Late Egyptian Costumes in Persian Taste
Tamer Fahim
Faculty of tourism and Hotels, Fayoum University

Abstract
The Egyptians had kept their civilization for thousands years away from foreign influences. They hadn't the real desire to imitate or borrow any style of art from the Persians. On contrary, they showed increasing nostalgia for their authenticity. It is no doubtless that Persian policy was based on submission all over the world, so they were attempting to rule the world empire, and they had begun their goals through the so-called 'Persianization'. i Persians had adopted and adapted elements to create their own civilization; so the Persianization is a process of two-way acculturation. After the Persian invasion to Egypt 525 B.C, The Persian rulers make a concerted effort to appear as indigenous pharaohs during the first domination of Egypt. They tried hard to apply a variation style of art based on combination between Egyptian and Persian traits. Persian rulers had executed their goals by elevated the Egyptian officials to a high position that encouraged their counterpart and others to imitate them; some of the Egyptian officials who worked as a collaborative for Persian rulers, appeared with Persian influence on their costumes the Egyptian costumes. Weather is the reason behind this Persian influence; this article is calling attention to the Persian taste on Late Egyptian costumes. In selecting the masterpieces of Egyptian art, so the author chooses the Egyptian costumes (headdress, jewelry, and clothing), which would illustrate the Persian traits as wide a range of the crafts and techniques as possible; it can be concluded that some Egyptian costumes carried the Persian taste; it had become a new style of costumes which combines between Egyptian and Persian style.

Key words: Collaborative- Costumes- Egyptian- Innovation- Persianization.

Introduction
Although the Egyptian civilization is a conservative, but during New Kingdom Egypt had adopted many foreign influences, particularly in trade and war, innovation ideas deliberately imported from Syria and western Asiaticii (Mumford, 2007: 225-288; Olmstead, 1948: 471; Perdu, 2002:1234-45; Dillery, 2005: 387-406). And then, Egypt had passed a decline period and suffered from Persian invasion during Late Egyptian Period, nobody can doubt that Egyptians revolted against them to repulse themiii (Shubert, 1993:27- 47). We haven't enough information concerning the Persian invasioniv to Egypt 525 B.C. (Atkinson, 1965: 167-177; Rosaria, 2009: 457-470; Cooney, 1954:1-16; Chimko, 2003:15-56; Root, 1991: 1-25). It is known that Persians were considerably harder handed towards the Egyptians than their conquering predecessors; they were certainly not as familiar with Egyptian art as were the Nubianv (Chimko, 2003:15-56; Cruz-UrIBE, E.2003: 9-60).Egyptian artisans ignored the impact of Persian influence as much as possible in their artistic production. The Persian policy after first domination was unanimously to adopt the Egyptian customs, so they exploited the Egyptian officials to play this role and let them compose the appropriate actions. The author introduces the Persian influence on some Egyptian costumes during Late Egyptian Period;vi (Wright, 2009:1-28; Christopher, 2011:150-182; Christopher, 2011:162; Josephson, 1997:109-113). Egyptians all over history tried hard to keep their civilization with its remarkable features far from the Persian influences, but the Egyptian costumes may reflect some Persian influence such as, clothing (Persian jacket or chemisevii), hair wigs, and jeweleryviii was inlayed with distinguish style of Persian lion's head (Roes, 1952:17-30; Cooney, 1954:17-25; Johnson, 1999: 211-222).
Egyptian Costumes in a Persian Taste

The stela of Djedherbes is an important evidence of Persian policy to adapt the Egyptian indigenous customs (fig.1) (Mathieson, 1995:23-41). The stela is divided into two main registers and a lunette, which are decorated with winged sun disk; the lunette is represented as an Egyptian convention, except the tight spiral, which was depicted on a number of reliefs at Persepolis (Schmidt, 1953, pls. 22, 105; Shahbazi, 1974:135-44; id., 1980:119-47; Calmeyer, 1979:347-65). The upper register depicts the scene of mummification, which is paralleled on the Egyptian funerary stela of Late Egypt Period (fig. 2) (Munro, 1973, fig. 24, Abb.86). Artistically, the upper register is designed as Egyptian convention, except the lion-bier, which is depicted as Persian representation of lion (Schmidt, 1997, pls. 19-20, 61-2, 153A; Root, 1979:169, pl. 28b; Culican, 1965, pl. 26). The lower register is a witness to the Persian influence on Egyptian art; the scene represents a seated Persian dignitary high rank appears sitting on throne. His hair and dress is pure Achaemenid court iconography (fig.1).

