

Egyptian Costumes in Saite Period between Renaissance and Novelty(ca. 657 - 525 B.C)

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Abstract

Due to the longtime of interaction between Egypt and different nations, it is easy to find out the exchanges influences through the artistic production. The costumes during Saite Period revealed many innovations elements for both kings and individuals and may these innovation elements mingled with the traditional elements. For example costumes during the Twenty-six Dynasty (Saite) was characterized with many different styles, which appeared in various types of crowns, headdresses, garments and cloaks, and there is interesting Saite kings and Individuals' clothing which are worn in addition to traditional Egyptian clothing. In this paper, I try to answer an important question: Did the, Saite adapt all Egyptian clothing items only without influencing with Libyan and Kushite innovative elements? The article concludes with that, during Saite Period, the kings and individuals did not imitate the costumes of ancestors directly, but followed a new style combining both Egyptian and foreign influences, the costumes (e.g. crowns and headdresses, clothing) during Saite period characterized with archaizing or renaissance features with novelty and innovation. The paper concludes that 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 which are foreign.

Keywords: Accessories- Egyptian- Innovation- Saite- Tradition- Renaissance.

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History of Twenty-six Dynasty: An Outline

Some Egyptologists place the Twenty-six Dynasty in to Third Intermediate Period of Egypt's history¹(ca. 657 - 525 B.C), while others place it in the Late Period. Certainly, when Psmatik I² began his rule of Egypt, things were still chaotic, with various rulers claiming power. But Psmatik would consolidate his rule over Egypt, and reign for about a half a century, returning Egypt to stability. Both Psmatik I and his father, Necho I of Sais were originally involved with an intrigue associated with the Kushite ruler,³ Taharqa against Assyria, but were then captured, held and indoctrinated by the Assyrians. Psmatik I was even given the Assyrian name,

¹The Late Period proper is generally taken to extend from the XXVth Dynasty, ca. 740-656 B.c to the end of Ptolemaic rule in 30 B.C. (Bothmer's periodization in ESLP, p.xxx-xxxi, includes even the Roman Period, 30 B.C.-A.D. 324, when Egypt was no longer an independent political entity). Since the concern here is with art history rather than political periods, 'early Late Period' refers to the XXVth Dynasty and the first reign of Dynasty XXVI, that of Psmatik I, for information see; B. V Bothmer, H. W. Muller, and H. De Meulenaere, *Egyptian Sculpture of the Late Period: 700 B.C. to A.D. 100.*(Ed) Elizabeth Riefstahl, Brooklyn, 1960, 2nd edition, 1969, p. 359-370; Taylor, J., 'The Third Intermediate Period (1069-664 BQ)'. In: Ian Shaw (Ed), *The Oxford History of Ancient Egypt Oxford*, 2000, p. 330-368; de Meulenaere, H., 'La Famille du Roi Amasis,' *JEAS* 4, 1968, p.183-7.

²Psmatik 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) Apries (589-570 BC) Amasis (570-526 BC) Psmatik III (526-525 BC), see; Mysliwiec, K., 'Sais', in Redford, Donald B (ed.), *the Oxford Encyclopedia of Ancient Egypt*, III, 2001, p. 173-174; Spalinger, A.J., 'Psmatik', in Redford, Donald B (ed.), *the Oxford Encyclopedia of Ancient Egypt*, III, 2001, p. 73-74; Kuhrt, A., *the Ancient Near East c. 3000-330 BC*, II, New York, 1995, p.624, see also; Chimko, Corey J., 'Foreign Pharaohs self-legitimization and Indigenous reaction in Art and Literature', in *JSSEA* 30, 2003, p. 15-57; der Manuelian, P., 'Prolegomena zur Untersuchung Saitischer Kopien,' *SAK* 10, 1938, p. 221-45.

³Török, K., *the Kingdom of Kush: Handbook of the Napatan-Meroitic Civilization*. In: E.J. Brill (Ed), New York, 1997, Taylor, J., 'The Third Intermediate Period (1069-664 BQ)'. In: Ian Shaw (Ed), *The Oxford History of Ancient Egypt Oxford*, 2000, p. 330-368; Adams, William K., 'The Kingdom and Civilization of Kush in northeast Africa' In: A.J. Arkell (Ed), *Nubia Corridor to Africa*, London, 1977, p.775-789; Török, L., 'Kush: an African state in the 1st Millennium', in: *PBA* 87, 1995, p.1-38; Leclant, J., 'Kashta, Pharaon, en Egypt', in: *ZÄS* 90, 1963, p.74-81; Grimal, N., 'La stèle triomphale de Pi (ankhe) au Musée de Caire', in: *IFAO*, 1981, Vff.

Nabu-shezibanni, before finally being returned to Egypt where his father assumed power in the Delta.⁴

Art of Twenty-six Dynasty: an Outline

Psmatik I, and as well as other kings of this dynasty, followed the archaistic tendencies of the previous dynasty in art, as well as in many customs,⁵ such as the formulation of their names. The renaissance⁶ 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.⁷

⁴Der Manuelian, P., *Living in the Past: Studies in Archaism of the Egyptian Twenty-sixth Dynasty*, New York, 1994, p.298-306; de Meulenaere, H., 'La Famille du Roi Amasis,' *JEA* 54, 1968, p.183-7; Bietak, M., *Avaris and Piramesse: Archaeological Exploration in the Eastern Nile Delta*, London: Oxford University Press, 1975; Gardiner, A. H., 'Tanis and Pi-Racmesse: a retraction,' *JEA* 19, 1933, p. 122-128.

