Old Kingdom royal kilt, but with innovative *cap-crown* on his head (pl. 4) (Mysliwec, K., 1988: Pl. LIII, LIV, LV). The Kushite kings appear wearing crown called *cap-crown* which consists of two parts, a closely fitted skullcap which came down low over the forehead with rounded tabs in front of the ears, and cloth band which could be plain or decorated with a row of cobras along its upper edge. (Cavvadias, P., 1894:35, n.168; Relief of king Shabitku from great temple of Amun at Karnak, in Osiris-Hekhdjet chapel, east side of façade, for more details, Schwaller de Lubicz, R.A., 1982:233; Török, L., 1990:155, fig 6; Relief of king Taharqa in a procession from Kawa temple, hypostyle hall, south wall; Macadam, L., 1955: LAAA 9, Pl. XXVII; Mysliwec, K.,1988:34-5).

Some scholars argued that this Kushite *cap-crown* was not Nubian's invention, but this royal headdress has a long history in Egypt, certainly older than the blue crown (table 1). It is probably that the cap-crown of Kushite kings was distinguished than the Egyptian one and the artists during Twenty-Fifth Dynasty developed the old shape of this crown to fit with Kushite kings (Fazzini, R., 1972:64-66, fig.36). The distinguished cap-crown continued during Twenty-Sixth Dynasty as a new style through the slab of Psmatik I in British Museum, the rest of Saite kings also appear wearing the tradition clothing of the Old and Middle Kingdoms in addition to the cap-crown which its rooting is still ambiguous to Egypt or Nubia. The same *cap-crown* was copied during reign of king Nechtanbo I⁴ (Muller, H.W., 1970:91-6, fig. 3).

³ Psmatik I appear wearing the tradition royal kilt see; the slab for Psmatik I while offering, British Museum, BM 20, Mysliwec, K., *Op.cit*, 1988, Pl. LIII, LIV, LV, and there is another slab looks like the psmatik I for the King Psmatik II in Berlin Museum, for more information see; East Berlin 1332, CLES; Ausfjhrliches Verzeichnis, p. 256-257; Herman De Meulenaere, Le surnom egyptien a la Basse Epoque, Istanbul, 1966, no. 45, p. 15, Cairo C.G. 39303 (Daressy, G., Statues de divinities, CG, Cairo, 1906, p. 326. 57.

⁴ Relief of Nechtanbo I, British Museum, EA 22.

Overall, the author points out that the originality of this *cap-crown* will still be ambiguous, but the Kushite kings could achieve the remarkable features of this *cap-crown* as two parts and two uraei on the forehead⁵ in addition to the Nubian bluntness facial features and it continued in Saite Period with the same features. Saite kings also appear wearing other different kinds of Egyptian crowns (fig. 1) beside the *cap-crown* (table 1). The Saite kings appear wearing the traditional royal clothing of the Old and Middle Kingdom such as; kilts and garments and other royal emblems with other innovative elements such as; *cap-crown* and also by combining the Old traditional style with a new one to reproduce third style gathering different styles and designs. The royal Saite members imitate the appearance of god's Wife of Amun during New Kingdom, (Ayad, M. F., 2009; Christophe, L., 1945-1949; Christophe, L., 1955:65-83) (pl. 6). They appear wearing a tight dress with clasp straps and tripartite hair wig with plumes (Leahy, A., 1996: 145-165) (fig. 2).

1.2. Costume of Individuals during the Saite Period

It is worthy mention that the costumes of individuals during Twenty-Six Dynasty are characterized with some innovation elements. For example, the kilts⁶ of individuals during Saite period was different than the version of

⁵ Other crowns could be seen by Kushite kings, and may have remarked them because this crown was unusual appearing, such as headdress consisting of four tall plumes, each with central quill, standing side by side on a cylindrical base, which joined a hemispherical cap, examples of this headdress date from late period of Kushites in round and reliefs, Cairo CG. 560 and Khartoum 1841, and Gabel Berkel reliefs of Taharqa, see; Török, L. (1990) *Op.cit*, p. 155, fig. 6; Relief of king Taharqa in a procession from Kawa temple, T temple, hypostyle hall, south wall, for more details see; Macadam, L., *Op.cit*, II, London, 1955, Pl.XV a, b, also Griffith, F.LI., Oxford Excavation in Nubia, LAAA 9, Pl. XXVII.