Although there is no parallel for the Persian dignitary in Egyptian art, but the offering-table in front of him is of Egyptian type and of simple wooden construction utilizing timbers apparently of square section; it looks like the stool of Middle kingdom, which were generally low and had four legs, (fig. 3) (Malek, 2002: 240, 243; Wilkinson., 1955: 213-224). It is designed with supporting parts from the middle which rise vertical and diagonal struts supporting a plain flat top; it heaps with duck and other offerings. There are two offering bearers facing the Persian dignitary, it is so interesting to see Egyptian men in Persian's fashion dress, the first figure appears wearing un-Egyptian length tunic with short faring sleeves, which falls loosely worn under a long wrap-round skirt (Bongionni, 2001:205; Schneider, 1981, nr. 81; Riefstahl, 1970:244-259; Vogelsang-Eastwood, 1993, fig. 8:3-4). It can be noticed, that the bottom of dress is decorated with fringe or the pleated edge of a fine lower garment (Munro, 1973, pl. 34, Fig. 124, pl. 35, Fig. 130, pl. 37. Fig. 137). There are men and women worn the multi-layered dress with pleated edge dated to Late Egypt period (fig. 4). It has to be mentioned that the reliefs of the tribute processions on the North and East Stairways of the Apadana at Persepolis show the members of the Egyptian delegation wearing the same style of garment (Schmidt, 1997: 36; Roaf, 1974:138-156; Bolshakov, 2010, p. 45-56; Goldstein, 1990: 1-52). The hair or wig, short and rounded, revealing the ear with a slight bulge at the back, is a predominantly female style in the Late Period, especially Saite Period, (fig. 5); it is occasionally shown on males.

The facial features of the offerer are represented in the same way of the Persian dignitary; it is un-Egyptian facial features with thick protuberant lips and rather bulbous cheeks, but the heavily lidded eye and the prominent, slightly hooked nose give to the facial features a Near Eastern cast. First offerer introduces ring to the Persian dignitary; the floral ornament not known in Egyptian civilization. The so-called 'Persian gesture', is represented by the second offerer who clasps the right wrist with the left hand before the waist, in such a manner that the right palm and the back of the left hand face the viewer (Steindorff, 1946, no. 276; Bothmer, 1960: 83-4). This is the so-called 'Persian gesture', which appears on some Egyptian monuments (fig. 6), although this gesture appeared with the Twentieth Dynasty, but it may well occur earlier and have Egyptian roots (Root, 1979: 272-6; Schmidt, 51, 57-8, 72D, 87; Peck, 1969: 101-146). The second offerer with hair, is of the same style as that of the first offerer, but protrudes less at the rear. The facial features are also very similar, as is the dress, except that it has no fringe or pleated element at the bottom, and the sleeve, somewhat fuller, reaches the wrist. Overall, the stela of Djedherbes is assuring the Persian's influence on Egyptian art; it is considered a witness to the union between a Persian and an Egyptian art. Mathieson suggests that the seated...
high dignitary figure may depict Djedherbes as a Persian high rank, and accepts the offerings from his Egyptian officials (Mathieson, 1995: 23-41). The statue of Udjahorresnet in Vatican museum\textsuperscript{xxiii} is considered an important witness of the Persian policy in Egypt after invasion 525 B.C. (Cooney, 1954: 1-16; Peck, 1969: 101-146) (fig. 7). The Persian rulers had appointed some Egyptian officials in high rank, and gave those gifts; also they had been allowed making statues. Udjahorresnet is among those officials, who gained the trust of Persians\textsuperscript{xxiv} (Lloyd, 1982: 166-180; Cooney, 1954: 7-10). He appears wearing a long skirt held by a prominent knot on the breast; this skirt had the Egyptian authenticity, it appears during the Middle kingdom for high officials \textsuperscript{xxv} for example, the Statue of Sobekmsaf, which dates back to the Second Intermediate Period; (Sätzinger, 1987: 45; Saleh &Sourouzian, 1987, nr. 106). He is wearing the long skirt covering the body from breast to ankle; it is a wrap-round the body by prominent knot under right breast.\textsuperscript{xxvi} This long skirt still appear in Late Egyptian art; the statue of Henat of Saite Period is depicted wearing the long skirt with distinguish prominent knot under the breast \textsuperscript{xxvii} (Vittmann, 1992: 89) (fig. 8).

