

Headwear across the ages: “it’s religious, political and social significance” and how it affects the current form of veil in the Middle East

Dr. Noha Fawzy Abdel Wahab

Lecturer, Fashion Department, the Higher Institute of Applied Arts, 6th Oct. City

Abstract:

Headwear head covering has been an imperative piece of outfit since ancient times. Its style is administered in general by atmosphere, accessible materials, religion or superstition, and the directs of design. The most crude shape comprised of changed styles of hairdressing Protective head coverings include the hat, cap, hood, helmet, wig, and veil.. Ceremonial headwear, which is frequently exceedingly representative and saturated with convention, incorporates all head covers and head dressings that demonstrate rank, profession, or religion, and additionally those well used in formal functions, diversions, and challenges. Examples are the feathered war cap of the Local American, the peacock quills of the Manchu, the Eastern turban, the Turkish fez, the cardinal's cap, the pious devotee's coif and shroud, the marriage crowns, the judge's wig, the scholastic top (mortarboard), and numerous others. The current study deals with the problem of lacking in rigor of a valid classification for headwear types across the ages and in different cultures from it's religious, political and social view in the Egyptian libraries & site. The study aims investigating the evolution of the headwear across the ages and it's religious, political and social significance and how it affects the current form of veil in the Middle East.

Keywords:

**Headwear
form of veil
Middle East**

Paper received 2nd January 2018, Accepted 28th January 2018, Published 1st of April 2018

1. Introduction:

Headwear head covering or decoration, protective or ceremonial, which has been an important part of costume since ancient times. Its style is governed in general by climate, available materials, religion or superstition, and the dictates of fashion. The most primitive form consisted of varied styles of hairdressing. Protective head coverings include the hat, cap, hood, helmet, wig, and veil. Ceremonial headwear, which is often highly symbolic and steeped in tradition, includes all head coverings and head dressings that indicate rank, profession, or religion, as well as those worn in ritualistic ceremonies, games, and contests. Examples are the feathered war bonnet of the Native American, the peacock feathers of the Manchu, the Eastern turban, the Turkish fez, the cardinal's hat, the nun's coif and veil, the marriage crowns, the judge's wig, the academic cap (mortarboard), and many others.

2. Research problem:

Lack of specialized classification for headwear types across the ages and in different cultures from it's religious, political and social view in the

Egyptian libraries & sites

3. Research aim:

This research aims to study the evolution of the headwear across the ages and it's religious, political and social significance and how it affects the current form of veil in the Middle East

History of headwear

Historically, head coverings can be found in many cultures throughout the world, including the West. The first records we have of women who wore head coverings are from 13th century BC Assyria. These first instances of head coverings were markers of social standing. Women of nobility began wearing head coverings to differentiate themselves from the women of lower social status. Throughout history, head coverings have been worn for various reasons. These include being markers of class or religious beliefs, as well as for practical uses, as social practices, as fashion trends, and as traditional dress

Headwear famous Types:

Hairnets: might be the most seasoned headwear worn by people. A mammoth-ivory puppet dated around 36,000 B.C.E. found at Brassempouy (Las Landes), France, demonstrates a human face with hair conceivably twisted and secured with what gives off an impression of being a netting.

Bronze Age second thousand years B.C.E. hairnets

of horsehair utilizing the sprang or turned string strategy were found in Borum Eshøj, Denmark,

and are protected in the National Museum, Copenhagen



The Venus of Brassempouy "Lady of Brassempouy",



Bronze Age woman statue showing her wearing hairnet the National Museum, Copenhagen.

Supplementing since a long time ago, unfitted robes, a popular silk hairnet, known as a Crespin, was worn with head and chin bands by high society ladies amid the late thirteenth century C.E.

in medieval Europe. By the 1500s, as Renaissance styles spread from Italy to northern Europe, elaborate gold line work, pearl-studded nets called cauls ended up noticeably popular.



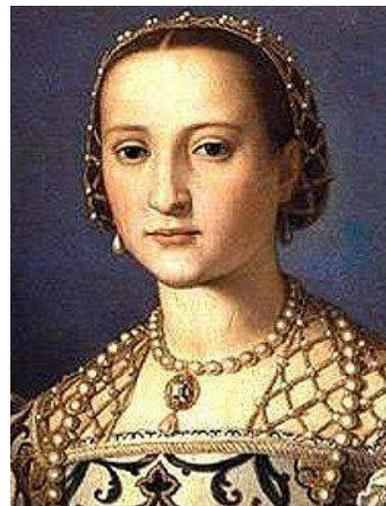
The crispiness are made of gold braid with small gold flowers, and the netting is decorated with glass beads.

Gold lace trims the border around the top edge.

Kerchief and Head Wrap:

The Kerchief, a material covering the head, from the French couvrir (to cover) and chief (head), is generally worn by ladies. Traditionally, European laborers wore a little material tied under the chin while working outside; along these lines, the Kerchief progressed toward becoming related with country ladies and later with bring down class city occupants. Likewise called a bandanna, the Kerchief became a handy white-collar class head cover utilized for riding in open autos.