⁶ *Robins* mentions that the transition from the old 18-square grid to the new 21-square grid can already be seen in the tomb of Mentuemhat. 'If figures of the twenty-fifth and twenty-sixth dynasties are analysed on an 18-square grid, we find the proportions are no longer as in the New Kingdom, but that they have reverted to those found in the Old and Middle Kingdoms; G. Steindorff, Catalogue of the Egyptian Sculpture in the Walters Art Gallery (Baltimore, 1946) cat. nos. 240, 243, 251, pp. 72-74, pls. 40, 43; Egyptian Department archives, MMA, neg. no. M4C 301;

the Old Kingdom's kilt (Robins, G., 1994:160-165); kilt during Saite period are remarked with belt with free-hanging end goes behind the knot instead of in front of the knot, as in the Old Kingdom (Stahelin, E., 1966, pl. XXI, 4; Edna R. Russmann, 1983:140-141). The sash-neck is considered one of the innovation elements for individuals during the Saite Period. Although the costumes of individuals were characterized by gathering different style and designs, but we have to keep in minds that the archaizing tendency in their costumes occupied the great part than those of innovation elements.

The relief of Nespakashuty is considered an additional evidence assuring the new Saite style of wig; there are different types of wigs are represented through the Nespakashuty relief, (Naville, pl. 112; Pischikova, E., 1998:57-101; Russmann, E., 1998, no. 44; Muller, M. 1986:31-32, fig. 26); it begins with short plain wig which horizontally stepped, another wig with horizontally stepped with straight locks on the top and the most elaborate one a stepped, curly wig with straight locks on the top (figs 3, 4). Also the author notice that the changing dress design in Nespakashuty's reliefs gathering a tradition with a modification in style and design for (Pischikova, E., 1998:57- 101; Steindorff, G., 1946:73, no. 243, pl. 43; R. Fazzini, 1989: 73). It can be concluded that the individuals during Saite period appear wearing the proto-type kilt of the Old Kingdom with innovative free-hanging belt end (figs 3, 4). Another example from the tomb of Harwa (TT 37)⁷ displays the proto-type type of the Old Kingdom's kilt. Second type of innovative costumes for individuals during Saite period, is the skirt with prominent knot, this popular dress during Saite Period become one of the more salient dress for individuals.it is represented as a tall skirt which is tied under the breast with distinguished prominent knot; this dress became more popular during Persian Period with Persian Jacket, the author points out that this skirt dated back to the end of the Middle Kingdom and continued to Second Intermediate Period then it disappeared during New Kingdom, so may it has been revived by artists during Twenty-six Dynasty (pl. 7).

⁷ The first Late Period tomb in the Asasif in which the relief decoration showed the influence of Old Kingdom prototypes.

The neck-sash is considered one of the innovation styles, which are added to the costumes of individuals during Saite Period. Although its root dates back to Old Kingdom, but it widely spreads for individuals during Saite Period in different designs and styles (Cooney, J., 1953:1-25; Kaplony, P., 1976:68-70; Goheen, E., 1988:20; Munro, P., 1994:245-77). In most representations the neck-Sash appear wearing by the high officials in standing position (figs 5: 13), so may there is a relation between this neck-sash and the high rank of these officials from its first appearance in Old Kingdom to Late period. The artists during Twenty-six Dynasty may developed its tradition design to became a sash hangs around the neck with its ends arranged unevenly then it is falling free down the chest. We have examples of individuals who appear wearing the sash neck garment during Twenty-six Dynasty, (Hallmann, S., 2014: 357-377; Leahy, A., 1996: 145-165). There are many examples which reinforce the idea that various ranked individuals appear wearing the neck-sash like High Steward of God's Wife of Amun (figs 1, 2), (Ayad, M. F., 2009; Christophe, L., 1955: 65-83). Ibi is represented in a standing position behind Netocris I⁸ from the columned building of Netocris (fig. 3) at Naga Malgata (table 2).

The author notes that the majority of the wearer of the neck-sash garment who occupied the job of High Steward, especially when they are following the god's Wife (figs. 5,13) (Christophe, L., 1955: 65-83). Padihorresnet is the next High Steward in the chronological sequence whose depiction in the neck-sash has survived, (Fig. 6). Sheshonq A is another High Steward who appears wearing this remarkable neck-sash through his depictions following Ankhnesneferibre on several representations from chapel of Osiris (Christophe, L., 1955: 65-83; Hallmann, S., 2014: 363-364), (figs. 8, 9, 10, 11).

