HISTORICAL DEVELOPMENT OF THE CAFTAN COSTUME

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CHAPTER I

INTRODUCTION

During the past centuries the Arab heritage has been revealed through the excavation of countries, towns and villages. Various articles of clothing have provided clues to life during the early dynastic and Islamic periods. In spite of the ideas and fabrics available in this modern day there is often a reversion to the ideas of previous generations which is evident in the styles and trends of out clothing. Historic features may be expressed in exact duplication or they may be in evidence through the contemporary interpretation of one or more details.

Hackler (1962, p. 9) stated, "The gleam that dawned in Adam's eye when Eve first donned her fig leaf meant the end of innocence." Rubens (1967) reported that the early Arab people (2700 B.C.) accepted clothing as a means of "modesty" and of "fashion" and began to hide themselves. Rubens (1967, p. 1) also commented on this early period when he said, "Clothes became more important than food and drink from that time forth." Al-Jadir and Al-Azzawi (1971) indicated that there was no period in the history of costume which presented more variety or interest than the early Arab civilization.

Leeming (1938) indicated that the Arab men (1500 B.C.) wore caftan-like garments which were desirable to meet their standards of modesty, comfort and simplicity. Wilcox (1958, p. 7), in commenting

on the tunic of the Babylonians and Assyrians, stated "Both men and women wore the knee length and full length tunic held by a belt. The tunic appears often with set-in sleeves." This basic dress appears to have influenced the outstanding fashions in the Arab countries throughout the centuries.

Geographic influences including location, climate, rivers, mountains, deserts, and waterless and sandy terrain have had a very decided effect upon human physique and clothing in each country. Religion has also played an important part in determining the fashions worn in each country. The fashions, in turn, have been influenced by art and literature.

Conquest and war are two other factors which have influenced the dress of people. For example, Fadhel (1971) indicated that when the Moslems enlarged their empire through conquest in the sixth century, the European people began to wear Moslem clothing and the Moslems adopted some of the European fashions. This exchange of fashion and customs has occurred repeatedly throughout time.

Photographs and observation of historic garments provided ideas of the old style of the caftan. As it became more familiar, a caftan with the old line became the modern design, using both new and traditional fabrics. History, as well as current events, influence present day styles. The twentieth century caftan is a result of the fashions worn through past centuries, proving that history is and has been very influential in the determination of present fashions.

There are today numerous groups in Arab countries who still use the caftan among other historical styles because of repeated contact with other countries and civilizations. The caftan of historic Arab

countries has been adopted in modern design. However, in certain remote areas of these Arab countries, people continue to maintain that the ethnic caftan is distinctive in physical features and unique in design.

Objectives

The major purpose of the study was to explore the use of the caftan in the Arab society and to explore the historical development and spread of the caftan, particularly with regard to its influence on modern American fashion. The specific objectives of the study were to:

1. Briefly trace the history of the caftan, dating from the fifteenth century to the present in three countries.
2. Determine evidences of the caftan in American design between 1960 and 1977.

Because the caftan is a kind of national Arab dress of the Middle East, the study should benefit students of costume, particularly in Arab countries and in America.

Limitations

The detailed historical study was limited to the development of the caftan in three representative Arab countries: Egypt, Syria and Morocco. The influence on American design was limited to evidences found in fashion pattern books from four companies which were available at either Oklahoma State University or Texas Woman's University during the period 1960-1977. American designs considered were limited only to dresses and evening wear, excluding lingerie and coats.

Brief Description of Caftan

Many different definitions of the caftan were located in the literature. Definitions were considered in terms of consistency with observation of caftan costumes in museums and with caftans actually being worn in Arab countries. Consistency among descriptions in the literature was also considered. The most authentic definitions of the term caftan were determined to be those found in the dictionaries compiled by Dozy (1845), Picken (1973) and Calasibetta (1975), as well as in many history books. Observation of the researcher in various museums and in Egypt and Morocco, where men and women are still wearing the caftan, affirmed these descriptions. Following are descriptions of the caftan which is in daily use in Egypt, Syria and Morocco.