The head wrap, a kerchief worn by tying over the forehead, is accepted to have gone with ladies



Ornate gold cord mesh, pearl-studded nets called cauls

from Senegal and Gambia (West Africa) along the slave exchange courses to Caribbean Islands and ports in North and South America. The falla, a segment of cotton fabric tied around the head in eighteenth-century Gambia, might be the forerunner to the head wrap later related to grown-up female slaves. Imported into New Orleans conceivably by method for the French settlements Martinique and St. Dominique, the head wrap when worn by free ladies of shading, turned into a nineteenth-century mold called Tignon, made from brilliantly hued madras, occasionally enhanced with gems and plumes



Gambian-women wear head wrap

Spanish Mantilla

Normally dark or white, the mantilla may get from Manton (mantle or cape) worn both inside and outside amid the Muslim govern of Spain. Mantillas (little capes) were initially head covers of high quality silk bind, frequently foreign made



Francisco de Goya - The Countess del Carpio: ca 1793 wearing Mantilla

Royal Headwear

Since antiquity, rulers have worn impressive and Since vestige, rulers have worn noteworthy and expensive headwear, obvious images of their energy and cases to eternity. Ancient people groups focused on survival; their pragmatic head covers were made of animal skins in northern areas, wound straws in warm climes.



head wrap worn by free women of color a nineteenth-century fashion called Tignon

from Chantilly, France, and worn by highborn ladies, as recorded in representations Goya (1792). Due to their cost, mantillas are regularly passed down from mother to girl as family legacies. The lace mantilla, without a brush, was a French design amid the 1920s and 1930s



Vintage lace ivory mantilla, 1920s.

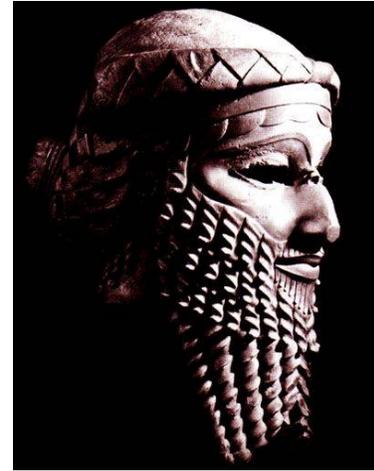
With the advancement of complex populace focuses, material generation and class stratification developed in Mesopotamia, which brought about Sumerian turbans and head wraps (3000 B.C.E.), and later splendid regal twisted hair and headbands amid the Akkadian time (2250 B.C.E.).



Headwear Pazyryk Culture. 5th century BC



Limestone head of a female worshipper. Sumerian. Early Dynastic Period. 2900 - 2334 B.C. | Museum of Fine Arts, Boston



Head of an Akkadian Ruler (side view), from Nineveh (modern Kuyunjik, Iraq); c. 2300-2200 B.C.

Egyptian royal ceremonial headwear’s of the New Kingdom (c. 1580-1085 B.C.E.) were to a great degree valuable, some made of gold brightened with decorated carnelian, shaded glass, and ostrich quills. The Ancient Greek korone (crown), a



The highly elaborate Hemhem Crowns worn by Akhenaten and Nefertiti

Receiving Greek portrayals of divine beings, particularly Apollo, numerous Roman emperors were portrayed on coins wearing the tree wreath. Christian rulers since Charlemagne have worn bejeweled crowns with a cross symbolizing their energy as God-given.

brilliant circlet or gold wreath, symbolized political and military power amid the fourth century B.C.E. Macedonian time, while Olympic champions were delegated with nature clique head-pieces: tree, olive, pine, or celery wreath



Gold myrtle wreath, macedonian kings, macedonia Greece

Gigantic turbans, three to four times the head measure, normally wrapped around a tall cap, embellished the heads of Ottoman sultans incorporating Süleyman I in mid sixteenth-century Istanbul.



“Gold Ancient Greek coin depicting Zeus wearing a laurel wreath, dated to 360 BC”



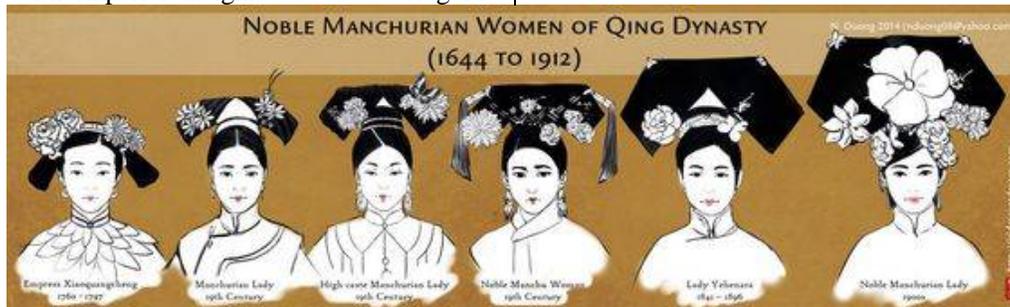
The crown of Charlemagne



ottoman empire Süleyman I

For public occasions, Manchu royalty in China wore ornate cone-shaped, silk-covered headpieces, with imperial insignia above a tall gold

finial intricately decorated with dragons, Buddhas, and pearls.