⁵Aldred, C., *The Egyptians*, London, 1961, revised ed. (New York, 1987), 171; J.-L. de Cenival in *Tanis: L'or des Pharaons*, Paris, 1987, P. 280; J. Leclant in *Agypten III*, ed. J. Leclant (Munich, 1981, 4; and J. Josephson in *Royal Images from the Late Period in the Metropolitan Museum of Art*, forthcoming, See R. A. Fazzini, 'A Monument in the Precinct of Mut with the Name of the God's Wife Nitocris I.' *Artibus Aegypti: Studia in Honored Bernardi V. Bothmer*, Brussels, 1983, p.57 and n. 55; J. Leclant, *Recherches sur les monuments the bains de la XXV Dynastie dite ethiopienne*, Cairo, 1965, p. 364, n. 1. 17; see J. Josephson, 'An altered royal head of the Twenty-sixth Dynasty,' *JEA* 74, 1988, p. 233, PLX XXII, Fig. 1. 19; Letellier, *BIFAO* 70, 1971, p. 122; Bothmer, *Kemi* 20, 1970, p. 39, n. 14.

⁶Archaism (copying or adapting of a former style) is sometimes seen as characteristic of the Late Period in Egypt. In compare the archaism of the Late Period with its antecedents, Morkot pointed 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. See; Morkot, R., 'Tradition, Innovation, and Researching the Past in Libyan, Kushite, and Saite Egypt', In: Crawford, Harriet E. W (Ed), *Regime Change in Ancient Near East and Egypt*, Proceedings of the British Academy, 2007, (136) p. 141-164; Josephson, J. A., 'Archaism' in Redford. Donald B (Ed), *The Oxford Encyclopedia of Ancient Egypt*, I, 1997, p. 109-113; Brunner, H., 'Zum Verstandnis der arcaisierenden Tendenzen in der Agyptischen Spatzeit' *Saeculum* 21, 1970, p. 151-161; see also; Brunner, H., 'Archaismus', W. Helck (ed), *Lexikon der Agyptologie*, 1984, I, p. 386-395; Kahl, J., 'Archaism'. In Willeke Wendrich (ed.), *UCLA Encyclopedia of Egyptology*, Los Angeles, 2010, p. 1-11;

⁷Neureiter, S., 'Eine Neue Interpretation des Archaismus', *Studien zur Altägyptischen Kultur* 21, 1994 p. 219 – 254; Pischikova, E., 'Pharaonic Renaissance; 25th and 26th Dynasty, in F. Tiradritti, (ed.) *Pharaonic renaissance: Archaism and the sense of history*, 2008, p. 81-89; Nagy, I., 'Remarques sur le=

Psmatik I the founder of Twenty-six Dynasty succeeded in recreating a united powerful country after a period of suffering during the reign of Assyrians invasion,⁸ it is known that the Saite rulers respected the memory of their predecessors and Kushite artistic traditions,⁹ may we can notice a new style of art as early as the reign of Psmatik I which developed gradually into the Saite style by the time of Psmatik II; from the Artistic production during Saite period it can be observed that the artists of Twenty-six Dynasty rediscovered the Theban art of the Middle and New Kingdom, which became a major stylistic and iconographic influence.

The kings of Saite Period reproduced the art of past especially the Old and Middle Kingdom, it is obvious from the statues and reliefs of Psmatik I and his successors influenced by the glorious art from Old to New Kingdom, that they keen on appearing with distinguish facial features gathering the archaizing features of Old Kingdom's kings¹⁰ and novelty features of Kushite kings;¹¹ the heads of Apris¹² and Amasis¹³ reveal many

=souci d'archaïsme en Égypte à l'époque Saïte', *Acta Antiqua Academiae Scientiarum Hungaricae* 21, 1973, p. 53-64.

⁸Psmatik I gained independence and brought the lands and he consolidates the Egyptian military power. He dedicated his early eight years of his reign to reinforce his power in Delta regions. he also could to control the country by respecting the elite families, their power and relative independence

⁹Pischikova, E., 'Pharaonic Renaissance; 25th and 26th Dynasty, in F. Tiradritti, (ed.)

Pharaonic renaissance: Archaism and the sense of history, 2008, p. 81-89; Nagy, I., 'Remarques sur le souci d'archaïsme en Égypte à l'époque Saïte', *Acta Antiqua Academiae Scientiarum Hungaricae* 21, 1973, p. 53 - 64.

¹⁰The head of Apris and Amasis bear archaizing features of Old Kingdom's kings, Josephson points out that

¹¹Kushite facial features remarked with rounded tab and Reeded Crown are two important features from Kushites and Saites 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, for information see; Russmann, Edna R., *The representation of the King in the XXVth Dynasty*. Bruxelles, 1974; Wlesby, Derek A. "The Arts and the Art of Writing", *Kingdom of Kush: the Napatan and Meroitic Empires*, London, 1996, p.177-195; Török, L., 'The Costume of the Ruler in Meroe: Remarks in its Origins and Significances', in: *Archéologie Du Nil Moyen* 4, 1990, p.151-201.

¹²The King commonly referred to as Apris (his Greek name), who's birth name was *Wah-ib-re*, meaning "Constant is the Heart of Re" and who's Throne name was *Haa-ib-re*, meaning "Jubilant is the Heart of Re Forever", succeeded his=

remarkable features dated back to Middle Kingdom, (pl. 1) it gave a more precise attribution to the time of Sensueret I (pl. 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 Kushites.¹⁴

Psmatik I appear wearing the Egyptian tradition royal costumes such as a kilt in kneeling statue¹⁵ (pl. 3) and the also they appear wearing the cap-crown which its rooting is still ambiguous to Egypt or Nubia. (pl. 4) The Kushite kings appear wearing crown this kind of crown which is called cap-crown and 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

=father, Psmatik II in February of 589 BC., of Egypt's 26th Dynasty, see; der Manuelian, P., 'Prolegomena zur Untersuchung Saitischer Kopien,' *SAK*10, 1938, p. 221-45, concerning his head in Louvre Museum see; Vandier, J., *ZAS* 90, 1963, p.117, pl. XIII; Mysliwiec, K., *Royal Portraiture of the Dynasties XXI-XXX*, 1988, P. 48, 58-60.