The Egyptian Caftan

The caftan is one of the most common articles of dress in Egypt. It is worn by people of rank as well as by middleclass people and is always girdled with a cloth belt which is called hizaam or with a long sash. The caftan has pockets in the side seams and has slits in the side seams trimmed with braid. The caftan overlaps in the front edges, reaching from side to side at the bottom. The caftan front narrows gradually until the edges meet at the round neckline with or without a very narrow standing collar. The sleeves are straight with long slits at the lower edge. Men's caftans are made of striped cotton or of part silk fabrics. The lining is always made of muslin. Formerly, the caftans were made of satin or brocade. The most popular colors are dark with white or yellow stripes. The kamis is worn under the caftan and the djubbeh or djellaba serves as an overcoat (Figure 1).

Source: Tilk, Oriental Costume, New York (1923, p. 20).

Figure 1. Egyptian Caftan--A Common Garment for Men, from the Early Islamic Period Until Today

The Moroccan Caftan

This garment is commonly worn by both men and women, and by both high and middle-class people and is sometimes called idfiyna in Morocco. It is a long, full, coat-like garment girdled about the waist with an embroidered cloth sash, hizaam, which confines the caftan and

holds the silver-hilted dagger without which the Arab men are rarely seen. The garment has a round neckline with or without a standing collar and slits in the side seams. The front opening is fastened with many small gold buttons and loops. The sleeves are straight and long. The caftan is usually made of cotton, silk or wool fibers, or velvet fabrics. The materials are of any color, but darker colors are predominant. The edges of the caftans are embroidered with gold or silver thread. The caftan fits around the hipline and covers the whole body from the neck to the bottom of the feet. When women go outside the house, they cover their head and face with a litham or veil with an opening for their eyes (Figure 2).

The Syrian Caftan

The present Syrian caftan has the same characteristics as the Moroccan caftan, but during the early period, it was classified generally as any loose and long garment. The bodice appeared to have a yoke or a waistline. The skirt was gathered from the yoke or from the waistline with a sash of different colored fabric. The sleeves became wider from the elbow to the end of the sleeves. The embroidered motifs depicted a certain geographic location or animal design. They were embroidered with golden thread trim around all of the edges of the garments and sleeves. The Syrian caftan was wider than the Moroccan caftan and was with or without side slits. It had a round neckline (Figure 3). Al-Hamami (1971) indicated the Syrian men's caftan, kinbaz, was the same as the Egyptian's men's caftan.

Source: Arts et Objets du Moroc, Paris, France (1974, p. 18).

Figure 2. Moroccan Caftan--Made of Violet Velvet Trimmed With Gold Covered Buttons

Source: Hamami, Costumes and Their Traditions in Syria, Damascus (1971, p. 23).

Figure 3. Syrian Women's Caftan--Made of Velvet, Embroidered With Islamic Motif

CHAPTER II

METHOD AND PROCEDURE

People in more than 20 different countries in Asia and Africa still wear the caftan. According to James (1974) the Islamic world is comprised of a vast area stretching from Morocco to India and beyond, extending as far as the East Indies and reaching into Africa south of the Sahara. Three of these countries were chosen for this study: Egypt, Morocco and Syria.

The first objective of the study was to briefly trace the history of the caftan dating from the fifteenth century to the present in three countries. The bulk of material related to this objective was obtained from personal interviews with curators of major world museums, a study of items contained in the collections of these museums, and the literature available at these museums. Books and periodicals about costume as well as references on the history and culture of the countries concerned were also principal sources of information for this objective. The historical caftan still being worn in specific areas of Arab countries was considered to be particularly relevant for this study.

Since written information on the ancient Arab caftan is scant, the researcher visited museums which contained large Arabian collections. These included the British Museum and the Victoria and Albert Museum in London, England; the Brooklyn Museum in Brooklyn, New York;

the Cairo Museum and the Art Islamic Museum in Cairo, Egypt; the Iraqi Museum, the Baghdad Museum and the Costumes and Ethnography Museum in Baghdad, Iraq; the Metropolitan Museum of Art in New York City; and the Qudalas Museum in Rabat, Morocco. At these museums the researcher viewed the collections and discussed them with the curators. The curators were very cooperative and contributed a great deal of information on source material and details of their exhibits.

The curators and the reading lists available at the museums provided excellent historical information on certain items in their collections. Brochures were obtained containing information regarding the development of the collections, including information on the caftan worn by the ancient Arabians. The museums contained tomb frescoes, either authentic or plaster casts, which provided added insight into costume detail, particularly color, proportion, style and fabric.

Photographs of costumes being worn by the Arab natives and pictures of caftan garments designed and constructed by designers in the countries visited were studied. It was noted that the caftan of each country had special features and because of these differences in design, color and fabric the cultural significance to each country could be identified.