The kneeling Naophouras statue of Somututfnakht appears wearing long skirt which is held by a pleated prominent knot,\textsuperscript{xxviii} it is similar to the skirt of Udjahorresnet's statue of Vatican museum, except that the upper edge of the skirt of Udjahorresnet's statue is characterized with more pleats, which is resulted by the pulling out the skirt under the breast (Leahy, 2011: 197-223), (fig. 9). It is no doubt that the Egyptian skirt had been developed, Persians had their own style in costumes and the Persian skirt on the sarcophagus lid is a clear example to the Persian authenticity \textsuperscript{xxix} (Albersmeier, 1988, n. 514; 100 n. 570; Daressy, 1958: 114, no.129). It is a long Persian wrap-around skirt with a fringe down the long edge, and then knotted at its top to a scarf, which passes over the left shoulder (fig. 10). The upper part of Udjahorresnet's statue is covered by a length sleeves chemise or jacket; it is un-Egyptian dress, probably appeared end of Saite Period (Daressy, 1958: 114, no.129). Bothmer's\textsuperscript{xxx} argue that the earlier example of this dress is shown on Florence's statue MA.1784, and then in Persian period 525 B.C through Egyptian officials (Bothmer, 1960: 97). The jacket is a piece of cloth which is cut to cover the upper part, with long sleeves differ in cut-design from statue to another; it means that the sleeves of Udjahorresnet's statue is a tight long sleeves, while Ptahhotep's statue is a flaring loose sleeves (Cooney, 1954: 1-16).

Udjahorresnet's statue is adorned by a rounded bracelet; it is worn on the right arm with two prominent lion's head; the lion is represented with open mouth which as typical to Persian convention.\textsuperscript{xxxi} It is known that this representation of aggressive lion was introduced into Egypt only under Persian rule. The representation of lion has the Egyptian origin in treating the shape, but in Persian taste such as; ridging of the roof of the mouth with teeth indicated \textsuperscript{xxxii} (MacKay, 1949: P1. LVII 2; P1.LVI; Pl. LV 2; Hesse & Wapnish, 2002: 457-468; Pope, 2002: pl. 30; Herzfeld, 1998: 56, 58). It is known that the lion is an important subject in Egyptian art; Persians had produced Egyptian lions permanently influenced by the Persian traits. There are many statues of a lion-god who guarding a vessel; all these statues still ambiguous for a long time and chaos of conflicting dating to many scholars. They supposed many theories deal with the dating either pure Egyptian or Persian. This is an interesting statue of Egyptian lion-god Mahes who appeared for first time during 18th Dynasty,\textsuperscript{xxxiii} and then his cult become popular when he associated with god Nefetum. At first glance the compositions of statue in Egyptian art(fig. 11).There are similarities between the treatment of lion with open mouth, ear and the more detail of muscles and other examples in Persepolis which showing the combat of lion.
More obvious example for this confusing dress is the statue of Ptahhotep (figs. 12, 13) he appears standing, and is wearing a composite garment; a long skirt reaches to his ankle and is held by prominent wide knot which is hanging down. The upper part of the statue is hidden under a new style jacket with flaring sleeves (Bongioni & Croce, 2001: 205; Schneider, 1981, nr. 81; Roes, 1951: 137-141). This new style jacket may be held with the long skirt under the breast with prominent knot and more pleats on two armpits. Roe’s comments on the dress of Ptahhotep’s statue, that, it is one piece of cloth, which is wrapped-around the body, and it has a slit hole for the head, it is held by a belt at the waist (Roes, 1951: 137-141). She suggested that the origin of this robe date to the Medes, and then the Persian adapted it, they are considered more beautiful, fit than the nomad clothing.