⁸ It was believed that Akhimenru is the first High steward represented together with the Divine Adoratrice in the position with fan, for more information see, PM II, 6; Leahy, A., 'the Adoption of Ankhnesneferibre at Karnak' *JEA* 1996, p. 145-165, n. 28. Ibi is also represented together with Netocris and receiving life sign from god Amun, loose block reused in Ptolemaic temple of Amun, Karnak temple, the rest of Ibi's dress is only survived and part of his face, for more information see; PM, II, 16, Christophe, 1955, 118-119, Pl. XLVI; Leahy, 1996, 155, n. 28.

The fan bearer also appear wearing the neck-sash during the Twenty-six Dynasty, (fig.14), some scholars argued that the neck-sash originated from the insignia worn by the fan bearer in the New Kingdom who, beside the fan frequently carried a stripe of cloth in their hands or over a forearm (*ḥbs bh.t n ḥm.f*) ((Leahy, A., 1996: 147, n. 10; Teeter, E., 2010: 3-5; Trauncker, C., 1986: 96-99) (Trauncker, C., 1986:17; idem, 1992: 199, Hellinckx, 1996: 5-22). The fan during New kingdom was held by the fan bearer on the right side of the king who accompanied a king or other royal family members (Pomorska, I., 1987; Helck, W., 1958: 281-84).

The author has a different argument from Hallman's view, which deals with the first appearance of the sash-neck. The first representations of neck-sash dated back to Old Kingdom, for instance Meitei in his statue appear wearing short neck-sash around his neck and was tied from the back by claps, (Pl. 8) (Cooney, J., 1953: 1-25; Kaplony, P., 1976: 68-70; Goheen, E., 1988: 20; Munro, P., 1994: 245-77). By studying many examples of individuals who lived during Twenty-six Dynasty and they appear wearing the sash-neck garments but in development design (table 2); it can be concluded that this neck-sash which appear during Saite period had its rooted in Old Kingdom, but the artists succeed in imitating the Old model of sash-neck with innovative manner such as; length, decoration and it will be considered as a distinguished features of the individuals' costumes during Saite Period (table 2). It is remarked with different features than those appearing during the Old Kingdom for individuals by the length which become varied but it passes the waist of wearer, also the its manufacture that it had a pleated and fringed ends like. The neck-sash can be seen on a bare torso with the exception of where it was accompanied by a body-sash, the neck-sash seems to have been an innovation of the Twenty-six Dynasty for individuals since it have been worn by Old Kingdom individuals. It is important to mention that individuals who appear wearing the sash-neck from different ranks during Saite Period like high stewards and fan bearer and others who may engaged in a ritual but it is still ambiguous for us its exact function.

Conclusion

It is known that the Saite-Period, is a Period of great artistic of archaism; their kings tried restoring the glorious past of the Old Kingdom; but the author can concluded, that the costumes are gathering archaism and innovation in one unique type. The artists of Saite Period succeed establishing their unique style of art; they combined the archaizing

tendency with innovation as clear in wigs, headdress, and sash-neck. Some scholars argued that the artistic production during Saite Period was influenced by the political unrest of Egypt; the unstable political factor may have been the main reason behind the archaism tendency. They wanted restoring the glorious of past, especially the art of Old Kingdom. Archaism is the phenomenon has been regarded as a particular characteristic of the Late Period, beginning in Twenty-Fifth Dynasty then, it continued to the Twenty-Sixth Dynasty. But we have to keep in our minds, that the costumes of Saite kings and individuals gathering the archaism tendency with novelty or innovation, and this step are carried out by adaption some tradition elements in addition to innovation one, the author points out to some tradition clothing such as, kilts and garments with various designs and styles, there are also tradition headdresses and crowns with innovation type such as, cap-crown and tall plumes on headdress, (table 1). Individuals during the Saite Period also adapt some revival past style which dated back to Old, Middle and New Kingdoms in addition to some innovation and (e.g. skirt with prominent knot, neck-sash). Overall, the costumes of kings and individuals during Saite period did not only imitation from previous styles as archaizing tendency but also the costumes characterize with novelty and innovation (table 1, 2). It is being concluded that the costumes of Saite Period for kings and individuals did not imitate the costumes of ancestors directly, but it characterized with archaizing or renaissance features with novelty and innovation. The costumes of kings and individuals did not only depend on reuse the Old and Middle Kingdom artistic style, but also they add some innovation elements.

