

## Tunic for All Segments of Ancient Egyptian Society

**Dr.Tamer Issa Fahim\***

Faculty of Tourism and Hotels- Fayoum University

### **ABSTRACT**

*'I shall let you see my beauty in a tunic, of the finest royal linen, soaked with cinnamon oil...'*<sup>1</sup>

The appearance of Bag-Tunic as favorable dress for all categories of Ancient Egyptian society during New Kingdom may need further investigations. The author through this article will answer important question deal with the widespread usage of the Bag-Tunic for all categories of people in ancient Egypt, the answer will based on explaining the representations (reliefs-rounds) of bag-tunic in ancient Egypt for both sex with different ranks and status to determines accurately the main reasons behind its popularity; also to indicate the similarities, differences of this bag-tunic during New Kingdom. The article depends on the statues and reliefs for Kings and individuals during the New kingdom to compare the different styles of the Bag-Tunic which appeared for all classes of people. Analyses to the shape of the bag-tunic and decoration technique have taken place and major features emerged. The paper, then, compared these features and results are discussed. This research was developed using analytical and comparative approaches based on document and picture analyses. The paper concluded that Bag-Tunic appear in New Kingdom as new fashion dress for all different categories of

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\* *Lecturer in faculty of Tourism and Hotels- Fayoum University*

<sup>1</sup> McDowell, A. G., *Village Life in Ancient Egypt. Laundry Lists and Love Songs*, Oxford, 1999, p. 153; Tamer Fahim, *Costumes of Kings and Individuals' Statues to the End of the Late Period Archaeological-Analytical Study*, Unpublished PhD, 2012, p. 25-56.

people in ancient Egypt. The material and decorations of the Bag-Tunic for each category different from other Moreover, major similarities and differences among these techniques have been resulted.

**Key words:** Bag-Tunic, Textile, Decoration, Tapestry, Embroidery, Selvedge.

## Introduction

We use dress to protect us from the climate, to cover or emphasis our physique. Clothes are personal, everyday objects. However, dress<sup>2</sup> is also a form of communication, it acts as significance. Through dress we therefore convey something about our identity<sup>3</sup>. According to Barnes and Eicher:

*'Dress serves as sign that individual is belong to a certain group but simultaneously differentiates the same individual from all others: it includes and exclude'.<sup>4</sup>*

Clothing often has a strong personal value, because it bears the makings of one's life, and often designates certain stages within life. Old clothing brings back memories of past occasions and dispositions<sup>5</sup>. Dress in general, as is to be expected from the strong associations between dress and identity is itself also symbolically charged. Clothing, as representing an individual's identity is often considered part, or representative of the person.

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<sup>2</sup> Dress does not only include clothing, as define by Eicher Roach-Higgins, who recognize that the dressed person is a gestalt that include body, all direct modifications to the body itself, and all three dimensional supplements added to it, see; M.H. Janssen, 'Costume in New Kingdom Egypt', in J.M. Sasson (ed.), *Civilization of the Ancient Near East*, I, 1995, 383-394; Smith, S., *The Art and Architecture of Ancient Egypt*, 1999, 123-128.

<sup>3</sup> Diaz-Andreu, M and S, Lucy, 'Introduction', in: M, Diaz-Andreu and S, Lucy, S, Babie and D.N, Edwards (eds.) *The Archaeology of Identity: Approaches to Gender, Ages, Statues, Ethnicity, Religion*, 2005, p. 1-12; Lutz, H., *Textiles and Costumes among the People of the Near East*, Leipzig, 1923, p. 45-47.

<sup>4</sup> Barnes, R and J.B, Eicher, 'Introduction', in: R. Barnes and J.B, Eicher (eds.), *Dress and Gender, Making and Meaning in Cultural Contexts*, 1992, p.1-8; Barber, E. J. W., *Prehistoric Textile*, Princeton, 1991.

<sup>5</sup> Entwistle, J., *The Fashioned Body: Fashion Dress and Modern Social Theory*, Cambridge, 2000, p. 7; Staehelin, E., 'Tracht', *LÄ VI*, Wiesbaden, 1986, 726-741.

An interesting example of this phenomenon in ancient Egypt is this part of Egyptian love song of a boy singing about girl, fetishising her clothing<sup>6</sup>.

*"Would that I were the Washer man of my sister`s clothes  
For single month! I would be renewed by taking the clothing  
That was near .Body"*<sup>7</sup>.

This is even more interesting when considering that laundryman in Egypt were thought to have a wretched job, because they had to wash out stains often associated with bodily fluids<sup>8</sup>, ancient Egyptian people wore many kinds of clothes to protect them from sun rays in summer and from cold in winter, but by focal studied they preferred exact types of clothes which remarked with loose and made out of linen.<sup>9</sup>

## 1.1. The bag-Tunic

### 1.1.1. Concept and Design

The Bag-Tunic consists of single rectangular piece of linen, folded in half and sewn along the sides<sup>10</sup> (fig. 1). This is along the line of general Egyptian mentality towards clothing, very little cut to shape garments were used; most outfits were draped, wrapped or knotted.<sup>11</sup>

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<sup>6</sup> Meskill, L., *Private Life in New Kingdom Egypt*, Princeton, 2002, p.130; Vogelsang – Eastwood, G., *A Brief Guide to Cataloguing of Archeological Textiles*, New York, 1983, p. 40-41.