¹³Amasis, who was probably the 5th ruler of Egypt during the 26th Dynasty (ca. 570-526 BC), has been called the last great Egyptian Pharaoh. This is because the rule of his son, Psmatik III, was very short lived, and in fact even in the last days of Amasis' life the Persians were already advancing on Egypt. They were the overwhelming power of the region, and would control Egypt up until Alexander the Great's conquest of Egypt, and the ensuing Greek rulers. After his son, never again would an Egyptian rule ancient Egypt, for more information see; de Meulenaere, H., 'La Famille du Roi Amasis,' *JE*54, 1968, p.183-7; der Manuelian, P., 'Prolegomena zur Untersuchung Saitischer Kopien,' *SAK*10, 1938, p. 221-45.

¹⁴Reliefs of Nespakashuty show how Saite sculptors reworked the prototype to create a new style. On the one hand, the proportions were changed; form more information see; Pischikova, E., 'Reliefs from the Tomb of the Vizier Nespakashuty: Reconstruction Iconography, and Style' *MMA* 33, 1998, p. 57-101.

¹⁵There is slab for Psmatik I while offering, British Museum, BM 20, (Mysliwiec, 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; *Ausführliches Verzeichnis*, p. 256-257 [not illustrated]; Herman De Meulenaere, *Le surnom égyptien à la Basse Époque*, Istanbul, 1966, no. 45, p. 15. The northern connections of the owner of this statue are shown by a figure of Isis inscribed for him, from Sais, Cairo C.G. 39303 (Georges Daressy, *Statues de divinités*, CG, Cairo, 1906, p. 326. 57.

edge.¹⁶Some 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. 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.¹⁷This distinguished cap-crown continued during Twenty-sixth Dynasty through the slab of Psmatik I in British museum,¹⁸the same crown was copied during reign of king Nechtanbo I.¹⁹Overall the author points out that the originality of this cap-crown will still ambiguous but the Kushite kings could achieve the remarkable features of this cap-crown as two parts and two uraei on the forehead²⁰in 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 (see fig. 1)beside the cap-crown.The Saite kings appear wearing the traditions royal clothing of Old and Middle Kingdom such as Kilts and garments and other royal emblems, the royal Saite members imitate the appearance of god's

¹⁶We can notice all these features of the Kushite cap-crown through statues and reliefs of Kushite kings in different museums like statue of Shabako made out of Bronze, in Athens Museum ANE 632, N.168, see; Cavvadias, P.(1894). Musée National, Athens, p.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 see; Schwaller de Lubicz, R.A.(1982). Les temples de Karnak, II, Paris, pl.233; see also, 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.(1955). The Temples of Kawa, II, London, Pl.XV a, b, also Griffith, F.LI., Oxford Excavation in Nubia, LAAA 9, Pl. XXVII; Mysliwiec, K. (1988). Royal Portraiture of the Dynasties XXI-XXX, Mainz, p. 34-5.

¹⁷Fazzini, R., 'Some Egyptian Reliefs in Brooklyn', *MW* 1, Brooklyn, 1972, p.64-66, fig.36.

¹⁸Relief representation of Psmatik I on slab at British Museum, EA. 20, it can be seen that this crown as a close-fitting skullcap with a large single uraei.

¹⁹Relief representation of Nechtanbo, British Museum EA 22, Muller, H.W., 'Bildniess König Nektanebos I', Pantheon XXVIII, 1970, p.91-6, fig. 3.

²⁰Other crowns could be seen by Kushite kings, and may it 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.

Wife of Amun during New Kingdom, (pl. 6) they appear wearing the tight dress with clasp straps and tripartite hair wig with plumes²¹ (see fig. 2).

Individuals' costumes during Saite period

It is worth noting that the individuals during Twenty-six Dynasty did not put any interests for political affairs in dealing with their costumes and clothing not as Saite kings who keen on rebirth the previous style of Old and Middle Kingdom with other foreign influences, the political reasons are may behind this appearance and conservative nature of Saite kings. The costumes of individuals characterized with variety and gathering different style and designs, also we have to keep in our minds that the archaizing tendency in their costumes occupied the great part than those of innovation elements; the kilts²² and skirts are the usual dress of individuals during Saite Period but

²¹Leahy, A., 'the Adoption of Ankhnesneferibre at Karnak' *JEA* 1996, p. 145-165
- Ayad, M. F., *God's Wife, God's Servant: the God's Wife of Amun (c. 740-525 BC)*, London, 2009; Christophe, L., 'Karnak-Nord III', *BIFAO* 23, 1945-1949; Christophe, L., 'Trois Monuments Inédits mentionnant le grand major-dôme de Nitocris, Padihorresnet' *BIFAO* 55, 1955, p. 65-83.

²²The Late Period version of the Old Kingdom kilt is, however, slightly different: the free-hanging belt end goes behind the knot instead of in front of the knot, as in the Old Kingdom. Instead of the universally seen short curly wig worn by Hatshepsut's offering bearers, the Nespakashuty reliefs show at least four different types of wigs: short plain, horizontally stepped, horizontally stepped with straight locks on the top and the most elaborate one a stepped, curly wig with straight locks on the top. The representation of the offerings is additional evidence of a new Saite style. All the offerings in the Nespakashuty reliefs are carved with great care and with a strong tendency to leave more space around each object and to depict them larger than those of the New Kingdom, for more details revise; Robins, G., *Proportion and Style in Ancient Egyptian Art*, 1994, p. 160-165. Following M. Bietak and E. Reiser-Haslauer, *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-six dynasties are analyzed 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; Staehelin, E., *Untersuchungen zur Ägyptischen Tracht im Alten Reich*, Berlin, 1966, pl. XXI, 4; Edna R. Russmann, 'Harwa as Precursor of Mentuemhat,' *Artibus Aegypti: Studia in Honor Bernardi V Bothmer*, Brussels, 1983, p. 140-141. 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; For the Hatshepsut offering bearer, see Naville, Temple of Deir el Bahari, pl. 112. Egyptian Department archives, MMA, neg. no. M4C 302. Naville, Temple of Deir el Bahari, pi. 112; For the more information on the Baltimore fragments, see E. Pischikova, 'Four Reliefs from the tomb of Nespakashuty (TT 312) in the Walters Art Gallery,' *The Walter Art Gallery Bulletin*. For the Hatshepsut temple, see Naville, Temple of Deir el Bahari, pl. 107. For the tomb of =*