Noble Manchurian women of Qing Dynast

For quite a long time, Japanese emperors have worn the dark lacquered stylized headpiece (kanmuri) with a birdlike tail made of fine horsehair, related with Shinto priests and courtiers.

Because of his part as middle person amongst people and gods, just the emperor wore the tail vertically.



The Meiji Emperor (kanmuri) 1872

Glass dots, cowrie shells, and quills are the valuable materials utilized for expound headwear's of numerous African chieftains. A Yoruba ruler in Nigeria, who speaks to the aggregate fate of his kin, wears a tall funnel shaped beaded headwear affirming his power in social, political, and religious issues. Various strands of dabs dangle from the imperial hat concealing his face, which is viewed as capable and hazardous. The headwear, which represents the king, must be given veneration in his nonappearance.

Bonne

Amid the 1840s, head covers were a basic piece of each lady's closet. Inside the home, ladies regularly wore sensitive, fancy tops which secured the hair and tied under the chin. While wandering out into the world, most American ladies wore a cap made of straw or silk. In the mid-1840s, the



Beaded crown from the Yoruba people of Nigeria.

in-vogue cap shape was that seen here: a ceaseless crown and overflow framing a straight line with low tabs covering the cheeks and ears. Frivolity changed, yet a bow or puff of strips on one side, long lace ties at the chin and a "bavolet" were regular attributes. The bavolet, an assembled board of texture reaching out from the lower back of the hood, was additionally utilitarian, giving sun security to the neck. It additionally secured and ensured the in-vogue hairdo, a bunch or bit of hair worn low on the neck. The inside of the hat overflow frequently included extra embellishment as simulated blossoms, bind or the frilled edges of a house top looking out from under the hood. Photographic confirmation shows that a few ladies wore extravagant house tops under their hoods, especially when going by. The hat was expelled to uncover the house top just when entering a home or other fitting indoor space



Silk moire bonnet, c. 1845



Side view

Wedding Headweares

In numerous societies and religious conventions expand wedding headwear end up noticeably custom items. The Mien mountain inborn people groups of Laos and Thailand in the Golden Triangle stress an unpredictable structure on the lady's head. Her hair, covered with beeswax, is pulled through a tube anticipating from an extensive board on her head above which a vault (like a rooftop truss) is made from bamboo sticks. A red-weaved designed texture covers the entire troupe. Following two days of functions, the headwear is evacuated demonstrating the lady's

acknowledgment as a full individual from the prep's family unit.

For celebrations, including weddings, Hmong (Miao) ladies in China's Yunnan Province wear a detailed dark scarf estimating to 35 feet long that is wrapped around the head making a plate shape. Conventional Japanese ladies wear a detailed haircut called Bunkin-Shimada. Hair adornments incorporate a brush (kushi) and gold or silver multithreaded string collapsed in an intricate shape. Hand-painted, lacquered botanical theme clips (kanzashi) may portray good-fortunes images, for example, pine trees for durability



Mien bride and her groom



Miao ladies wearing black scarf



Traditional Bunkin Takashimada Style Hair

A white brocade band or hood (tsuno-kakushi), coordinating a white kimono, covers the detailed marriage enhanced hairstyle. White symbolizes the lady's ability to "shading herself as the spouse wishes." The expression "tsuno-kakushi"

consolidates the words for "horn" and "concealer." It is said the white hood hides horns of jealousy or hatred the wife might have toward her husband, in-laws, or neighbors. the bride removes the white headwear signifying she has

left her family and adopted his. In impersonation of Ming empress crowns, Chinese ladies wear a resplendent phoenix headwear made of modest overlaid silver butterflies, blooms, and natural products dangling



Japanese bride wearing "tsuno-kakushi

Jewish wedding headgear incorporates local ethnic variations. One ornate example is the Yemenite bridal gargush, or hood, with its elaborate metallic ornamentation. Everyday gargushes are black cotton or velvet with a band of jewelry pendants (agrat), tiny silver rings, discs, and balls dangling over the forehead. Costly bridal gargushes are crafted from gold brocade decorated with golden



Yemeni bride from the Jewish community

Spiritual Headwear Throughout the Ages

Caps have been wearing by otherworldly pioneers for ages. They symbolize duty, the sacrosanct association amongst paradise and earth, modesty, solidarity, and temporariness.

Sufi Dervishes

The Mevlevi Sufi Dervishes, followers of the celebrated internationally spiritualist artist Rumi, are most normally known for their routine with regards to spinning to enter a euphoric condition of solidarity with the celestial. Conventional Turkish Sufis wear extremely specific clothing

from wires, with decorated kingfisher plumes (richness and good-fortunes symbols) and adorned with pearl necklaces concealing the lady's face. A substantial red shroud totally covers the bride's head



Ming phoenix headwear

agrats, golden chains (khneishe, salsa), valuable coins, and fine filigree pins (koubleh) of geometric shapes.

crowns, wreaths, and veils are wedding head wear popularly used for Christian rituals.