<sup>7</sup> McDowell, A.J., *Village Life in Ancient Egypt. Laundry Lists and Love Songs*, Oxford, 1999, p. 155.

<sup>8</sup> Vogelsang-Eastwood, G.M., 'Textiles', in: P.T. Nicholson and I. Shaw (eds.), *Ancient Egyptian Materials and Technology*, 2000, p. 284-288; Riefstahl, E., *Patterned Textiles in Pharaonic Egypt*, 1944, 3-7.

<sup>9</sup> Bonnet, H., *Die Ägyptische Tracht zum Ende de Neuen Reiches*, Leipzig, 1917; Cordin, A., 'Fashion and Clothing', *Egyptian Art principles and themes*, Foreign Cultural Information Dep, 2000, p. 170-180; See also; Green, L., 'Clothing and Personal Adornment', in D. B. Redford (ed.), *The Oxford Encyclopedia of Ancient Egypt*, I, 2001, 275-79.

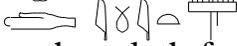
<sup>10</sup> Vogelsang-Eastwood, G., *Pharaonic Egyptian Clothing*, Leiden, 1993, p. 130-131; Staehelin, E., *Untersuchungen Zur ägyptischen Tracht im Alten Reich*, Berlin, 1966, 23-28.

<sup>11</sup> Janssen, J., *Commodity Prices from the Ramessid Period*, Leiden, 1975, p. 260.

The linen used for the bag tunic would be exactly as it came off the loom, the selvages were sewn together along the edges, so one did not have to bother with neat seams. The length seems occasionally to have been adjusted to the weaver's height (fig. 2).

### 1.1.2. The Ancient Name of Bag-Tunic

The Bag-Tunic had many names were found in various sources, the first name was **Bnd** , **Bdn**<sup>12</sup> It was as short tunic covered the upper part of body for men without sleeves and also was known for women.

Another name for tunic was **sdit**  , and it looked like loose shirt was worn over another cloth for men and women. Janssen pointed that may be the name of bag- tunic derived from the word mss which then developed to Galabyia,<sup>13</sup> but Vogelsang<sup>14</sup> rejected this interpretation and she said that no link between the word *Galabyia* and the ancient name mss.

### 1.1.3. Types of Bag-Tunics

Vogelsang makes a distinction between long and short bag-tunics<sup>15</sup>, based on depiction it is clear that there are two types: the full length bag-tunic that stops between the knee and the ankles, and the short bag-tunic that only reaches to the buttocks or the knees. Vogelsang supposed that the average Egyptian was 160 cm tall based on the height of full length tunics which were found.<sup>16</sup>

<sup>12</sup> Kamal, A. B., 'Les Noms des Vêtements, Coiffeures et Chaussures chez les Anciens Égyptiens Comparés aux Noms Arabes', *BLE* 11, 1917, p. 93-126.

<sup>13</sup> Janssen, J. J., *Commodity Prices from the Ramessid Period*, Leiden, 1975, p. 260.

<sup>14</sup> Vogelsang-Eastwood, G., *op.cit*, 1993, p. 130-132.

<sup>15</sup> Vogelsang-Eastwood, G., *op.cit*, 1993, p. 130, table. 2

<sup>16</sup> Based on the measurement by Vogelsang-Eastwood, 1993, tab.2, 4; in general the full-length tunics from Tutankhamen are slightly on the long side compared to the other tunics mentioned by Vogelsang-Eastwood in tab 2. This could be for decorative purposes, but it seems likely that the king was also slightly taller than the average Egyptian, due to better nourishment.

#### 1.1.4. Appearance of Bag-Tunics in Ancient Egypt

The long bag-tunics were not known during the Middle Kingdom<sup>17</sup>, but the author refers to that the appearance of bag tunics dates back to Middle Kingdom as a new design was made by designers then it was spread in New Kingdom, there is example for two ladies wore the primitive shape of bag-tunic<sup>18</sup> (fig. 3), another scene for man in Middle Kingdom with the bag-tunic without sleeves<sup>19</sup> (fig. 4).

The bag-tunics has spread largely during New Kingdom in society with various decorations and with or without sleeves<sup>20</sup> and the keyhole,<sup>21</sup> usually the top part of the sides was left unsown to create holes for arms to pass through, then the bag tunics were developed by weavers during Third Intermediate Period and Late Period especially the keyholes and the technique decoration which were carried on bag-tunics.<sup>22</sup>

#### 1.1.5. Bag-Tunics for all People in Ancient Egypt

By focal studies, it is clear that the bag-tunic spread during the new kingdom for the kings, we can determine the type of

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<sup>17</sup> Vogelsang-Eastwood, G., *op.cit*, 1993, p. 135; B. M. C., 'The Dress of the Ancient Egyptians: I. in the Old and Middle Kingdoms, *MMA* 11 (1916), 166-71; idem, The Dress of the Ancient Egyptians. II. In the Empire', *MMA* 11 (1916), 211-14.

<sup>18</sup> Scene for two ladies with tight tunic from sarcophagus dates back to Middle Kingdom, now preserve in Egyptian museum in Cairo, JE.28116, for more information; Bouriant, U., 'Petits Monuments et Petits Textes Recueillis en Egypte', *REI* 10, 1987, p. 81; Lacau, P., *Sarcophages Anterieurs au Nouvel Empire*, I, Cairo, 1904, pl. VI, II, 95-96, no. 28116.