with a modification in style and design for example the kilt worn by Hatshepsut's offering bearers has been changed in Nespakashuty's reliefs²³: instead of the New Kingdom type with a wrapped flap, the Old Kingdom kilt with a knot and a free-hanging belt end was chosen to be represented (fig 3, 4.). This type of kilt could have been derived directly from Old Kingdom proto-types; more probably, it was copied from the tomb of Harwa (TT 37), the first Late Period tomb in the Asasif, in which the relief decoration showed the influence of Old Kingdom prototypes. One of the more salient dress for individuals during Saite period the tall skirt which is tied under the breast with distinguish 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 Middle Kingdom and continued to Second Intermediate Period then it disappeared during New Kingdom, so may it revived by artists during Twenty-six Dynasty (pl. 7).

The neck-sash garment is still one of the most important innovative elements during Saite Period for individuals, although it had Egyptian root in Old Kingdom,²⁴ but 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

=Mentuemhatsee; Russmann, E., 'Relief Decoration in the Tomb of Mentuemhat (TT 34),' *MMA*, p. 8, no. 44; Muller, M., 'Der 'Stadtfurst' Mentemhet,' p. 31-32, fig. 26

²³Pischikova, E., 'Reliefs from the Tomb of the Vizier Nespakashuty: Reconstruction iconography, and Style', *MMA* 33, 1998, p. 57- 101; G. Steindorff, Catalogue of the Egyptian Sculpture in the Walter Art Gallery, Baltimore, 1946, p. 73, no. 243, pl. 43; R. Fazzini, et al, Ancient Egyptian Art in The Brooklyn Museum, New York, 1989) no. 73;

²⁴It is worth noting the Neck-Sash which hangs around the neck with its tapering end appear during Old Kingdom. In most representations the neck-Sash appear wearing by the high officials in standing position, so may there is a relation between this neck-sash and the high rank of these officials during Old Kingdom, for more information see; Cooney, J., 'The Wooden Statues Made for an Official of King Unas,' *Brooklyn Museum Bulletin* 15, 1, Fall 1953, p. 1-25; Handbook 1959, 15, 18; Apollo 1972, 474 pl. 1, 475 fig. 1; Handbook 1973, 18-9, 25; Kaplony, P., Studien zum Grab des Methethi, Riggisberg: Abegg-Stiftung Bern, 1976, p. 68-70; Goheen, E., The Collections of the Nelson-Atkins Museum of Art (New York: Harry N. Abrams, 1988), 20; Handbook 1993, 110; Munro, P., 'Bemerkungen zur Datierung,' in Catherine Berger, Gisèle Clerc, and Nicolas Grimal (eds.), Hommages à Jean Leclant 1, *Études Pharaoniques*, Bibliothèque d'Étude 106/1 Cairo: Institut Français d'Archéologie Orientale, 1994, p. 245-77.

Dynasty,²⁵ many examples supported the idea that various ranked individuals appear wearing the neck-sash like High Steward of God's Wife of Amun²⁶ scene from the columned building of Netocris at Naga Malgata that we see Ibi represent in standing position behind Netocris I²⁷ (see table 1). The author notes that the majority of wearer the neck-sash garment who occupied the job of High Steward (see fig. 5) when they are following the god's Wife, who is represented before the god (Nrs.1-3). Padihorresnet²⁸ is the next High Steward in the chronological sequence whose depiction in the neck-sash has survived (Nr.7), (Fig. 6). Sheshonq A is another High Steward who appears wearing this disgusting neck-sash through his depictions following Ankhnesneferibre on several representations from chapel of Osiris²⁹ (Nr. 10, 12), (Fig. 7). The fan bearer also appear wearing the neck-sash during Twenty-six Dynasty, scholars argued that the neck-sash originated from the insignia worn by the fan bearer (*Hbs bh.t n Hm.f*) in the New Kingdom who, beside the fan frequently carried a stripe of cloth in their hands or over a forearm³⁰. The Egyptian representations of neck-sash

²⁵Hallmann, S., 'Some observations about the representations of the neck-sash in the Twenty-six Dynasty Thebes' in Pischikova, E. (ed), *Thebes in 1st Millennium BC*, 2014, p. 357-377; Leahy, A., 'the Adoption of Ankhnesneferibre at Karnak' *JEA* 1996, p. 145-165

²⁶Ayad, M. F., *God's Wife, God's Servant: the God's Wife of Amun (c. 740-525 BC)*, London, 2009; Christophe, L., 'Karnak-Nord III', *BIFAO* 23, 1945-1949; Christophe, L., 'Trois Monuments Inédits mentionnant le grand major-dome de Nitocris, Padihorresnet' *BIFAO* 55, 1955, p. 65-83.

²⁷it 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 .