The white lace veil with orange blossom wreath became a classic after Queen Victoria's attire worn at her 1840 wedding to Prince Albert.



Queen Victoria's Wedding Portrait, 1838

amid the sema or turning function. The two most notable components of dervish dress are the streaming white robe, called a tennure, and the tube shaped felt top called asikke. A component of Sufism is the acknowledgment of death as a fundamental piece of life and solidarity with the awesome. A Sufi's robe speaks to death itself. The sikke speaks to the headstone that will one-day rest over one's head.

Catholicism

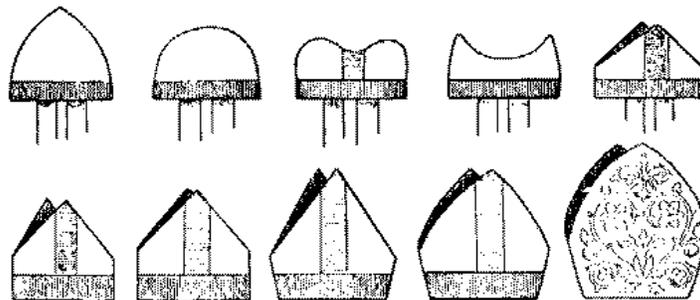
Conventional Catholicism brags the absolute most elaborate and surprising head dressings of any

cutting-edge religion. The Papal cap, or miter, is a conspicuous image of religious specialist in Christianity. It harkens back to the Byzantine Empire. It has come to symbolize one's triumph in

the otherworldly domain, having discovered its outline in the tree wreaths once tied around winning competitor's heads.



Whirling-Dervishes-of-Turkey



Development of the Mite from the 11th century to the present



A picture of Eastern Orthodox nuns. In Eastern Orthodoxy and in the Eastern Rites of the Catholic Church, a head covering called an epanokamelavkion is used by both nuns and monks, in both cases the covering is a cylindrical hat worn by monks and nuns. Head coverings are often worn for religious reasons



This painting depicts nuns wearing head coverings both formally and informally. A veil forms part of the headwear of some orders of nuns or religious sisters in the Roman Catholic Church.



baby Jesus and Mary icon

In Judaism and Christianity, the concept of covering the head was associated with propriety and can be witnessed in depictions of Mary the mother of Christ. Head covering was a common practice with Church-going women until the 1960s. Many very traditional churches retain the custom even to this day. In Mormonism, women wear a veil as part of ritual temple clothing. This veil, along with the entire temple ritual clothing, is worn only inside the temple

Sikhism & Kundalini

The turban strikes the perfect balance between spiritual symbolism and practicality. It is a doting mother's dream. On a practical level, Sikhs wear the turban to contain their long hair – which will go uncut throughout their lives as a sign of respect for the perfection of creation. In Kundalini yoga, the turban is said to give one a sense of containment during their yoga practice, as well as

encourage a nice position of the head. Of course, it is unlikely a tradition would sustain itself for generations without some sort of spiritual symbolism just beneath the surface.

The Sikh turban, known as a dastar, symbolizes sovereignty, dedication, self-respect, courage, and piety to anyone who wears it. In addition, as with so many religious garb traditions, it is a way of honoring the wishes of the founders of the faith.

Kundalini yoga practitioners take the feeling of containment offered by a turban to an esoteric level. The sense of containment one feels when wearing a turban is said to hold in the energy created during meditation or yoga, and to help the yogi create a meditative focus at the third eye.

Kalapuya Native Americans

Local people groups the world over use plumes as an indication of profound and common accomplishment. In the clans of North America, it is most normal to see the quills put in formal headwear.

Formal attire quills are earned as a soul changing experience, in fight, or as an acknowledgment of preeminent reliability to one's clan.

Buddhism

Some spiritual traditions choose to forgo headwear and shave it all off. Many lineages of Buddhist monks and nuns shave their heads and deny head coverings as a symbol of the complete surrender of the self. The practice is said to have started with Siddhartha, who shaved his head in renunciation of all the creature comforts from his former palace life.



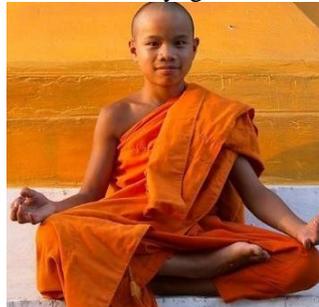
A Sikh man wearing a dastar to cover his hair