The art books available were very general but usually provided photographs for illustration and evaluation. Cultural and historical books supplied excellent background on the life and times in the Arab countries. Photographs and descriptions of tomb designs as well as photographs of caftans from the Islamic period until the present were analyzed.

Although the caftan dates back to the Assyrian period in its development, the researcher concentrated on the development of the caftan from the time of the Islamic conquest. The report illustrates the changing use of the garment which was originally worn by men, but later evolved into separate styles for men and women. Similarly, each country developed its own characteristic form of the caftan with differences in style. Since it would be beyond the scope of a single study to describe all of these forms the research will be limited to three countries: Egypt, Morocco and Syria, where the caftan continues to be a popular garment.

In order to obtain first-hand information about the production of the caftan the three remaining factories specializing in caftans from Syria, Egypt and Morocco were visited. The designers were observed while working in their shops, and the finished products were examined. The technique of sewing was found to be basically similar in the three countries from the early period until today, except where color and embroidery are concerned. Shops in these countries were visited and various people who were wearing the caftan were observed. Characteristic motifs of design and workmanship identify locale.

Photographs were made to assist in the analysis of the caftan design. The photographs included in the report were selected after examining each available article of dress very carefully and describing it in detail. Photographs of the kamis, haik, burnouse, aba, litham, djellaba, djubbeh, kinbaz, gondura, hizaam and caftan may be found in Appendix A. In addition, photographs were employed to illustrate the garments of specific geographic areas. Samples of the

present day caftan are representative of the fabrics utilized in the ethnic garments.

The second objective was to determine evidences of the caftan in American design between 1960 and 1977. In a preliminary review of the pattern books, five styles of the caftan were identified for day and evening wear. A count was made to determine the prevalence of the five styles of caftan design in American clothing from 1960-1977. The researcher determined that no garments called caftans appeared in the pattern books before 1967. Therefore, the study included only those pattern books published from 1967 through 1977.

Pattern books at Oklahoma State University and Texas Woman's University were available; however, neither university owned a complete set of volumes. From the entire number of pattern books available an attempt was made to select one book from each company for each of the years 1967-1977. Pattern books from some companies were not available for each of the years, so seven of the years could not be represented by all four companies. Six of these years were represented by three companies and one by two companies. An attempt was made to select pattern books from different months of the year. A list of the pattern books used in the study may be found in Appendix B.

CHAPTER III

BACKGROUND FOR THE STUDY

Pistolese and Horsting (1970) indicated that during the Islamic period the Arabs wore a simple tunic with long sleeves folded back. They also had their own special types of overdresses, including the caftan, which they wore almost constantly since it was used for traveling. It was used as either a coat or a cloak which opened in front and reached to the calf. It was generally woven in dark colors which they normally preferred. The caftan was sometimes held in at the waistline by a cord or various other types of belt, but often was worn without a belt.

Dress is so commonplace that one rarely thinks of costuming as originating during prehistoric times, but in essence that is where it commenced. Man has always had an instinct for adornment. This was probably increased by praise or by some type of recognition from his fellowmen. Originally, when man dressed himself with animal skins, the tribe knew that he had killed or wounded an animal. Wearing of the skin illustrated the strength and power of the man. Thereafter, primitive man began to decorate his body with clays, bones and animal's teeth. Paint also emerged as a means of adornment.

Dress of early man was influenced tremendously by the culture. Praise and recognition by society encouraged further experimentation with body decoration. Colder climates caused man to devise more

protective garments. Natural habitat affected the availability of materials and one method of food preparation presented the idea of wrapping which was carried over into clothing. The environment provided him with fur for wrapping and this became the basic type of clothing used by the Mesopotamian and Egyptian.

Davenport (1972) indicated that the first basic garment was the shirt (kamis) worn by Babylonians and Assyrians in Mesopotamia and later in Egypt:

> The female shirt was long, with or without rolled belt, accompanied by a mantle worn over the head. The male shirt was short, with a belt often rolled. Common soldiers wore the short shirt with a wide protective belt. Kings and personages wore a long shirt--embroidered, brocaded, tasseled, fringed in a manner commensurate with rank (p. 4).

This shirt was later improved in the same location by the same people. The Arab people used fabrics brocaded and embroidered in lines, stars, animals, and floral motifs, edged with gold. Davenport (1972) used the word caftan to describe the garments shown in Assyrian reliefs and stated:

> The male wore a coat that was open down the front, had fitted waist and long tight sleeves. At first it was knee length, later calf-length. The women wore the same garments as the men, with the addition of a long veil. The female coat was longer than the male's. It had a closed front with a slit for the head and wide sleeves for ordinary dress (p. 6).