²⁸Christophe, L., 'Trois Monuments Inédits mentionnant le grand major-dome de Nitocris, Padihorresnet' *BIFAO* 55, 1955, p. 65-83;

²⁹Christophe, L., Op.cit, 1955, p. 65-83; Hallmann, S., Op.cit, 2014, p. 363-364

³⁰Trauncker, C., 'L'etole diaconale copte et ses antécédants' In: Jean-Marc. R (ed), *Deuxième Journée d'Etude Coptes*, 1986, p.17; idem, Coptos, homes, et dieux sur le Parvis de Geb. OLA 43 1992, p. 199, Hellinckx, Bar E., 'Tutankhamen's So-called Stole', *OLP* 27, 1996, p. 5-22. The fan is a symbol of protection, and its appearance was explained as a symbol of rank for those people. Leahy pointed out , it was used to write the verb protect *xwi* at least in the Twenty-second Dynasty as s short-handled fan (Leahy, A. Op.cit, 1996, 147, n. 10), see; Teeter, E., 'Feathers' *UCLA*, 2010, p. 3-5; Trauncker, C., 'L'etole diaconale copte et ses antécédants' In: Jean-Marc. R (ed), *Deuxième Journée d'Etude Coptes*, 1986, =

which appeared during Old Kingdom show a different kinds of sashes, for instance we can see Meitei in his statue³¹ with short neck-sash around his neck and was tied from the back by claps, (Pl. 8), it is not impossible that Egyptians could wear the same piece of linen on different parts of their body. By studying many examples of individuals who live during Twenty-six Dynasty and they appear wearing the sash-neck garments we can say that this neck-sash is considered as a distinguished features of the individuals' costumes during Saite Period. It remarked with different features than those appear during Old Kingdom for individuals by the length which become varied but it passes the waist of wearer (nr 1-3) also the its manufacture that it had a pleated and fringed ends like (nr.2). The neck-sash can be seen on a bare torso with the exception of where it was accompanied by a body-sash (Nrs, 1), 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 this design of neck-sash era unknown from previous periods. It is worn by individuals 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, the question may raise when we know that all examples that author review come from east and west banks of Thebes and never from another area.

=p. 96-99. 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. See; Pomorska, I., *Le flabellifères a la droite du roi en Egypte ancienne*, Warsaw, 1987, but she not discuss the presence of the sash in their representations, Helck, W., *Zur Verwaltung des Mittleren und Neuen Reiches*, PdA, 1958, 281-84.

³¹Cooney, J., Op.cit, in, '*Brooklyn Museum Bulletin* 15, 1, Fall 1953, p. 1-25; Kaplony, P., Op.cit, 1976, p. 68-70; Goheen, E., *The Collections of the Nelson-Atkins Museum of Art* (New York: Harry N. Abrams, 1988, 20; Munro, P., 'Bemerkungen zur Datierung,' in Catherine Berger, Gisèle Clerc, and Nicolas Grimal (eds.), *Hommages à Jean Leclant 1, Études Pharaoniques*, Bibliothèque d'Étude 106/1 Cairo: Institut Français d'Archéologie Orientale, 1994, p. 245-77.

Conclusion

The Twenty-fifth and succeeding Twenty-sixth Dynasties are periods of great artistic innovation. The Saite Dynasty, establishing its own style of reliefs and sculpture, influenced Egyptian art until the end of the Pharaonic Period. An important aspect of this artistic renewal was a widespread and systematic reference to the art of the past, a phenomenon often called archaism, this phenomenon has been regarded as a particular characteristic of the Late Period, beginning in Twenty-fifth Dynasty and continued to Twenty-sixth Dynasty. But it is more difficult to discuss the archaism, or to use of the past, in the arts of New Kingdom Egypt than those of the Twenty-fifth and Twenty-sixth Dynasties because of the surviving evidence; some scholars argue that the artistic production during Saite Period the political reunification of Egypt under foreign kings, may the unstable political factor was the main reason behind the Archaism. The costumes of Saite kings gathering the archaism tendency with novelty and this step are carried out by adaption tradition elements beside innovation one, tradition clothing such as kilts and garments with various designs and styles, tradition headdresses and crowns with innovation kinds such as cap-crown and tall plumes on headdress. Individuals during Saite Period also adapt previous designs and styles which date back to Old, Middle and New Kingdoms in addition to some innovation and revival past style (e.g. skirt with prominent knot, neck-sash). Overall, the costumes of Saite period not only imitation from previous styles as archaizing tendency but also the costumes characterize with novelty and innovation.

Nr.	Object	Location	Figure/ Plate	Date	Provenance	Selected References
Nr. 1	Pabasa following Nitocris	In situ	Fig. 18-2	Twenty-sixth Dynasty (Psamtek I, Nitocris)	TT 279; outer lintel to the main door of the tomb	PM I/1', 357 (2); Dodson 2002, pl. XV, fig. 3.
Nr. 2	Pabasa following Psamtek I with milk and Nitocris with sistra before Re-Horakhty and Hathor	In situ	X	Twenty-sixth Dynasty (Psamtek I, Nitocris)	TT 279; open court, east side	PM I/1', 358 (12); Mysłowiec 1988, pl. LIIa.
Nr. 3	Pabasa following Nitocris with wine, before Osiris- Wennefer, Harsiese, and Isis	In situ	Fig. 18-1	Twenty-sixth Dynasty (Psamtek I, Nitocris)	TT 279; open court, west side	PM I/1', 358 (17); Zeilis 2010, 442.
Nr. 4	Pabasa following Nitocris before divinities	In situ	X	Twenty-sixth Dynasty (Psamtek I, Nitocris)	Kamak, Chapel of Osiris <i>Neb-ankh-di- hebsed</i> ; exterior	PM II', 14 (48); Christophe 1951, 37-39 [2]; Leahy 1996, 155, n. 28.
Nr. 5	Pabasa following Nitocris before divinities	In situ	X	Twenty-sixth Dynasty (Psamtek I, Nitocris)	Kamak, Chapel of Osiris <i>Neb-ankh-di- hebsed</i> ; exterior	PM II', 14 (49); Christophe 1951, 39-41 [3]; Leahy 1996, 155, n. 28.
Nr. 6	Ibi standing behind Nitocris I	In situ	Figs. 18-3, 18-13	Twenty-sixth Dynasty (Psamtek I, Nitocris)	Kamak, the columned building of Nitocris at Naga Maleata	PM II', 19 (66); Christophe 1951, 105- 106; Coulon and Laisney forthcoming.
Nr. 7	Padhorresnet on the right side of the lintel following Shepenwepet II offering sistra to Amun-Re; Padhorresnet on the left side of the lintel following Shepenwepet I who offers sistra to Amun-Re	Cairo, JE 29251 bis	X	Twenty-sixth Dynasty	Probably from unidentified chapel of Osiris at Kamak	PM II', 17, J; Christophe 1955, 65-83, esp. 70-79, pl. II; Leclant 1965, 106-108 [29, C], pl. LXVII [A]; Ziegler 2008, 182-183, fig. 64.