| Nr | Object | crown | serpents | headdress | Date | provenance | Location |
|----|--------------------|------------------|----------|------------|--------------------------|---------------|-----------------|
| 1 | Relief of Shabitku | Cap-crown | one | | 25 th Dynasty | Karnak | Berlin, 1480 |
| 2 | Relief of Shabako | White crown | two | | 25 th Dynasty | Karnak | Berlin, 2104 |
| 3 | Relief of Shabako | Cap-crown | one | | 25 th Dynasty | Esna | CG 70007 |
| 4 | Relief of Shabako | Cap-crown | two | | 25 th Dynasty | Karnak | Berlin, 2103 |
| 5 | Relief of Taharqa | Cap-crown | one | Two plumes | 25 th Dynasty | Semna | Khartoum, 449 |
| 6 | Psamatik II | Cap-crown | one | | 26 th Dynasty | | Wien, nr 213 |
| 7 | Relief of Apris | White crown | | | 26 th Dynasty | Memphis | M.M.A 09.183 |
| 8 | Relief of Apris | | one | Nemes | 26 th Dynasty | Abydos | BM, 1358 |
| 9 | Stela of Amasis | Cap-crown | one | Atef crown | 26 th Dynasty | Sais | Hermitage, 8499 |
| 10 | Psamatik III | White crown | one | | 26 th Dynasty | | |
| 11 | Shepenwepet II | Female cap-crown | one | | 26 th Dynasty | Osiris chapel | CG. 39397 |

Table 1: Royal cap-crown from Kushites to Saite Period, the author

| Nr | Name of object | dress | sanda l | Length of sash- neck | Sash neck decorati on | pose | job | Date |
|----|---------------------------------------|-------------------------------|------------|----------------------------|--------------------------------|----------|--------------|--------------------------|
| 1 | Pabasa following Nitocris | Long decorated skirt | | long | Yes | standing | High steward | 26 th Dynasty |
| 2 | Pabasa following Nitocris | Long skirt | | long | | standing | High Steward | 26th Dynasty |
| 3 | Ibi behind Nitocris I | Short kilt+ transparent skirt | | Short | | standing | High Steward | 26th Dynasty |
| 4 | Sheshonq A in front of his father | Long skirt | Yes | Long | | Standing | High Steward | 26th Dynasty |
| 5 | Third register of Sheshonq A | Short kilt+bag-tunic | | Short | | Standing | High Steward | 26th Dynasty |
| 6 | Sheshonq A in Osiris chapel-Karnak | Short Kilt | Yes | Average | | Standing | High Steward | 26th Dynasty |
| 7 | Sheshonq A following Ankhnesneferibre | Long Skirt | | Short | | Standing | High Steward | 26th Dynasty |
| 8 | Stela of Harwa | Long pleated skirt | Yes | Long | Yes | Standing | High Steward | 26th Dynasty |
| 9 | Son of Sheshonq A | Short Kilt+ transparent skirt | Yes | Long | | Standing | High Steward | 26th Dynasty |
| 10 | Sheshonq B following Ankhnesneferibre | Long Skirt | | Long | | Standing | Fan bearer | 26th Dynasty |

Table 2: Sash-neck garment for Individuals from Saite Period, the author

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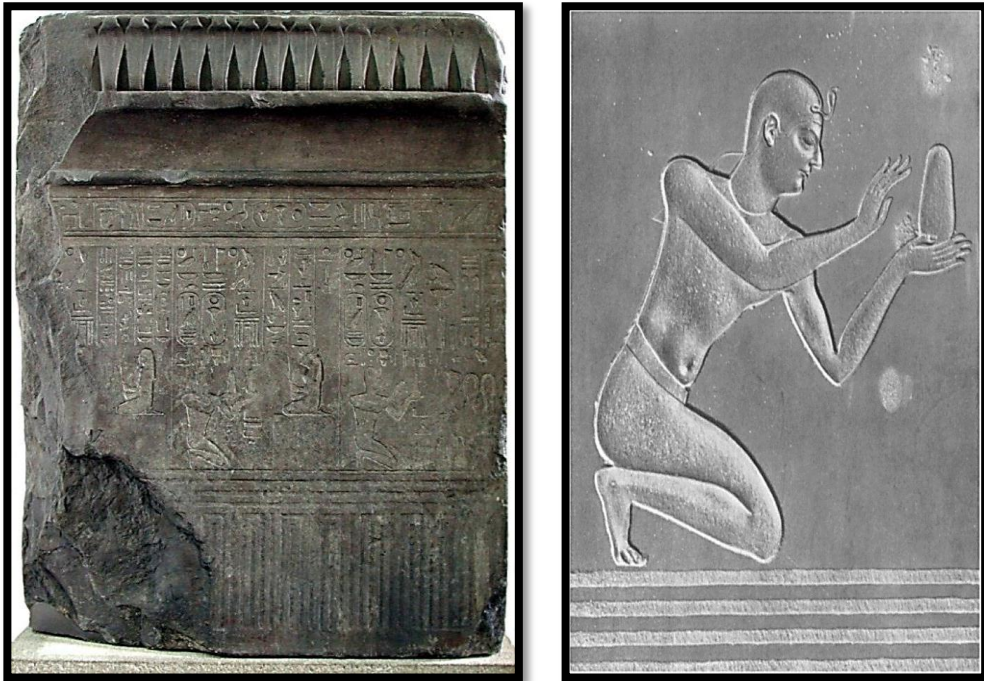
Pl. 1 Head of Apries, Louvre Museum E3433 after, Vandier, J., *ZAS* 90, 1963, p.117, pl. XIII