A man of Siletz/Kalapuya tribe



Kundalini yoga turban



Buddhist kid wearing traditional costume, shaving head

History of Hats for Women

Headwear for ladies started decisively amid the Middle Ages when the congregation proclaimed that their hair must be secured. Ladies' caps and caps were created by a specific laborer known as a milliner. The word 'milliner' was first recorded in 1529, when the term alluded to the items for which Milan and the north of Italy were outstanding, i.e. strips, gloves and straws. The individuals who imported these exceptionally mainstream straws were called "Millaners" from which the word was in the long run determined. In the 1770's, (when colossal wigs and haircuts were stylish) the 'calash' hat was worn to shield the high hairdos from the climate. These collapsible hoods were made of segments of wood or whalebone sewn into channels of a silk hood. A long lace appended to the best front of the hood, held immovably in the hand, enabled the wearer to hold the calash safely, while strolling in the breeze. By 1780, the wide, smoothed shepherdess cap became stylish, as the Romantic aching for a more

straightforward life was lauded in verse and composition. It was a basic cap made of straw or chip. Straw was by and large leghorn, an Italian wheat straw. Chip caps were produced using slender segments of shaved wood. Chip was utilized by cap creators correspondingly to plait straw, as was now and then called "chip straw" or "chip mesh". Be that as it may, it was still wood. It could be plaited or woven, much the same as straw. Once framed into whatever shape was as of now in vogue, it could be faded or hued, at that point trimmed with silk, ribbon, velvet, and quills. Silk caps occasionally had chip and wire sewn into the creases, making a structure to give them shape. Chip interlace is for the most part made from White pine, Lombardy poplar, or English willow. To make chip a youthful tree is part into areas and planed smooth. A unique plane of blade sharp edges is then drawn longwise down the loads up, scoring long, fine tight cuts. A smooth plane takes these fine strips off, which at that point can be woven.



calash' bonnet

The late 1780's saw ladies' caps affected by the tall, felt French Directorate style. These tall, decreasing delegated caps were some of the time called a Postilion after the riders who guided a post chaise mentor, by riding one of the stallions pulling the carriage, who favored them. The best felt was gotten from felted beaver hide. More affordable felt caps may be made of half beaver hide and some other material, for example, rabbit hide or fleece.

From 1795-1810, the straightforward high-waisted white muslin dresses and protective cap like hats propelled by antiquated Roman and Greek themes wound up plainly trendy. Domain themes were



shepherdess hat

enlivened by the divider painting and model uncovered amid unearthing's of the lost Roman city of Pompeii, in Italy and books imprinted regarding the matter. Thomas Hope's 1809 book, *Costume of the Ancients*, impacted dress styles, advancing Roman and Greek plans

Turbans became popular after Napoleon's 1802 invasion of Egypt. They were meant to appear exotic. Turbans often included silk and expensive metallic embroidery or brooches.

Women's hats were frequently influenced by men's fashions. A version of a jockey cap, with a slightly larger crown, was popular in the Regency period. The hat was generally made of silk, like a jockey's

riding silks. Riding hats, with a lower crown than a man's top hat, were also popular.



Postilion hat



illustration showing hats shopping



1804 bonnet

A "Poke" bonnet was a hood-shaped hat that tied under the chin, with a small crown at the back and a wide projecting front brim that shaded the face. The word "poke" refers to the fact that there is room at the back for the hair to be poked up inside



jockey cap

the bonnet so that the hair was completely covered. It became fashionable at the beginning of the 19th century. The size of the poke bonnet increased until, in 1830, a woman's face could not be seen except from directly in front.



Poke bonnet

By 1860 parasols had become a fashion staple and bonnets, except for cold weather wear, became purely ornamental. Due to their reduced functionality, bonnets decreased in size throughout

the decade. Styles began with the 'Spoon' bonnet named for its shallow shape. It had a peaked crown that could be decorated with a nosegay of flowers.

The even smaller 'Fanchon' was popular in 1865. It was little more than a triangular shaped piece of straw or silk, often with wide ribbons that framed the wearer's chin.

Throughout the 1870's and 1880's, hats and bonnets were on a fashion par. Women who wanted a more modest appearance often preferred bonnets. Sadly, for bonnets, this eventually associated them with a matronly appearance. Very tall hats of the mid 1880's was known as '3-story'

or 'flowerpots' and for very good reason. They soared atop the hair, appearing as if a roof on the tower of a building. This style originated as a revival of a late 18th century woman's riding hat. That in turn was a copy of a man's style of the same period.

Masculine styled clothes and hats entered women's wardrobes in the 1890's via new forms of sporting and activity clothes. 'Boaters' and 'Trilbys', previously considered masculine, were now appropriate wear for all but the dressiest of occasions. Hats downsized in the middle of the 1890's but grew in width again by 1900



American Spoon bonnet 1862



Canadian Fanchon bonnet 1866



American Black velvet hat 1878



American Bonnet 1880



Canadian three-story hat 1885



Illustration of bonnet and hats 1887



American purple velvet hat 1894



Canadian mannish styled sporting hat 1896

In the early Edwardian time frame (1901-1907) it was in vogue for a woman's outline to look like a S-shape. The cap was a basic component. It was worn over heaped up hair and situated to cantilever over the face. This shapely frame was brought through the bodice that was pouched over the midsection and finished in a prepared skirt. Additionally, prominent in this time was the 'toque', the name given to a brimless cap. After 1908 the outline moved toward becoming slenderer. Then again, the cap turned out to be progressively bigger. By 1911 caps were at their biggest, regularly with the overflow stretching out past the expansiveness of the wearer's shoulders. To secure these immense manifestations to the head, cap pins – infrequently if 18 inches – were speared through the hair and cap.