<sup>19</sup> Vogelsang-Eastwood, G., *op.cit*, 1993, fig. 8:11.

<sup>20</sup> Although the bag-tunics that have been found are all sleeveless, sleeves could be added if necessary. Separate sleeves were sewn onto a bag-tunic in cold times and taken off when they were no longer necessary and there is one exception to the sleeveless tunic is a miniature votive gift to Hathor, for more information; Hall, M., 'A Pair of Lines Sleeves from Gurob', *GM* 40, 1980, p. 29-38.

<sup>21</sup> There are two types of neck openings for the tunic, the hole and slit opening. Around or oval hole would be cut out at the garment, usually to the front of the garment, to facilitate the neck; Kemp, Barry J and Vogelsang-Eastwood, G., *The Ancient Textile Industry at Amarna*, London, 2001.

<sup>22</sup> Granger-Taylor, H and S. Quirke., *Textile Production and Clothing*, London, university college London, 2003; Watson, P. J., *Costume of Ancient Egypt*, 1987, 21-30, 45-50.

tunic through real example of tunics like which were found in the tomb of the king Tutankhamen by Carter,<sup>23</sup> or through statues of kings and reliefs of tombs and temples. For individuals also we follow the same methods to recognize the type of tunic from real example and statues or reliefs.

Also, we can notice that it is also not clearly age-related for wearing bag- tunic because the daughter of king Akhenaten, for example, are depicted nude but also in complex wrap round dress combined with a so called a side lock of hairstyle, indicating they are not of age yet,<sup>24</sup> and also the bag-tunic not clearly class-related because, it appeared for kings and queens also for workmen.

### **A- Royal Bag-Tunics during New Kingdom**

The kings had been worn the two types of the bag-tunics the full length one and the short one, we found inside the tomb of the king Tutankhamen group of bag-tunics varied between the long and short bag-tunics<sup>25</sup> were woven on vertical looms and decorated with tapestry and stripes were fixed in the tunics with magically stitches<sup>26</sup> (figs. 5-6). Also we could follow the bag-tunics for kings from statues dates back to New Kingdom exactly

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<sup>23</sup> Carter, H and Mace, C., *The Tomb of Tutankhamen*, III, London, 1933, p. 124-126, pl. 124-125; Crowfoot, G. M and Davies, N de Garis, 'The Tunic of Tutankhamen', *JEA* 27, 1941, P.113-129; Murray, H and Nuttall, M., A Hand list to Howard Carter's Catalogue of Objects, Tutankhamen's Tomb, Oxford, 1963.

<sup>24</sup> Bag-Tunic in new kingdom did not relate with age that researcher indicate the survival example of child near Mentuhotep temple and the measurement cleared that for child in compare with other bag-tunics measurements.

<sup>25</sup> Inside the tomb of the king Tutankhamen there are group of bag-tunics in box number No.367 in burial chamber , some of them take number Carter's number 3671, JE.62625 and others all of them decorated with tapestry and embroidery decoration, for more information see; Pfister, R., '*Les Textiles du Tombeau de Toutankhamon*', *Revue des Arts Asiatiques*, XI, 1937.

<sup>26</sup> Hall, R., 'The Cast-off Garments of Yesterday: Dresses Reversed in Life and Death', *BIFAO*, 85, p. 243-245.

reign of Amenhotep III<sup>27</sup> (fig. 7), the tunic remarked with pleating which spread on the tunic and sleeves.<sup>28</sup>

Also during the reign of the Akhenaten we see the sustained bag-tunic through the statues that we found statue for the king and another person on his lab (fig. 8) and the king wear the full-length bag-tunic<sup>29</sup> with short sleeves, the full-length bag tunic was the permanence cloth for the kings during new kingdom then third intermediate period and late period but with modifications in making and decorations.

The female bag-tunic appeared during the end of the middle kingdom as I mentioned above and continued during the new kingdom that we have examples of statues of queens exposed the full length bag-tunic<sup>30</sup>, Nefertiti in one of her statue while representing in full bag-tunic with sleeves, decorated with pleating<sup>31</sup> in all bag-tunic (fig. 9).

The other type of bag-tunic was worn by kings during the new kingdom, and it represented as short bag-tunic cover the upper part of the body reach to waist, so the short bag-tunic need another costumes like kilt, skirt<sup>32</sup>.

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<sup>27</sup> Standing statue of Amenhotep III in M.M.A 30.8.74, for more information see; Vandier, J., *op.cit*, III, 1958, p. 332-324, pl. CVI, 4.

<sup>28</sup> Scott, N. E., *Egyptian Statuette*, New York, 1953, fig. 23.

<sup>29</sup> Tamer Fahim, *Statues of new Kingdom's kings in Egyptian Museum Cairo*, Unpublished MA, Fayoum University, 2008.

<sup>30</sup> The second type of bag-tunic spread for queen in new kingdom, which remarks with full length bag-tunic, covered the whole body and reach to ankles, for more information see: Houston, Mary G., *Ancient Egyptian Mesopotamian and Persian Costume*, New York, 2002, p. 21-22; Green, L., '*Clothing and Personal Adornment*', *OEA*, I, A.U.C, p. 274-279.