Pl.2 Statue of Sensert I, Egyptian Museum in Cairo E3433 after, Saleh, M., 1987, p. 120, fig 64



Pl. 3 Kneeling Statue of Psmatik I, Copenhagen, Nationalmuseet Antiksamlingen, AAb 211, after, Rusmann, E., 'The Statue of Amenemope-em-hat' *MMA* 23, 1982, p. 33-42,



Pl. 4 kneeling statue of Psmatik I with cap-crown, British Museum, no. 20, after Mysliwiec, K., *Op.cit*, 1988, Pl. LIII, LIV

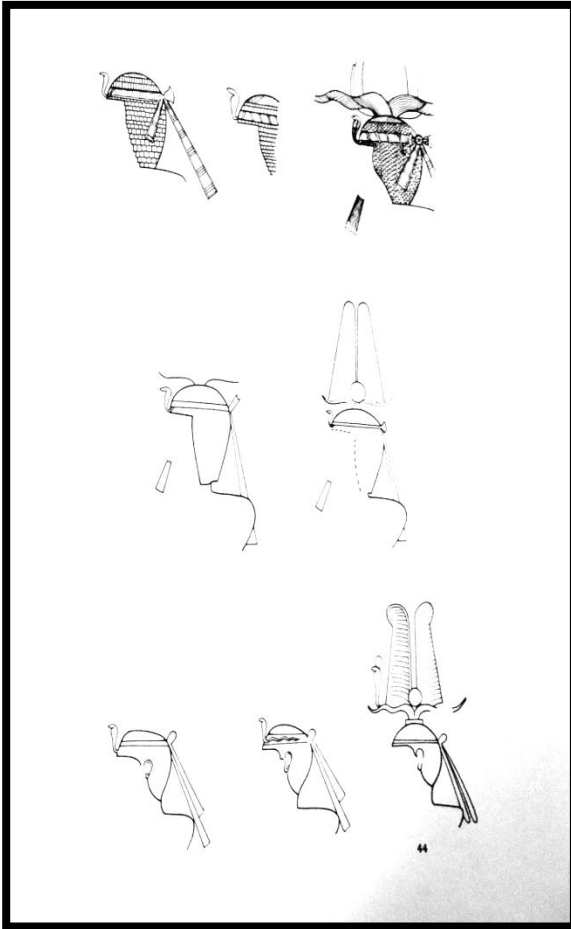


Fig. 1 Various type of headdresses and crowns of kings during Saite Period, after Mysliwiec, K., Op.cit, 1988, p.97, Pl.E