Amid the First World War haircuts diminished in estimate so caps continuously started to sit bring down on the head and turned out to be very plain. Substantial crest and luxurious enrichments were disapproved of. It was viewed as unpatriotic because it proposed that the wearer was more worried about her own appearance than with the war exertion.

Before the finish of the war and out of appreciation for the warrior's better half (the time's champion) the elegant perfect was for a young look. Caps descended the head, influencing the wearer to show up as though she were sprucing up in her mom's cap. Advantageously, the more profound crown likewise gave greater security in keeping the cap set up while going in an open auto



American silk rose trimmed straw hat 1905



Canadian silk Toque with Aigrette panache 1911



Fancy straw hat with rose trim 1912



American black silk faille hat 1914



Crinoline cloche with ribbon flower trim 1927



red velvet helmet cloche 1929

The crown kept on developing in the 1920's, in the long run covering the whole head in the 'cloche' style. Overflows were discretionary yet generally used just on summer caps, where the overflow went about as a visor from the sun's beams.

By the mid 1930's crowns wound up plainly shallow by and by to oblige the decade's fuller

twisted hairdos. Wide overflowed caps were prevalent. On sweltering summer day's, they acted like parasols, which were presently out of design. Manly styled 'fedoras' were impeccably suited to wear with customized suits. Before the decade's over, crowns started to become upward much like the 3-story caps of the 1880's

The wartime 40's saw a tremendous assortment of caps that were appropriate for any face shape, haircut or individual inclination. All through the war and on the two sides of the Atlantic, expand manifestations lit up inauspicious utility styles, achieved by proportioning. Truth be told, the main things not apportioned were cap materials. Blasts of quills, veiling and manufactured blooms were well known. They were named in France as 'piece de protection' or 'protection piece' against Nazi occupation. The 'Doll' cap, a little cap that roosted on the extremely front of the temple, resuscitated Victorian styles. There was additionally a concise resurgence of the hat, and turbans and radiance caps. The last sat on the back of the head and

surrounded the face and the in vogue upswept pompadour hairdos.

Post war 1940's and 1950's saw numerous ladies picking not to wear caps all the time. To save its market, the millinery business begins making assortment and excess. Caps stayed little and near the head. They were presently touted as the basic accomplice to finish the outfit. Then again, 'hotcake' or 'truck wheel' caps sat level on the head resuscitating turn of the century styles. By the late 1950's the turban came back to mold. As hairdos developed in the mid 1960's, cap styles needed to adjust. In vogue were little poufs of cloak or pillboxes that roosted on the back of the head.



English black straw afternoon hat 1935



Green felt & rust suede hat 1938



Canadian pink straw doll hat 1942



American "V" for victory rhinestone trimmed wool turban 1945



American pancake straw 1950



French bead embroidered brown felt Juliette cap early 1950

As styles of the mid 1960's was intended for youth, which wore caps sparingly, headwear turned into a frill of the past. Indeed, even the Catholic Church dropped its clothing standard, forsaking required set out covers toward ladies in 1967. Except for chilly climate wear, the form cap everything except vanished in the 1970's. Credit goes to Princess Diana's impact in the 1980's that

met with some accomplishment in bringing caps once again into style. Later endeavors to bring back the cap have focused on wellbeing considering openings in the ozone layer. This has offered motivations to consider caps indeed. Its part as the fundamental adornment is a distant memory. Until whenever!



American blue stain hat with feather quill mid 1950



French black straw pillbox early 1960



French black straw Bretton early 1960



American black leather helmet 1967



Canadian blue stain cocktail hat 1985

Headwear of Egypt

Headwear (or crowns) can be seen worn by gods and pharaohs on statues, paintings, casket tops, and death masks during all the distinct phases of ancient Egyptian history. These headwear's would often be very elaborate, with gold and jewel accents, hieroglyphs and pictures painted on them.

Crowns as a Symbol of Importance

Ancient Egyptian gods were originally shown wearing headwear (crowns) to symbolize that they were the first mythical kings, even before creation, and these crowns set them apart from the common people in pictures and statues.

The pharaohs of Egypt began wearing crowns during ceremonies, such as the ceremony to

become king or queen, to symbolize their importance above the people and closeness to the gods.

Types of Egyptian Headwear

There were several types of crowns worn by the different regions of Egypt:

- red crowns were used for pharaohs of Lower Egypt.
- white crowns were for pharaohs of Upper Egypt.
- blue crowns were worn for the pharaohs of the New Kingdom, such as the tall blue crown we see often on statues of King Tut.

Some pharaohs would combine different crowns to be more unique or show that some ceremonies

were more important than others. Interestingly, the death god, Osiris, had his own crown, called the 'Atef Crown' or 'White Crown of Osiris.' No other god or pharaoh wore this crown, which was white and adorned on each side with feathers.

The Khat Headwear

A commonly depicted headwear is the Khat, or cap crown, which was a single-colored cloth covering the entire hair portion of the head and tied in the back to form a tail at the base of the head. A gold or metal headband was used in conjunction with the Khat to hold the headwear in place and secure ornaments, such as the uraei (mythical snakes) often worn by pharaohs.