<sup>31</sup> One of the familiar decoration was known during the old kingdom through the kilts of the kings, Hall suggested that there was instrument from iron was used in making the pleating of the kings' clothes, this instrument preserved in Petri Museum, London, for more information see: Hall, R., '*Garments in the Petrie Museum of Egyptian Archaeology*', *TH* 13, 1982, p. 27-45.

<sup>32</sup> The short bag-tunic is older than the full-length bag-tunic which appeared during the middle kingdom in the tomb of Mekt Ra in Thebes, these short bag-tunic preserved in Metropolitan Museum, M.M.A 20.3.188, another example in natural museum in USA 9512436, for more information see: Hayes, W. C., *the* =

The statue Akhenaten while offer the offering to god *Aten* and wearing the short bag-tunic with long starched skirt<sup>33</sup> cover the lower part of the body (fig. 10).

### **B- Status: Cloth is Wealth; High Ranked Bag-Tunic**

As mentioned before, the tunic is worn by both sexes and even children. However, there are some differences in the way it is worn between the different classes of society.<sup>34</sup> There could be several reasons for this. The lower classes are generally depicted only in scenes where they are practicing their profession<sup>35</sup> which might have been different from what they wore at home. However, this would presume that people had several outfits<sup>36</sup>. While there are some outfits which are related to the particular profession, such as the vizier's high wrap-around<sup>37</sup>, most professions does seem to have had a particular uniform (figs.11,12).

### **c- Low Ranked Bag-Tunic in Ancient Egyptian Society**

The tunic is not only worn by elite, as for women; workmen<sup>38</sup> and we have evidence that the bag-tunic is favored clothes among the workers in Egyptian society (fig. 13), as can be seen in the ostraca. So we can trace the appearance of the bag-

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=*Scepter of Egypt*, I, New York, 1953, p. 240; Hall, R., 'The Pharaonic mss Tunic as a Smock?', in: *GM* 43, 1981, p. 30.

<sup>33</sup> Petri found survival example of short bag-tunic in *Tarakhan* dates back to the new kingdom, was registered UC.28616Ci, he made a report to explain the tunic and he found supporting area in the tunic as evidence of reused, for more information see: Hall, R., *op.cit.*, in: *GM* 43, 1981, p. 30-32.

<sup>34</sup> Vogelsang-Eastwood, G., 'Deciphering a Pictorial Clothing List', in: *GM* 128, 1992, p.105-111, pl. 1-8 a-c.

<sup>35</sup> Janssen, J., *Commodity Prices from the Ramessid Period*, Leiden, 1975, p. 249-250.

<sup>37</sup> Vogelsang-Eastwood, G., *Pharaonic Egyptian Clothing*, Leiden, 1993.

<sup>37</sup> Hall, R., *Egyptian Textiles*, Aylesbury, 1986, p. 63.

<sup>38</sup> There is Ostraca were found in Deir el Medina for workers register the types of clothes, among of the them the bag-tunic as familiar and favored clothes between workers and low class in the society, for more information, see: Bruyère, B., *Rapport sur les Fouilles de Deir el Medineh*, 1937, II, Cairo; Vogelsang-Eastwood, G., *Textiles from the Workmen's Village at Amarna*, London, 2001; idem, G., 'Deciphering A Pictorial Clothing List', in: *GM* 128, 1992, p. 105-111, pl. 1-8 a-c.

tunic for workers in the field with long sleeves to protect them during harvest (fig. 14), (figs. 15).

Also the musicians and dancers appeared with bag-tunic and girls working in the fields are also depicted in tunics. The difference, however, is that these working girls wear the tunic without an extra shawl or complex wrap round dress. The tunic is worn loose over a naked body, occasionally a hip band is depicted underneath. There are several possibilities why they were depicted as such. It could be a manner of distinguishing the elite from the working-classes.<sup>39</sup> Especially the dancers and servants' girls<sup>40</sup> are often depicted as being naked (fig. 16).

#### **D- Short Bag-Tunic for Male in Ancient Egyptian Society.**

The short bag-tunic<sup>41</sup> was worn by men only in all standing of life in ancient Egypt, may be for different reason, that we can see it in statues of high officials like mayor<sup>42</sup> and priests<sup>43</sup> or

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<sup>39</sup> Robins, G., *Women in Ancient Egypt*, London, British Museum Press, 1993, p.185.

<sup>40</sup> It unusual to servants' girls to appear with transparent tunic and sheath dress appeared the underwear of the servant, for more information see; Vogelsang-Eastwood, G., *op.cit*, 1993, p. 147; Riefstahl, E., 'A Note on Ancient Fashions: Four Early Egyptian Dresses in the Museum of Fine Art Boston', in: *BMFA* 86, N 354, 1970, p. 244-249.

<sup>41</sup> Short bag-tunic does not differ from the full-length one, but the cloth is used are less but each of them era equal in the show and even technique, also we should point that short bag-tunic is worn only by men, while there is no representations of women wearing the short bag-tunic, they refer the full-length tunic which cover the whole body; for more information see; Vogelsang-Eastwood, G., *Pharaonic Egyptian Clothing*, Leiden, 1993, p. 150; Hayes, W. C., *the Scepter of Egypt*, New York, II, 1959, p. 19; Hall, R., 'The Pharaonic mss Tunic as a Smock?', in: *GM* 43, 1981, p. 30.