This Persian robe is designed as two parts; first one is a narrow skirt made of pieces, and second part is the upper part, which is adorned. Thompson agrees on Roes’ opinion (Thompson, 1965:121-126). Beck introduces a different point of view as same as to (Beck, 1972:116-123) Cooney’s opinion; Beck’s opinion summarizes; that it is impossible that the Persian robe consist of two parts (Cooney, 1954: 1-16).

Finally, Ptahhotep appears wearing an interesting necklace (fig. 14). It is a distinguish necklace, which melange between Egyptian relief and the Persian torque. The relief is pure Egyptian, which is represented by king offered figure of Maat to god Ptah in his shrine and goddess Sekhmet, it is probably that the king here incarnate himself as Nefetum to complete the triad. The necklace itself is designed with two recumbent ibex facing each other; the Persian art style represented the animal in more details of muscles, aggressive. The ibex or gazelle on Ptahhotep's necklace is represented as Persian convention with more accurate details, and then the thick torque (fig. 14). It can be concluded that, after the first domination of Egypt 525 B.C under Cambyses, who needed help from the Egyptian side to control all political affairs; the Persian rulers managed to convince some Egyptian officials staying in their offices. Some of Egyptian officials accepted engaging with the Persian in political affairs to restore the order and keep the Egyptian authenticity. The Egyptian high officials may appear wearing this type of Persian torque as a reward from the Persian ruler 'gold of honor'. The Persian policy was based on melting quickly in Egyptian society; so they adapted many Egyptian indigenous customs, and allowed for Egyptians appearing by Persian costumes. Persians sent many Egyptian artists to Persepolis and Susa, to training the Persian artists. The Persian jacket is one of the innovation elements, which is added to the Egyptian skirt, the result is a new style of garment combined the Egyptian tradition with Persian innovation.

There is an important statue for a lady with Persian costumed. The statue of Brooklyn Museum 63.37, which is known to Egyptian lady in a Persian costumes, Cooney argued that it may be discovered at Memphis where Persian influence would be at its greatest in Lower Egypt(fig. 15). It is worth noting the unique style of this statue is a combining of Persia and Egypt. The face and facial features are so delicate, which fit in to the Neo-Memphite style. The lady appears wearing a distinguish hair wig with the frontality which may derived from Egypt, but another argue probably frontality is copied from the Persian art (Cooney, 1965, p. 39-48). The hair wig is tied by duplicated rosettes diadem in gold; it can be noticed that the most details of hair wig is Persian. It so interesting to notice that, the bracelet of this lady is the same of Udjerhressent statue in Vatican museum; it is designed circle torque around the wrist ending with lion's head which is purely Persian. The Persian’s lion is represented as snarling with open mouth. The Persian gesture is represented through the gesture of the left hand clasping the right wrist. The dress of the lady consists from an outer and under robe with flaring sleeves which is typical to the Persian fashion; the cut of the sleeves is designed so loose falling down. The robe is divided into two main parts; the upper part follows the design of Persian men jacket and
ending at the waist. The lower part of the robe is a unique flounced skirt trails down onto the ground; its style had the Mesopotamian's root, but there are Syrians are worn the same skirt in Egyptian representations of late Eighteenth Dynasty. The lady appears wearing heavy earrings which are certainly un-Egyptian; and it is probable that they too are Persian. The necklace follows Egyptian models but not in detail. Cooney argued, that this statue would have been made as a private cult status for a Persian resident in Egypt; this statue was probably an Egyptian working in the Persian taste and the Egyptian artist who was execure this work doubtless had this description from the Zend-Avesta before him. Overall, The Brooklyn statue is certainly an important witness survive from Persian time, and a document of major interest for both Persian and Egyptian art.