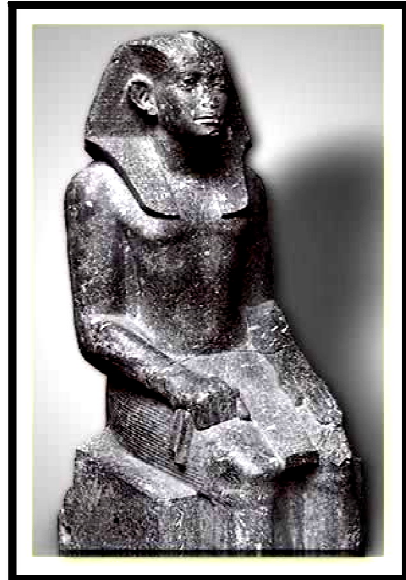
Table 1, indicate different examples of individuals who wear the neck-sash garment during Twenty-six Dynasty, after Hallmann, S., 'Some observations about the representations of the neck-sash in the Twenty-six Dynasty Thebes' in Pischikova, E. (ed), Thebes in 1st Millennium BC, 2014, p. 357-377

Nr.	Object	Location	Figure/ Plate	Date	Provenance	Selected References
Nr. 8	Padihorresnet following Nitoeris before Montu; the right side of the lintel	Cairo, TR 28/5/25/4	Fig. 18-9	Twenty-sixth Dynasty	Karnak	Christophe 1955, 65-83, esp. 65-70, pl. I.
Nr. 9	Third register (in situ): Sheshonq A following Ankhnesneferibre receiving life from Montu-Re and Ratawy Fourth register (Berlin 2112): Sheshonq A following Ankhnesneferibre receiving sistrum from Amun and Khonsu	In situ + Berlin 2112	Fig. 18-7 (Berlin 2112)	Twenty-sixth Dynasty (Amasis, Ankhnesneferibre)	Karnak, chapel of Osiris Wennefer <i>Neb-djefau</i> ; first gate, northern doorjamb	PM II ⁴ , 193, C, (b) II; Schäfer 1901, v; Coulon 2003, 47-60, fig. 2; Ayad 2009, 79, figs. 2.18, 2.19b.
Nr. 10	Sheshonq A following Ankhnesneferibre offering Maat to Amun, Mut and Khonsu	In situ	Fig. 18-11	Twenty-sixth Dynasty (Amasis, Ankhnesneferibre)	Karnak, chapel of Osiris Wennefer <i>Neb-djefau</i> ; first gate, corridor	PM II ⁴ , 193, C, (b) III; Coulon 2003, fig. 4.
Nr. 11	Sheshonq A following Ankhnesneferibre playing sistra in front of Amun and (Mut?); left side of the lintel	Loose block in situ (ON 98)	X	Twenty-sixth Dynasty (Amasis, Ankhnesneferibre)	Karnak, chapel of Osiris Wennefer <i>Neb-djefau</i> ; first gate, western lintel	PM II ⁴ , 193, C, I (b); Coulon and Defernez 2004, 154, fig. 11.
Nr. 12	Sheshonq A in adoration (2 representations)	In situ	Fig. 18-12	Twenty-sixth Dynasty (Amasis, Ankhnesneferibre)	Karnak, chapel of Osiris Wennefer <i>Neb-djefau</i> ; first gate, northern and southern doorjamb	Unpublished

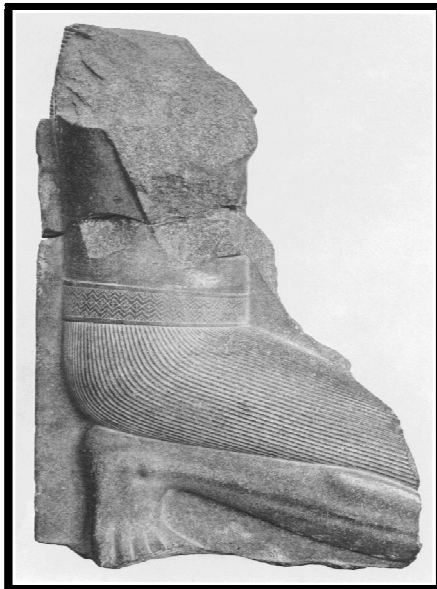
Table 2, indicate different examples of individuals who wear the neck-sash garment during Twenty-six Dynasty, after Hallmann, S., 'Some observations about the representations of the neck-sash in the Twenty-six Dynasty Thebes' in Pischikova, E. (ed), Thebes in 1st Millennium BC, 2014, p. 357377



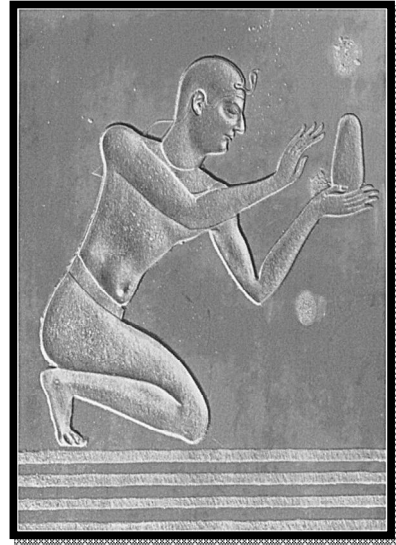
Pl. 1 Head of Apris, Louvre Museum E3433 after, Vandier, J., *ZAS* 90, 1963, p.117, pl. XIII



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, Russmann, E., 'The Statue of Amenemope-em-hat' *MMA* 23, 1982, p. 33-42, fig. 6