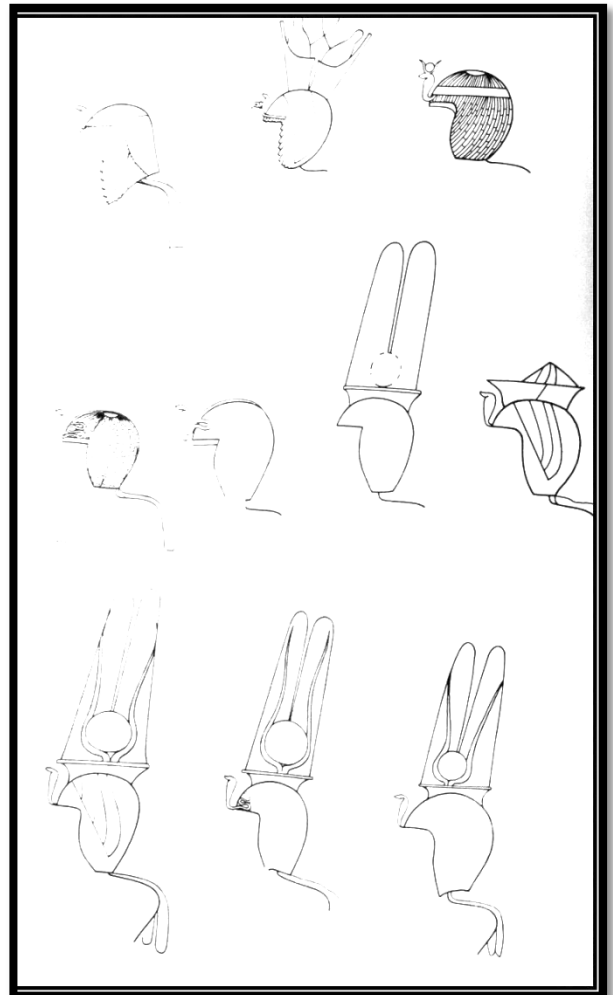


Fig. 2 Various type of headdresses and crowns of royal women during Saite Period, after Mysliwiec, K., Op.cit, 1988, p.96, Pl. D

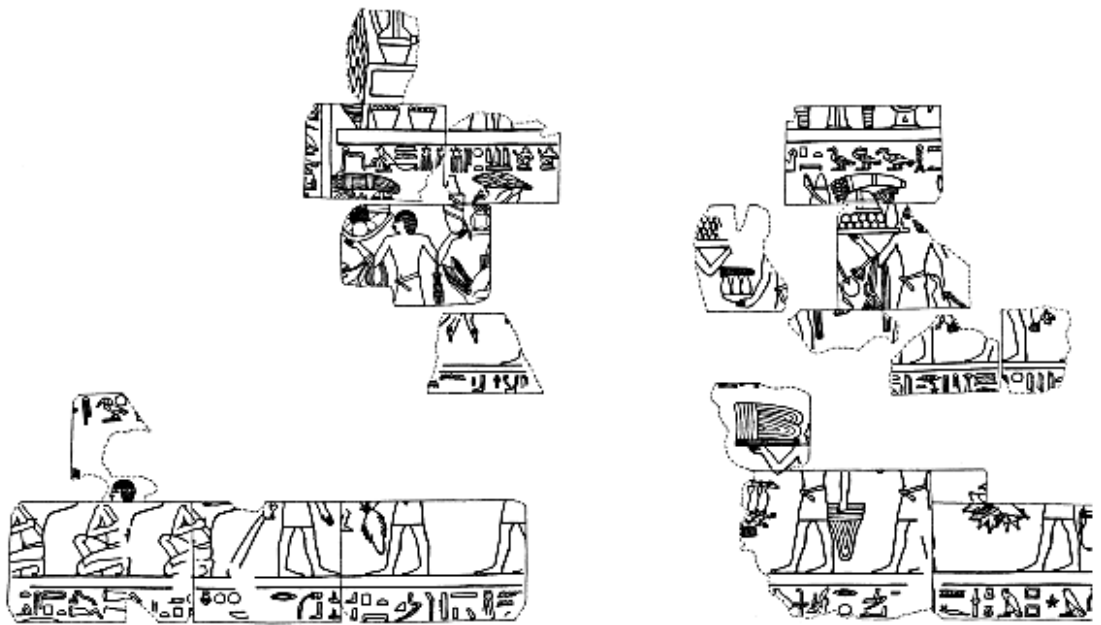


Fig: 3. Reconstruction of the middle part of east wall of tomb Nespakashuty showing the procession of offerings bearer, after, Pischikova, E., Op.cit, *MMA* 1998 fig 16a