<sup>42</sup> Statue of Khamwas as mayor one of nomes during new kingdom, preserve in Egyptian museum, Cairo, JE. 87911, for information see; Saleh, M and Sourouzian, H., *The Egyptian Museum*, Cairo, Mainz, 1987, nr. 152.

<sup>43</sup> Statue of priest in the reign of Ramesses II, wearing the short bag-tunic and starched skirt covered the lower part, Egyptian museum, Cairo, JE. 36988, for information see; Bongionni, A& Croce, M., *Illustrated Guide to the Egyptian Museum in Cairo*, A.U.C, 2001, 2001, p. 208.

army leaders<sup>44</sup> in royal court, may be for attending festivals, and as kind of prosperous and welfare life (figs.18-20).

Also we can follow the wearing of the short bag-tunic by different category and class of ancient society represented in scribe<sup>45</sup> and farmers, barber may be for other reasons like the free movement in do working without barriers (figs. 21-22).

Short bag-tunics do seem to have been worn by the elite, and also were worn by lower classes as researcher pointed in previous examples. However, it seems that some long tunics might not have been recognized as such. Vogelsang-Eastwood<sup>46</sup> describes a 'scalped-edge' kilt, which looks like a kilt, usually covering the thighs, but has a scalped edge (fig.23), another type of wearing short bag-tunic with simple kilt appeared for servants with short sleeves and belt connected the two costumes from the waist<sup>47</sup> (fig. 24).

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<sup>44</sup> Statue of *Tia* army leader during the reign of the king Amenhotep III, new kingdom, represent while wearing the short bag-tunic with broad sash connect the tunic with long skirt with pleating on each side of the sash, Egyptian museum, Cairo, JE. 33255, see; Saleh, M and Sourouzian, H., op.cit, 1987, nr. 153.

<sup>45</sup> Various statues of scribes during new kingdom appeared with the short bag-tunic and short kilt reached to the knee to give them comfort sitting to do their works, among them statue of Ramesses Nakht and Khay and others, for more information see; Bongionni, A -Croce, M., op.cit, 2001, p. 205; Vandier, J., Manuel d'archéologie égyptienne, III, les grandes époque, La statuaire, 1958, pl. CXLIX, 1.

<sup>46</sup> The nature of the garment is not entirely clear. It is always worn with some type of kilt and sash, and often also pointed apron. I have found any depiction in which it is depicted without a short tunic. It seems that the this type of 'scalped kilt' is in fact along tunic that is folded either inwards or outwards on the knee, or halfway down the thigh and fastened in the waist with the sash. May be the fold is indicated by rounded edge. This is does not mean that the short bag-tunic did not exist, because there are instances where a normal kilt is depicted. This manner of wearing the tunic is especially depicted often on attendants at festivities and minor officials, working as overseers. This style becomes especially popular in the second half of the Eighteenth Dynasty, during the reign of the king Amenhotep III, for more information see; Vogelsang-Eastwood, G., op.cit, 1993, p.68-9.

<sup>47</sup> Vogelsang-Eastwood, G., op.cit, 1993, fig. 8:17.

## Conclusion

The introduction of the bag-tunic represents an innovation in a technical sense, as well as in a social sense. This innovation is likely to have been of internal origin, as a practical variation on another sewn, body-covering garment, the V-necked dress. However, the catalyst for this change could have been external; the introduction of the vertical loom might have been a Near Eastern influence in the Second Intermediate period, making it easier to construct large and broad pieces of linen. Unfortunately, this cannot be verified, although the influx of foreign weavers in the late middle kingdom and the change in the division of labor seem to support the assumption that this innovation was not entirely internal.

The bag-tunic was quickly adopted because of its practical advantages; it allowed for freer movement (especially for women) and the looseness of the fabric must have welcomed in hot Egypt. It also provided a new dimension to dress as a status symbol. Status signifiers in Egypt were focused on decoration, quality and quantity of cloth. However, the two former characteristics are unlikely to have been available to the common man, high quality fabrics were probably manufactured in specialized workshop.

The tunic, although not the most dress prestigious garment, added another layer to the repertoire of wrap-around dresses, kilts and skirts, not only for the elite but also for the commoners (as undergarment for women and over garment for men). The more cloth you could afford to wear, both in the sense that you would have the money and that it would not inhibit your daily practice, the higher the status. This is part of a trend of 'cloth-inflation', an increase in the quantity of cloth worn, which is visible from new kingdom onwards.

The combination of the particularities of the hierarchical system, the redistribution system, and the status- signifiers of the cloth being centered on quantity and quality rather than type,

explains why there also seems to be relatively little emulation. Dress type only secondarily indicated status, by being related mainly to the type of activity. Although status distinction must have been clear through, for example, the quality of cloth, this means of differentiation was not consciously maintained through particular dress restriction. Also, other elements such as wigs make up and jeweler was more suitable as status makers and ways of distinguishing oneself.

There seems to be remarkably the wide spread of the bag-tunic during the new kingdom for all categories of society, begin with pharaoh to the worker but with different quality of making and the fabric linen and also the decoration techniques on the tunics, also we should mention that the full length bag-tunic and the short one had been worn by men in ancient Egyptian society, but the full length bag-tunics had been worn by women only.

There seems to be remarkably little change in the tunic within the discussed period. Slightly more changes seem to occur in men`s dress, probably because they had more opportunities to rise in societal status than women. The fact that on the whole relatively little change occurs, can be explained by a number of factors. Firstly, there was relatively little incentive for innovation. Weavers worked in the home, on a quota system, or in estate- run workshop. Some small time bargaining did occur, but there seem no workshops producing for free market.