The Nemes Headwear

When we picture an ancient Egyptian pharaoh, we

often think of the headwear called the Nemes, a royal blue striped cloth that covered the crown and hung down on both sides of the face to the shoulders.

Nemes were headwear that signified a pharaoh leaving their physical life on Earth and beginning their spiritual afterlife. The Nemes is the type of headwear we see on caskets and death masks, and is shown on many statues erected in honor of a pharaoh after their death.

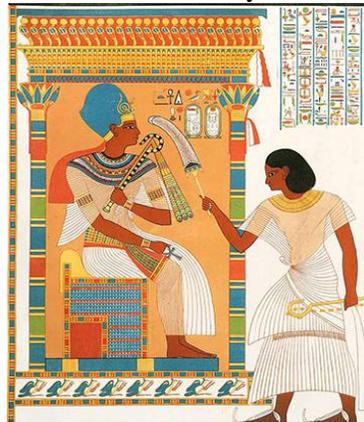
The Nemes is usually made with gold and lapis lazuli, a deep blue gemstone, and the back of the headwear is tied together with rings, like a bunch of ponytail holders stacked next to each other. These rings signify the number of years that the pharaoh lived.



The gods and pharaohs in this picture show a various combination of headwear to symbolize their individuality



Osiris is shown wearing a unique headwear, worn only by him



The pharaoh shown in this image is wearing a Khat headwear, made of blue cloth



King Tut

A Brief History of the Veil in Islam

To this day, head coverings play a significant role in many religions, including Orthodox Judaism and Catholicism.

Islam began as a small faith community in the Arabian Peninsula. The community was established in Medina by the prophet Mohammed

(c. 570–632 CE). From there it spread through the Middle East to Saharan and sub-Saharan Africa, to Central Asia, and to many societies around the Arabian Sea. After Islam was established in the Middle East and North Africa, it made significant inroads into Europe, as well.

Scarves and veils of different colors and shapes

were customary in countless cultures long before Islam came into being in the seventh century in the Arabian Peninsula (which includes present-day Saudi Arabia). To this day, head coverings play a significant role in many religions, including Orthodox Judaism and Catholicism.

Since the seventh century, Islam has grown to be one of the major world religions. As it spread, it incorporated some local veiling customs and influenced others. But it is only recently that some Islamic states, such as Iran, have begun to require

all women to wear the veil (in Iran it is called the chador, which covers the entire body).

Critics of the Muslim veiling tradition argue that women do not wear the veil by choice, and they are often forced to cover their heads and bodies. In contrast, many daughters of Muslim immigrants in the West argue that the veil symbolizes devotion and piety and that veiling is their own choice. To them it is a question of religious identity and self-expression.

Types of headscarves:



Hijab The hijab is one name for a variety of similar headscarves. It is the most popular veil worn in the West.

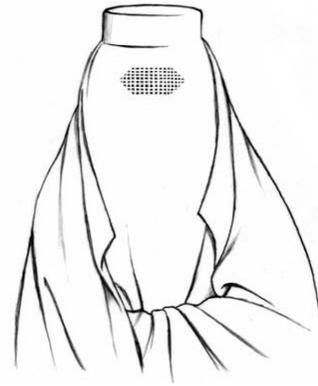
These veils consist of one or two scarves that cover the head and neck. Outside the West, this traditional veil is worn by many Muslim women in the Arab world and beyond



Niqab: the niqab covers the entire body, head and face; however, an opening is left for the eyes. The two main styles of niqab are the half-niqab that consists of a headscarf and facial veil that leaves the eyes and part of the forehead visible and the full, or Gulf, niqab that leaves only a narrow slit for the eyes. Although these veils are popular across the Muslim world, they are most common in the Gulf States. The niqab is responsible for creating much debate within Europe. Some politicians have argued for its ban, while others feel that it interferes with communication or creates security concerns



Chador: The chador is a full-body-length shawl held closed at the neck by hand or pin. It covers the head and the body but leaves the face completely visible. Chadors are most often black and are most common in the Middle East, specifically in Iran



Burqa: The burqa is a full-body veil. The wearer's entire face and body are covered, and one sees through a mesh screen over the eyes. It is most commonly worn in Afghanistan and Pakistan. Under the Taliban regime in Afghanistan (1996–2001), its use was mandated by law

Muslim religious writings are not entirely clear on the question of women veiling. Various statements in the Quran and the Hadith (statements attributed to the prophet Mohammed) refer to Mohammed's wives veiling, but it is debatable whether these statements apply only to the Prophet's wives or to all Muslim women.

While the need for women to be modest is mentioned, the area women must cover depends on the source and ranges from "the bosom" to the whole body except the face and hands. The veil is a vehicle for distinguishing between women and men and a means of controlling male sexual desire. The veil itself, however, predated Islam and was practiced by women of several religions. It also was largely linked to class position: Wealthy women could afford to veil their bodies completely, whereas poor women who had to work [in the field] either modified their veils or did not wear them at all.