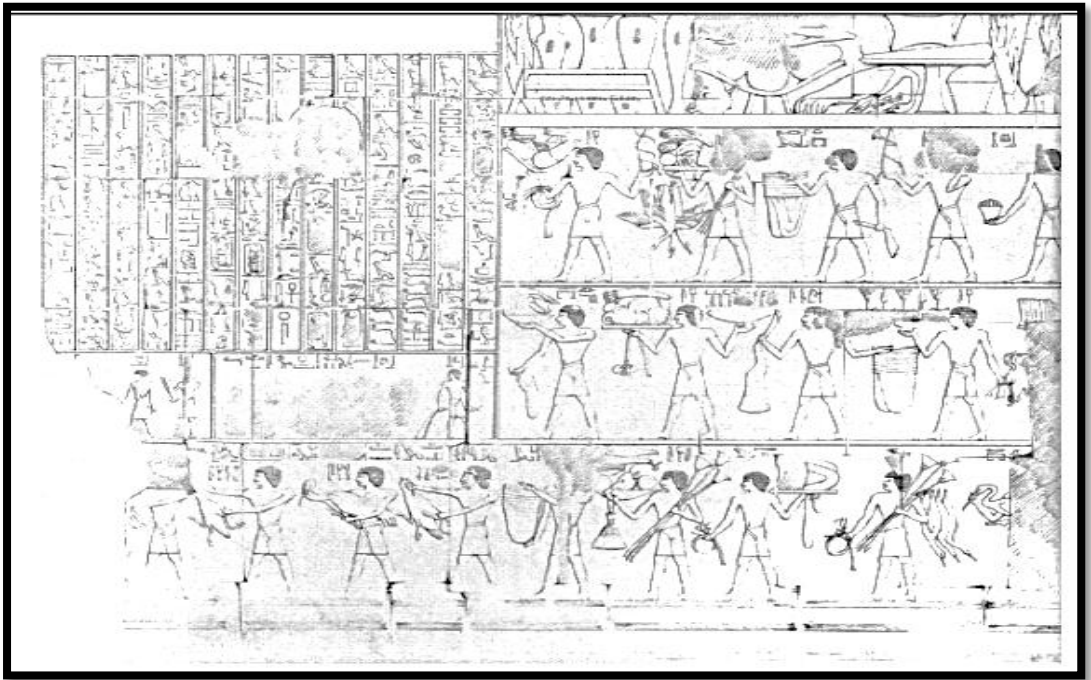


Fig: 4 'middle part of north wall of the temple of Hatshepsut showing the procession of offerings bearer, after, Pischikova, E., Op.cit, *MMA* 1998 fig 16b



Pl. 6. Head of Shepenwepet with distinguish headdress with serpent on her forehead, chapel of Osiris in Egyptian Museum JE 39397, after, Mysliwiec, K., 1988, pl. LXVI

Pl. 7. Unknown naophouras statue dates back to end of 26th Dynasty with distinguish skirt, Metropolitan Museum of Art, 25.2.90, after Perdu, O., 'L'Egypt du Crepuscule des Pharaons, 2012, p, 31



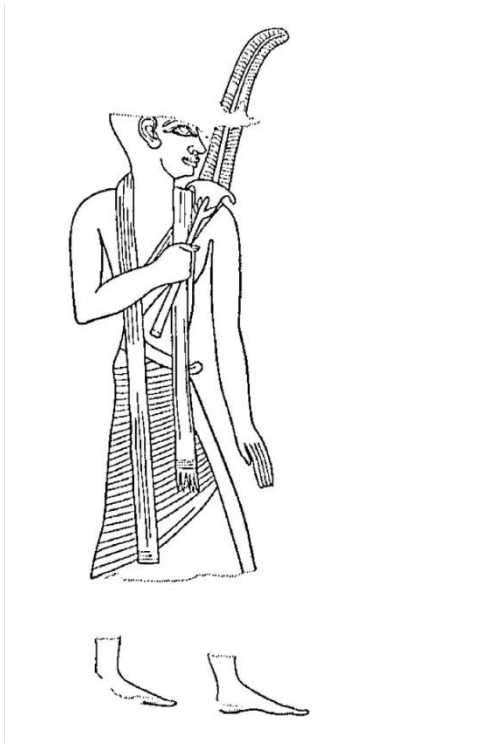


Fig. 5 Pabasa following Nitocris with long sash-neck, after Dodson, A., 2002, pl. XV, fig.3