The reasons behind spreading the bag-tunic for all standing of life during new kingdom in ancient Egyptian society More important, the tunic is very simple, practical and probably cheap garment and would therefore be very convenient when working or dancing, allowing free movement. At wrap- around dress over it might have been too confining or hot to work in. In conclusion, the way of wearing the tunic does not seem to have been an unambiguous status-signifier.

Type of dress on the whole is therefore not an unambiguous marker of status for women. It is important to

remember that women of all standing of life are also depicted in simple wrap-around dresses or full-length bag tunic, for example. It seems that the different ways of wearing a tunic were determined mainly by the activity, and secondarily by age and status. However, these factors are of course interconnected; the fact that one did not have to engage in certain did pay say something about the status of the women.

The different size of full-length bag-tunic for kings and individuals during new Kingdom, the researcher collected the size of bag-tunic in this table below (table 1); also another table indicates the different size of bag-tunic for children (table 2); It is noted that all bag-tunics without sleeves, but it was found separated sleeves beside the tunics, which be fixed in the winter.

Tunic	Provenance	museum	date	length	width
1- Haten efer	Sheikh Abdel Qurna	M. M.A. 36.3.54	New Kingdom	128.0	88.0
2- Harmose	Sheikh Abdel Qurna	T M7.58.5	New Kingdom	120.0	70
3- Tutan khamen	Thebes	Cairo Museum. 376i	New Kingdom	113.5	95
4- Tutan khamen	Thebes	Cairo Museum. 50a	New Kingdom	137.0	85
5- Kha	Thebes	Turin 8530	New Kingdom	121	109
6- Kha	Thebes	Turin 8530	New Kingdom	128.0	101
7- Seti II	Thebes	Cairo Museum	New Kingdom	127.0	125.0

Table 1: Measurements of full-length bag-tunic in various collection, listed in chronological order.

Tunic	Provenance	Museum	date	length	width
1- Child's tunic	Tutankhamen tomb	Egyptian Museum	New Kingdom	80.0	50.0
2- Child's tunic	Thebes	M. M.A.25.3.215	Late period	65.0	75.0
3- Child's tunic	Thebes	RMO Leiden	Late period	98.0	51.0

Table 2: Measurements of full-length bag-tunic for children in various collection, listed in chronological order.

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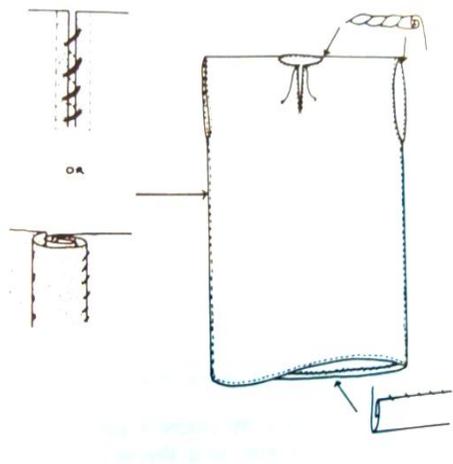
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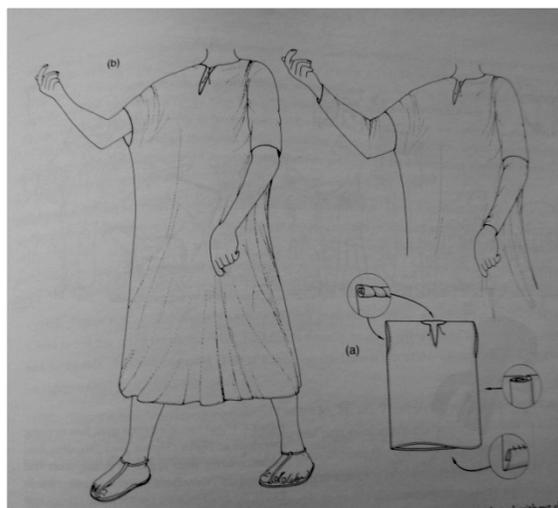
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**Fig. 1** Construction of bag-tunic after Vogelsang-Eastwood, G., *op.cit*, 1993, fig. 8:2



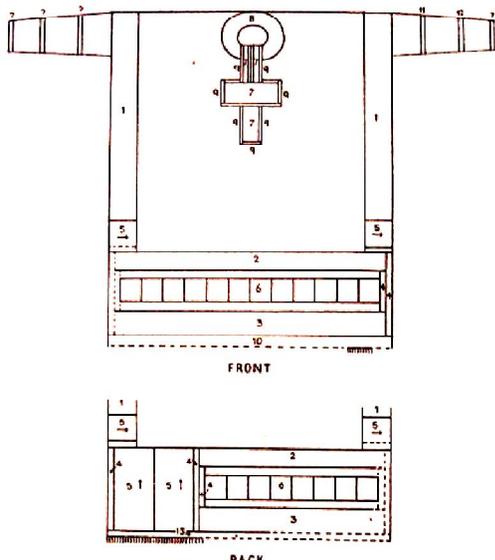
**Fig. 2** the wearing methods of bag-Tunic Kemp, Barry J - Vogelsang-Eastwood, G., *The Ancient Textile Industry at Amarna*, London, 2001, Fig.6:29