Conclusion
Egyptians didn't accept the Persians, so the Egyptian objects didn't show the Persian influence not numerous nor is the degree of the Persian influence. Egyptian artists seem to have ignored the impact of Persian rule as much as possible. They had not the desire to borrow motifs from Persian; perhaps they were consciously rejecting them in favor of an ever increasing nostalgia for her own art of earlier period. No influences can be borrowed from invaders who were as eager to adopt Egyptian customs and costumes. We have to keep in our minds the Persian policy to submit Egypt under their control in short time; so they succeed attracting some Egyptian high officials, helping those controlling political affairs in Egypt. Ptahhotep and Udjarresenet are salient examples for the Persianization to the Egyptian art. The Persian choose some important elements such as; lion's torque, jacket, distinguish wig, jewelry. They are added on the Egyptian costumes mingled a new style of art which combined the Egyptian tradition and Persian innovation, but we have to keep in our minds that these influences limit on some costumes, and it did not occupy changing in ancient Egyptian trend, but may it referred to the slight innovations.

The costumes which are included headdress, jewelry and clothing, they showed the Un-Egyptian in style; it may be innovated during the end of Saite-period and Persian and the survival masterpieces which are examined by author assure that headdress of Egyptians included a new type style rounded, short revealing the ear and with a slight bulge at the back. The jewelry is distinguished with gazelle and lion decoration, the two animals are portrayed with Persian style, Ptahhotep and Ujadehresenet statues appear with these unique jewelry (bracelet-necklace). Finally the complicated dress which appear on majority of statues of Egyptian high officials in Twenty-seventh Dynasty indicate two separate items of clothing; Egyptian long skirt with prominent knot, and Persian Jacket; this combination was carried out by Egyptian artists and this was reflected on the spirit of the clothing's design; for example the Persian jacket has been executed in different manner in compare with the Persian Jacket. Overall, Persians managed to Persianization some Egyptian costumes after their invasion Egypt for first time 525 B.C. the Persianization had a political reasons at first place; they claimed that, they came to Egypt not as invaders, but to save Egypt from decline. They melted in Egyptian society by appearing worn their costumes, and adapting some Egyptian indigenous customs, but keeping with some Persian authentic.

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**Figure Captions**

**Figure 1:** Stela of Djedherbes, Egyptian Cairo, JE.98807, it dated back to Persian Period, after, Mathieson, I and Elizabeth B, Sue Davies and H. S. Smith., 'A Stela of the Persian Period from Saqqara', JEA 81, 1995, p. 23-41.

**Figure 2:** Stela of Edfu, it is depicted an Egyptian mummification scene; Edfu, Cairo Egyptian Museum, CG. 22050; after Munro, P., Die Spätägyptischen Totenstelen, Verlag, 1973, fig. 24, Abb.86.

**Figure 3:** A stool for sitting people which similar to the offering table in Late Egyptian period; Tomb of Nakht, after PM, I, 1970, p. 99-102; Malek, J, Egyptian Art, Phaidon Press Limited, New York, 1999, reprinted 2002, p 240, 243.

**Figure 4:** Brussels stela, E.4338, dated back to Late Egypt Period; it is found at Abydos and depicted an offerer wearing worn multi-layered ensembles with fringe or pleated edge, after Munro, P., Die Spätägyptischen Totenstelen, Verlag, 1973, pl. 34. fig. 124, pl. 35. fig. 130, pl. 37. fig. 137.