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

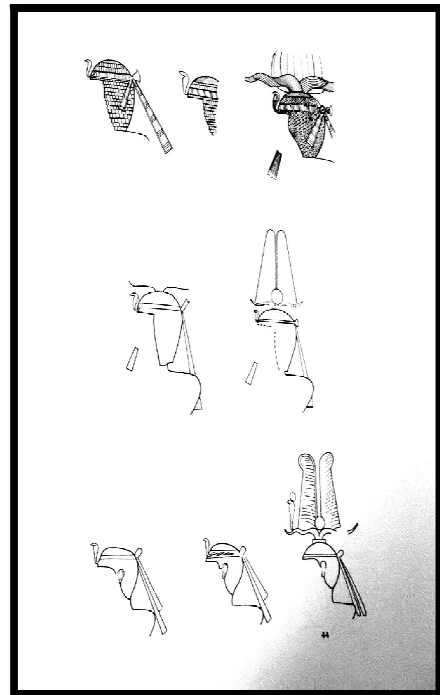


Fig. 1 Various type of headdresses and crowns of kings during Saite Period, after Mysliwicz, K., Op.cit, 1988, p.97, Pl. E

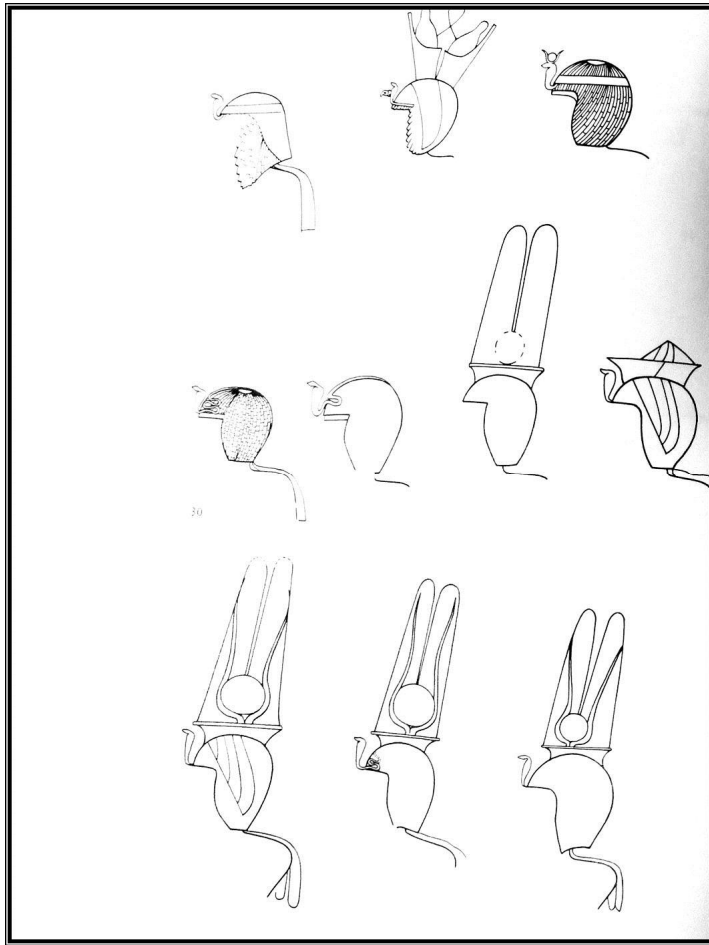


Fig. 2 Various type of headdresses and crowns of royal women during Saite Period, after Mysliwicz, K., Op.cit, 1988, p.96, Pl. D

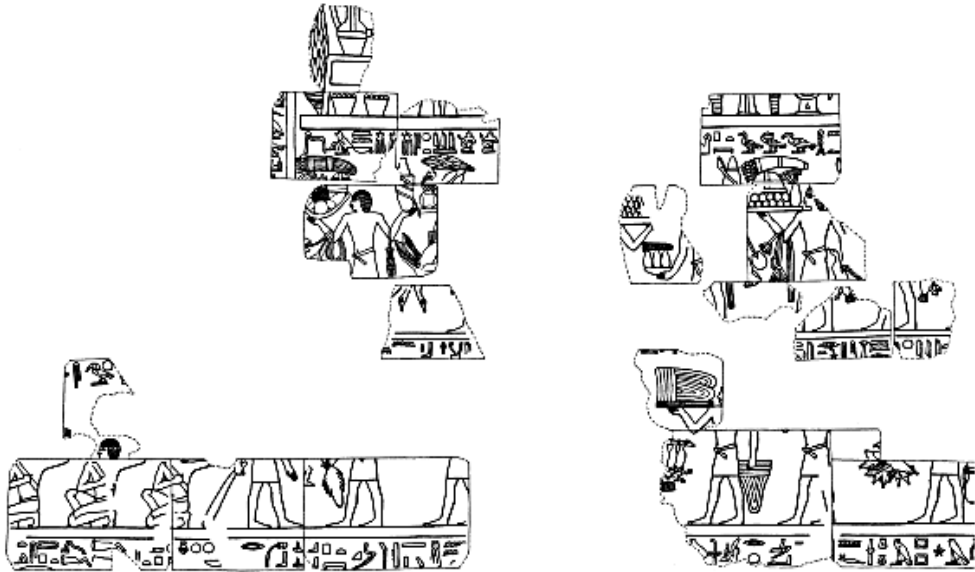


Fig: 3. Reconstruction of the middle part of east wall of tomb Nespakashuty showing the procession of offerings bearer, after, Pischikova, E., Op.cit, *MMA* 1998 fig 16a