A focus on the materiality of headscarves indicates, however, that the relation between Islam, dress, and fashion is more complex. The main motivation for the women to adopt headscarves, including the fashionable ones, is religious. They do so because they consider it a practice prescribed in the foundational Islamic texts and because presenting a pleasant, up-to-date look can be considered as a form of visual *da'wa*. At the same time, however, wearing styles of fashionable headscarves also performs other, non-religious, identities and forms of belonging, such as those pertaining to status, ethnicity, and professionalism. This is evident in how fabrics (such as silk) and shapes of headscarves (square or rectangular) matter. An investigation of headscarves as particular items of dress is, in turn, helpful to understand the limits of a focus on aesthetic styles and fashion. The headscarf format makes these items of dress easy to acquire and hard to discard, because they are often received as gifts. A woman's attachment to headscarves—materializing social relations and functioning as souvenirs—goes beyond aesthetic styles and mitigates the force of fashion.

Results and conclusion:

The headwear in all its forms through the ages was a basic requirement linked to religious or climatic factors or to show power and glorification of God. And in some cases was associated with the aesthetic form of women and fashion in the fashion houses, and was not exclusive to women without men, but it was for both sexes and its shape ' material and decoration depends on the social class of the wearer

With the entry of the Wahhabi and eslamic

movements in the Arab countries and in Saudi Arabia in particular and their spread in the neighboring countries, the headcover appeared to be associated with Muslims and women especially as the size of the headwear covering the largest amount of body was a greater sign of religiosity and adherence to the Islamic religion. Despite, Christian religion and nuns in churches also wear a headscarf as a sign of respect and reverence for the church and its rituals

At present, the emergence of different forms of headwear in the Arab countries combines the different types of head cover through the ages, which have been reviewed previously and is not a requirement to be associated with religious or social or cultural level or power as in the past, but became more linked to fashion and colors

This invites us as specialists in fashion to pay attention to the development of the shape of the headwear through the ages and try to invent different new forms of head cover in line with the global fashion trends in terms of color and material and how it relates to fashion

Research Recommendations:

- Draw fashion students and designer's attention to benefit from the different types of headwear across the ages and in different cultures and religions to design contemporary headwear and veil
- Increasing the resources of headwear in the Egyptian libraries by making more specialized thesis about headwear in different cultures and religions, tribes, etc.
- Thinking about stablishing a specialized museum for different cultural headwear in Egypt

References:

1. Arnoldi, Mary Jo, and Christine Mullen Kreamer. *Crowning Achievements: African Arts of Dressing\ the Head*. Los Angeles: Fowler Museum of Cultural History, University of California, 1995.
2. Balkwill, Richard. *Clothes and Crafts in Ancient Egypt*. Milwaukee, WI: Gareth Stevens, 2000.
3. Biebuyck, Daniel P., and Nelly Van den Abbeele. *The Power of Headwear's*. Brussels, Belgium: Tendi, 1984.
4. Black, J. Anderson, and Madge Garland. *A History of Fashion*. Revised by Frances Kennett. New York: William Morrow, 1980.
5. Boucher, François. *20,000 Years of Fashion: A History of Costume and Personal Adornment*. New York: Harry N. Abrams, 1967.
6. Carnegie, Vicky. *Fashions of a Decade: The*

- 1980s. New York: Facts on File, 1990
7. Cocuzza, Dominique. "The Dress of Free Women of Color in New Orleans, 1780-1840." *Dress* 27, (2000): 78-87.
8. Corson, Richard. *Fashions in Hair: The First Five Thousand Years*. London, England: Peter Owen, 2001.
9. Cosgrave, Bronwyn. *The Complete History of Costume and Fashion: From Ancient Egypt to the Present Day*. New York: Checkmark Books, 2000
10. Ewing, Elizabeth. *History of Twentieth Century Fashion*. Revised by Alice Mackrell. Lanham, MD: Barnes and Noble Books, 1992
11. Feldman, Elane. *Fashions of a Decade: The 1990s*. New York: Facts on File, 1992
12. Foster, Helen Bradley. *New Raiments of Self and African American: Clothing in the Antebellum South*. Oxford and New York: Berg, 1997.
13. Jones, Dylan. *Haircuts: Fifty Years of Styles and Cuts*. New York: Thames and Hudson, 1990.
14. Garrett, Valery M. *Chinese Clothing, an Illustrated Guide*. Hong Kong: Oxford University Press, 1994.
15. Kilgour, Ruth Edwards. *A Pageant of Hats, Ancient and Modern*. New York: Robert M. McBride, 1958.
16. Lister, Margot. *Costume: An Illustrated Survey from Ancient Times to the Twentieth Century*. London, England: Herbert Jenkins, 1967.
17. Payne, Blanche, Geitel Winakor, and Jane Farrell-Beck. *The History of Costume*. 2nd ed. New York: HarperCollins, 1992
18. Trasko, Mary. *Daring Do's: A History of Extraordinary Hair*. New York: Flammarion, 1994.
19. Wilcox, R. Turner. *The Mode in Hats and Headwear*. New York: Charles Scribner's Sons, 1959.