**Figure 5:** Relief from Saite Period for Egyptian with a distinguish hair or wig; it is a rounded a short hair, Egyptian Museum, EM. 10978, after; Maspero, G., Le Musee égyptien: Recueil II, pls. xxxv.a, xxxvi

**Figure 6:** Persian gesture which means 'the Hand-Over-Wrist Gesture' on Egyptian stela, Late Period, after; Steindorff, G., Catalogue of the Egyptian Sculpture in the Walters Art Gallery, Baltimore, 1946, no. 276.

**Figure 7:** Statue of Ujadehresenet is offering Naos, wearing Persian jacket, Vatican museum, cat. 22690, after; Cooney, J., op.cit, BMB 15/12, 1954, p. 1-16.

**Figure 8:** Statue of Henat, Florence Museum, no.1784, he appears wearing a long skirt with prominent knot, see; Vittmann, G., Rupture and continuity on priests and officials in Egypt during the Persian period, 1992, p. 89.

**Figure 9:** Statue of Somututfnakht, Cairo Museum, from Athribis, and dated back to Saite Period, after; Leahy, A., 'Somututfnakht of Heracleopolis: the Art and Politics of self-Commemoration in the Seventh Century B.C’, La XXVI Dynastie: Continuités et Ruptures: actes du Colloque International organisé les 26 et 27(2004), 2011, p. 197-223.

**Figure 10:** sarcophagus lid for a man with distinguish Persian skirt, Late Period, British museum, EA.90, after; Albersmeier, S., Untersuchungen zu den Frauenstatuen, 1988, n. 514; 100 n. 570.
Figure 11: Statue of lion-god guards the vessel Brooklyn Museum No. 53.221.1, Twenty-Seventh Dynasty, after; Cooney, J. op.cit, 1954, p. 18-19.

Figure 12: The statue of Ptahhotep, gray schist, Brooklyn Museum no.37353, after; Cooney, J., Op.cit, BMB, 1954, p. 1-16.

Figure 13: other side of Ptahhotep's statue clarifies the flare sleeves of the Persian jacket form side, Cooney, J., op.cit, BBM 15/12, 1953, p. 1-16

Figure 14: Ptahhotep's necklace is combined Egyptian gods and Persian animal design, designed by author.

Figure 15: Statue of lady in a Persian costume, Brooklyn Museum. 63.37, after, Cooney, John D., 'Persian Influence in Late Egyptian Art', JARCE 4, 1965, p. 39-48, XXVI.

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Footnote

Persianization, an organize process that Persians had adopted and adapted elements to create their own civilization; Brosius, M., ‘Keeping Up with the Persians: Between Cultural identity and Persianization in the Achaemenid Period’ in Erich S. Gruen (ed.), Cultural Identity in the Ancient Mediterranean, 2011, p. 135.


I acknowledged Aleksandra Hallmann for her article at the 2013 Annual Meeting of the American Research Center in Egypt about; it helps me to conclude and discuss important ideas deal with the Persian jacket during Twenty-seventeenth Dynasty.


Stela of the Egyptian Museum of Cairo, JE.98807, dated back to Persian Period; it was found Saqqara necropolis, it displays an important combination of Egyptian and Persian costumes, for more information see; Mathieson, I and Elizabeth B, Sue Davies and H. S. Smith., ’A Stela of the Persian Period from Saqara’, JEA 81, 1995, p. 23-41.


There are many stela sharing the Persian stela of Saqqara in the mumification scene; first stela is found at Edfu, Cairo Egyptian Museum, CG. 22050. The other stela is in British museum, BM.8486; see; Munro, P., Die Spätägyptischen Totenstelen, Verlag, 1973, fig. 24, Abb.86.

The lion is depicted as Persian style of art in Persepolis with more details, especially the muscles and tuft stands upright above the paw, seems unusual in Egyptian art; for more information see; Schmidt, E.F., Persepolis, pls. 19-20, 61-2, 153A; Root, M.C., King and Kingship in Achaemenid Art: Essays on the Creation of an Iconography of Empire, Leiden, 1979, p. 169 , pl. 28b; Culican, W., The Medes and Persians, London, 1965, pl. 26.