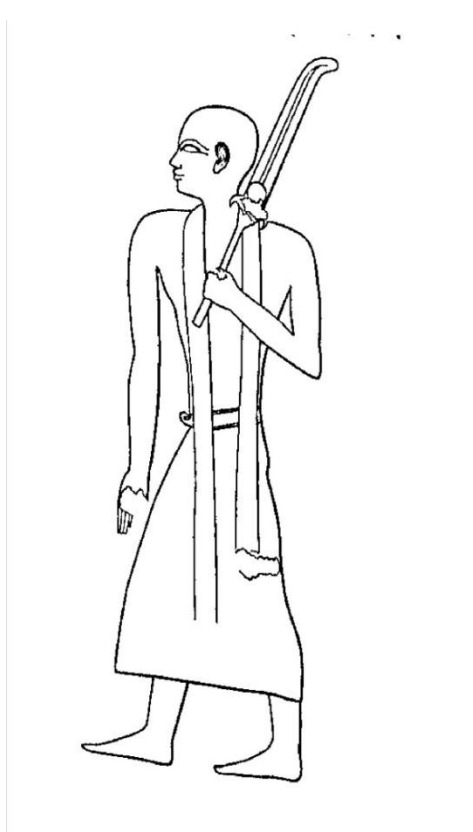


Fig. 6 Pabasa following Nitocris with long sash-neck, after Hallmann, S., 2014, fig 18-1:3

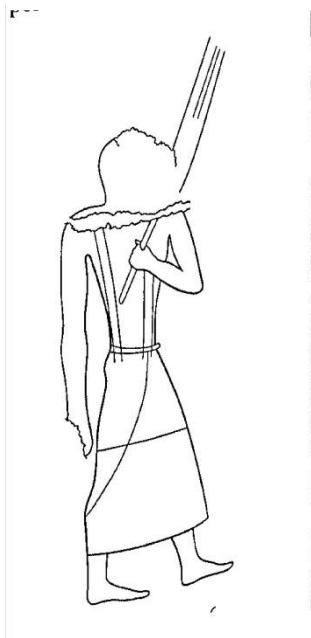


Fig. 7 Ibi behind Nitocris I
After Hallmann, S., 2014, fig 18-1:6



Fig. 8 Sheshonq A in front of his father, After Hallmann, S., 2014, fig 18-1:13



Fig. 9 Third register of Sheshonq A, Karnak , after Ayad, 2009,79, figs. 2:18, 2:19b



Fig. 10 Sheshonq A in Osiris chapel- Karnak, after Hallmann, S., 2014, fig 18-1:13

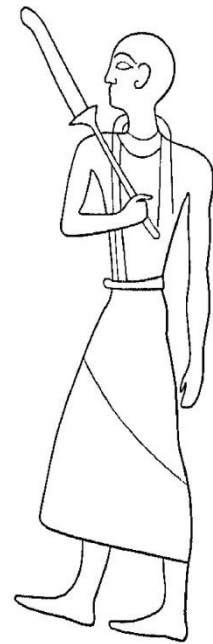


Fig. 11 Sheshonq A following Ankhnesneferibre, short sash-neck, after Hallmann, S., 2014, fig 18-1



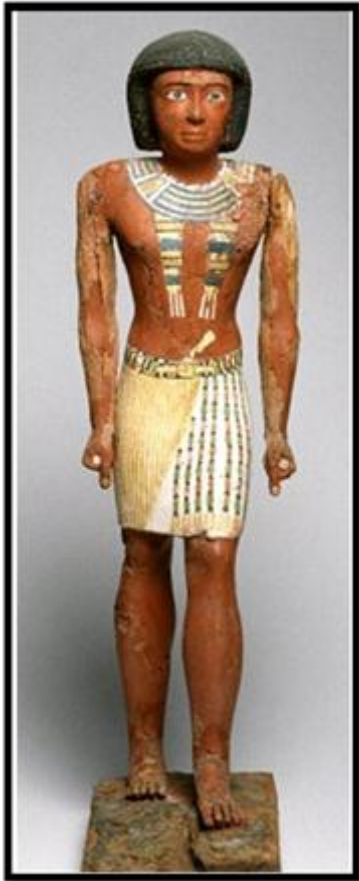
Fig. 12 Stela of Harwa, after Munro, P., 1973, 227, fig 45



Fig. 13 Son of Sheshonq A in Osiris chapel- Karnak, after Hallmann, S., 2014, fig 18-1:19



Fig. 14 Sheshonq B following
Ankhesneferibre, fan bearer wear the
sash-neck, after
Hallmann, S., 2014, fig 18-1:17



Pl. 8: Statue of Methethi with distinguish neck-sash around the neck, Old Kingdom, Brooklyn Museum, 53.222, after Cooney, J ., "The Wooden Statues Made for an Official of King Unas," *Brooklyn Museum Bulletin* 15, 1 (Fall 1953),p. 1-25.