**Fig. 3** Two ladies with full length bag tunic- middle kingdom- Egyptian museum Cairo. Vogelsang-Eastwood, G., *op.cit*, 1993, fig. 8:11



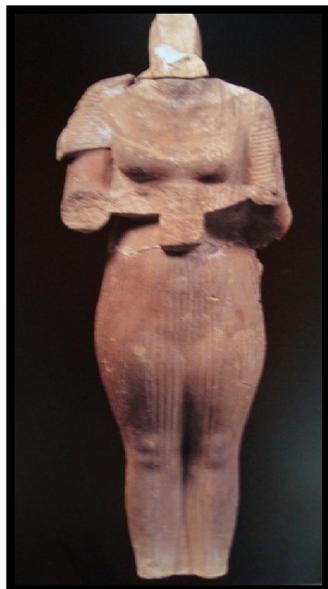
**Fig. 4** person wear the bag-tunic from Amenemhat tomb in Beni Hassan Vogelsang-Eastwood, G., *op.cit*, 1993, fig. 8:11



**Fig. 5- 6** Survival models of bag-tunic were found inside his tomb- valley of kings  
Crowfoot, G.M – Davies, N de Garis., "*The Tunic of Tutankhamen*", *JEA* 27, 1941, p. 113-130



**Fig. 7** Standing statue of king Amenhotep III with full-length bag-tunic with sleeves, M.M.A. 30.8.74  
Vandier, J., *op.cit.*, III, 1958, pl. CVI, 4



**Fig. 9** Standing statue of Queen Nefertiti with full-length bag-tunic, BM. 935 Strudwick, N., *Masterpieces of Ancient Egypt*, A.U.C, 2006, p. 177



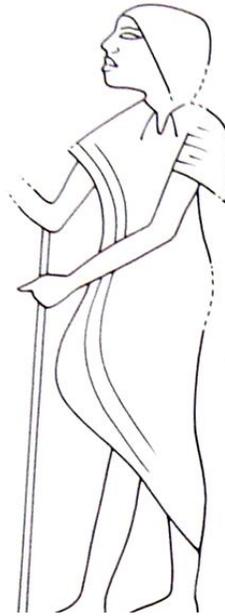
**Fig. 8** Sitting statue of king Akhenaten with full-length bag-tunic with sleeves, EM. JE. 44866 Vandier, J., *op.cit.*, III, 1958, pl.CVI,4

**Fig. 10** standing statue of king Akhenaten with short bag-tunic- Oxford museum.1924.162

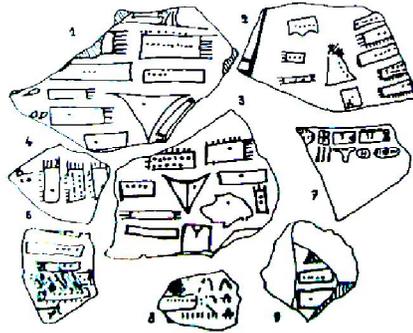




**Fig 11** sitting statue of princess with delicate full length bag-tunic, royal museum, Holland AST 2  
Schneider, H. D. en M. J. Raven, *De Egyptische Oudheid*, Den Haag 1981, nr. 81



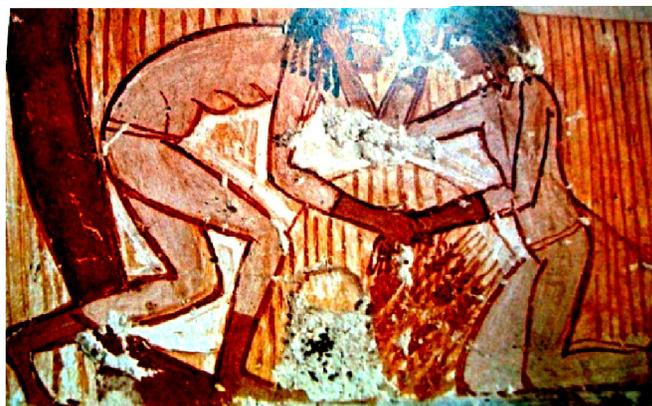
**Fig 12** high official wearing the bag-tunic- Mry re tomb- Tell El Amarna- after Davies, N de Garis., *The Rock Tombs of El Amarna*, I, London, 1903, pl. X



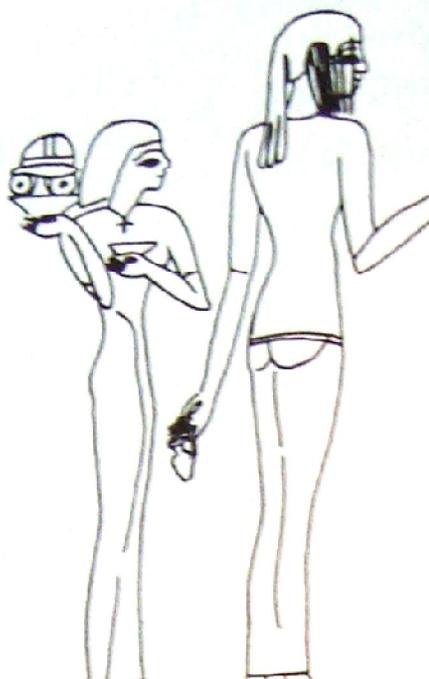
**Fig 13** Ostraca from Deir el Madina  
Indicate various kinds of workmen clothes, and the bag-tunic