For offering-tables with similar groupings of objects see; Munro, Totenstelen, offering table in Cairo, JE 22139(Abydos), and same design of offering table in Cairo museum JE. 22143 see also, pl. 31, fig. 114, pl. 32. fgs. 116-17; in British museum there is an square offering table without supporting diagonal struts, BM. 1730, Akhmim.


Flaring sleeves which falls loosely worn under a long wrap-round skirt did not spread in Egyptian art; the Egyptians designed sleeves as separate item which was linked to dress if necessity; it is a flaring short sleeves, it appears on many statues during New kingdom, and it remarks with pleats with pointed ends, statue of Ramses Nakht with two distinguished sleeves, Egyptian Museum in Cairo, CG. 42162; statue in EM, JE. 36988, and there is a statue of lady in Royal Museum, Netherlands AST 2; for more information see; Bongioni, A-Croce, M., Official Catalogue of Cairo Museum, 2001, p. 205; Schneider, H. D. en M. J. Raven, De Egyptische Oudheid, Den Haag 1981, nr. 81. for more information Riefstahl, E., ‘A Note on

xviii Brussels stela, E.4338, dated back to Late period; it is found at Abydos and depicted an offerer wearing worn multi-layered ensembles with fringe or pleated edge, another stela indicates the multi-layered dress with pleated edge in Cairo museum, JE.20240, for more information, see; Munro, P., Die Spätägyptischen Totenstelen, Verlag, 1973, pl. 124, pl. 35. Fig. 130, pl. 37. Fig. 137.

xviii The style of this hair which appear on the Persian stela of Saqqara, appeared before during Saite period for both men and women; relief of Saite Period in Egyptian museum, EM 10978; another relief from Egyptian museum for men are wearing short and rounded, revealing he ear and with a slight bulge at the back, EM. 29211.

xii The rings do appear among the offerings being brought to the Great King in the Apadana reliefs at Persepolis; Schmidt, E.F., op.cit, Persepolis, p. 40.


xxxi Headless statue of Udjarresenet is found from Sais, Vatican museum, cat. 22690; it dates back to 27th Dynasty, the third year of reign of Darius 519 BC, it is made out of dark green basalt, see; Cooney, J., 'The Portrait of an Egyptian Collaborators', *BMB*, 15/2, 1954, p. 1-16.

xxviii There are many examples of Egyptian skirt, which held by prominent knot under the breast; statue of royal scribe Snmankh in Vienna museum, no.61; Sätzinger, H., Ägyptisch-Orientalische Sammlung, Kunsthistorische Museum Wien, 1987, p. 45; statue of vizier in Egyptian Museum, CG. 42207; the long skirt is held by two means; the prominent knot and a cord around the neck; Saleh, M- Sourouzian, H., Official Catalogue of Cairo Museum, 1987, nr. 106.

xxvii The Egyptian artist invented many ways to tie the dress around the body; the prominent knot under the breast to hold the type of long skirt; the cord around the neck, and the shoulder straps. All these means were developed to Late Egypt Period, statue of Sobeknsmf in Vienna Museum, No.5801, see; Smith, W.S., The Art and Architecture of Ancient Egypt. London 1981, p. 217.

xxiv Statue of Henat, Florence Museum, no.1784, he appears wearing a long skirt with prominent knot, see; Vittmann, G., Rupture and continuity on priests and officials in Egypt during the Persian period, 1992, p. 89.
In the Saite Period, the statue of Somututfnakht, Cairo Museum, from Athribis, is dated back to the Seventh Century B.C. It is a distinguished Persian skirt for a man on a sarcophagus lid, Late Period, British Museum, EA.90. Both the statue of a lion-guard and the Persian torque, discussed in the text, were introduced into Egypt during the Persian era. The Neo-Memphite style can also be observed in the sculpture of a prince from Persepolis, similar to the statue of the lady. The enraged or aggressive lion, typical of Mesopotamian and Persian art, was introduced into Egypt under Persian domination.