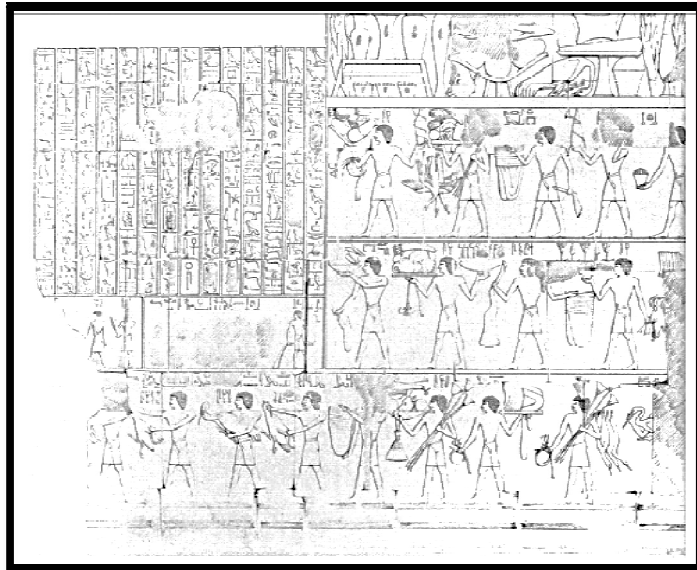


Fig: 4' middle part of north wall of the temple of Hatshepsut showing the procession of offerings bearer, after, Pischikova, E., Op.cit, *MMA* 1998 fig 16b

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: 5various type of neck-sash for High Stewards during Twenty-six Dynasty, Nr 1, 3, 6, after, Hallmann, S., Op.cit, in: E. Pischikova (ed), 2014, fig 18.1,2,3

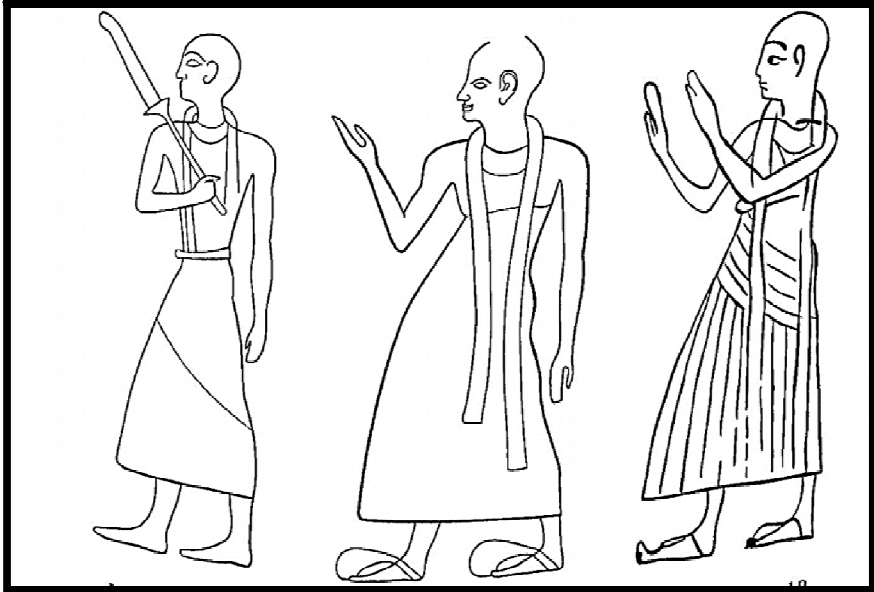


Fig: 6various type of neck-sash for High Stewards during Twenty-six Dynasty, Nr 1, 3, 6, after, Hallmann, S., Op.cit, in: E. Pischikova (ed), 2014, fig 18.4,5,6

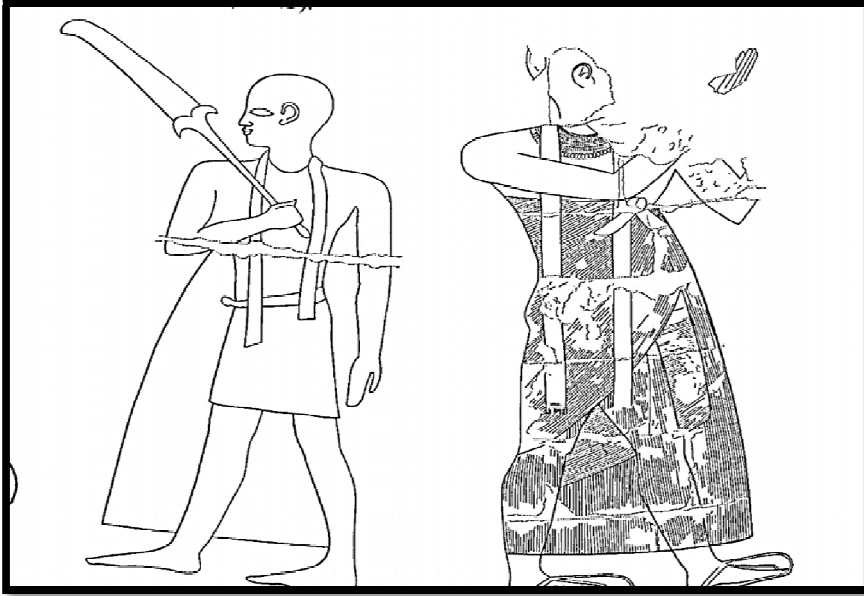
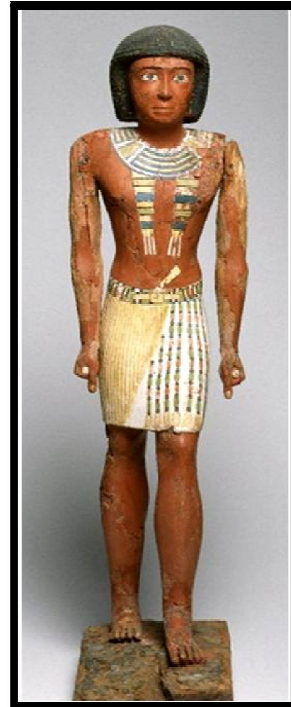


Fig: 7 various type of neck-sash for High Stewards Sheshonq A during Twenty-six Dynasty, Nr 1, 3, 6, after, Hallmann, S., Op.cit, in: E. Pischikova (ed), 2014, fig 18.7, 8

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.



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