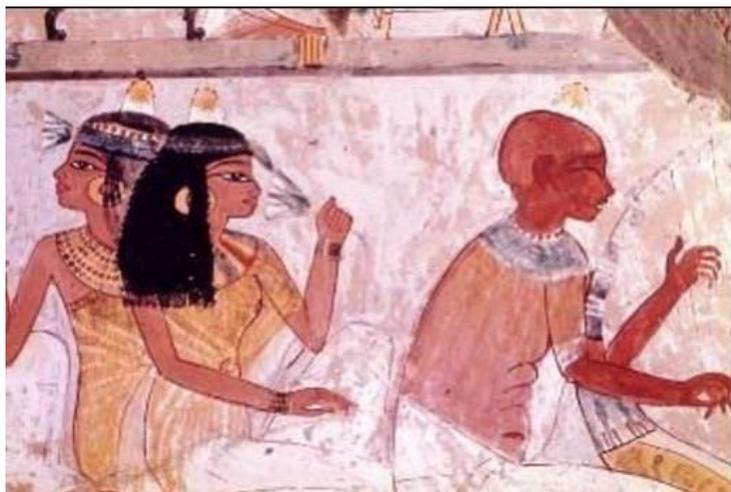
**Fig. 14** Group of women worked in field with full length bag-tunic with long sleeves  
Riefstahl, E., *op.cit*, in: *MFA* 68, 1970, fig. 10



**Fig. 15** two girls worked in field with full length bag-tunic with long sleeves  
Riefstahl, E., *op.cit*, in: *MFA* 68, 1970, fig. 10



**Fig. 16** servants who appeared wearing transparent tunic with sheath dress  
Vogelsang-Eastwood, G., *op.cit*, 1993, fig. 8:13



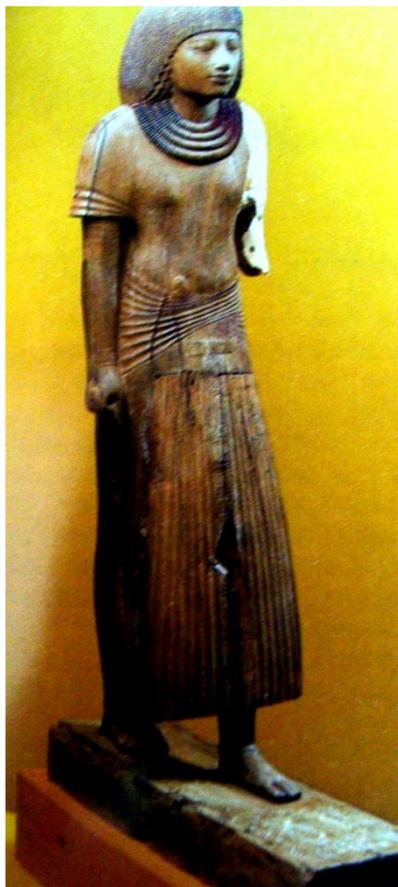
**Fig. 17** A blind harpists playing music to the higher class Egyptians, tomb of Nakht, Thebes  
After Damiano, 2000, 172.

**Fig. 18** Statue of Khamwas a mayor Egyptian  
Museum, Cairo, JE. 87911  
Saleh, M and Sourouzian, H., the Egyptian Museum,  
Cairo, Mainz, 1987, nr. 152.





**Fig. 19** Statue of priest wearing the short bag-tunic with starched skirt, Egyptian Museum, JE. 36988  
Bongionni, A -Croce, M., *op.cit.*, 2001, p. 208



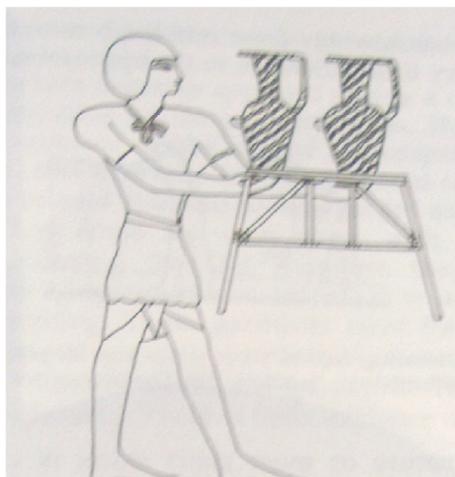
**Fig. 20** Statue Tia high official wearing the short bag-tunic with starched skirt, Egyptian Museum, JE. 33255 Saleh, M – Sourouzian, H., *op.cit.*, 1987, nr. 153



**Fig. 21** Statue of *Ramsess Nakht*, new kingdom, Egyptian Museum, Cairo, CG. 42162  
Bongionni, A -Croce, M., *op.cit.*, 2001, p. 205



**Fig. 22** Statue of *Khay*, new kingdom, Berlin Museum, no. 2294  
Vandier, J., *op.cit.*, III, 1958, pl. CXLIX, 1



**Fig. 23** offering bearer while wearing the scalloped edge kilt, tomb of Khen Amun, Thebes, Vogelsang Eastwood, G., *op.cit.*, 1993, p. 69, fig. 4:23



**Fig. 24** poor man while wearing the short bag-tunic with short kilt  
Bongionni, A -Croce, M., *op.cit.*, 2001,