This garment had the same characteristics of the Egyptian, Syrian and Moroccan caftan, djellaba and djubbeh, which they use today. Houston (1957) gave examples of early Assyrian garments that were identical in pattern to certain modern caftans.

Wilson (1939) indicated that

> There was excessive decoration of plain and knotted fringe, tassels, and colored embroidery on gold woven fabric which gave a rather gaudy, yet splendid effect when combined with their rich colors--indigo blue, Indian red, yellow ochre, yellow green and brownish purple (p. 2).

From its origin in Mesopotamia, the caftan style spread to other countries. Houston (1954) illustrated a short-sleeved type of caftan used in ancient Egypt, but it did not become as common there as in Mesopotamia. Wilcox (1965) reported that at a later date, the garments people wore were elaborately decorated with gold embroidery.

When Christianity became the dominant religion in the Eastern Mediterranean, Christian symbolism and motifs were blended with ancient styles. Davenport (1972) indicated that the Byzantine civilization adapted the caftan and used it extensively. The influence of Byzantine civilization on the whole Christian world facilitated the spread of the caftan, especially into Europe, as illustrated by Houston (1954) and Norris (1947). Although the style remained recognizably the same as it was in ancient Mesopotamia, improvements in the cut of the garment and refinements in its decoration were introduced in the fourth century. Norris (1947) traced this development from Babylonian times through Egyptian and Byzantine civilization and thence to Europe.

During the middle ages, the caftan style was developed in various ways. Houston (1950) illustrated how the caftan was used for ecclesiastical costumes, as well as for the dress of both nobles and common people. Norris (1940) described a dalmatic (a caftan-like garment) worn by William I of England as follows:

> It is of silk, with an embroidered border of silk and gold decorating the edge, the sleeves, and round the

> neck . . . a narrow belt encircles the waist, often studded with gold and jewels, the width of the dalmatic being drawn in by it and slightly billowing over it (p. 26).

From the eleventh century, the basic style was modified more and more, until by the end of the middle ages it had become something completely different (Wilson, 1939).

Meanwhile, the Islamic civilization was developing. At first, as Fadhel (1971) pointed out, little attention was given to clothing. Garments had no decoration and were roughly sewn by the same people who manufactured the cloth, instead of by expert tailors or seamstresses. This was because Prophet Muhammad had commanded his followers to wear simple clothing. Men were forbidden to wear silk fabric, although it was allowed for women. Colors and embroidery were also strictly limited.

As the Islamic civilization became more wealthy and sophisticated these regulations were forgotten. Fadhel (1971) described one of the caftans of the Abbasid Caliph Al-Muktadir which has been preserved. It is made of silk decorated with brocade and with silver ornaments. Al-Jadir (1971) described an even more elaborate caftan belonging to Al-Ammin and found in the wardrobes of the rich.

During this period, as Al-Jadir (1971) related, Iraq was an important center of cloth manufacture and trade. Different cities were famous for the production of different types of fabrics: thus, Baghdad was noted for its wool cloth, and the city of Mosul was famous for the production of velvet and muslin (in fact, the word muslin is derived from Mosul). These fabrics were exported to countries as far distant as China (Al-Jadir, 1971). Other fabrics were imported from Spain and India. Many colors were used, both for beauty and as a mark of

identification. People of each nationality and religion were required by law to wear a distinctive color (Davenport, 1972 and Rubens, 1967).

European and Islamic cultures influenced each other largely as a result of two wars: the Islamic conquest which extended into Europe, and the Crusades, when European Christians returned to the Moslem land of the Middle East. Norris (1947) and Houston (1950) illustrated how European styles were modified by Arab influences. Similarly, Wilcox (1958) stated,

> The Christian Spaniards of the middle ages wore the costume of Medieval Europe, similar to that of Italy, but revealing the influence of their Oriental rulers in its color and decorative motif, employing much red, black, and white (p. 104).

Davenport (1972) illustrated how Christians in Egypt had combined ancient Egyptian, Roman, Greek and New Eastern elements in their dress and decoration.

Throughout the Moslem New East, the basic type of costume has remained consistent. As explained by Fairservis (1971), there are two primary reasons for this:

> First, Islam is the faith of almost all the people of the New East. . . . The second reason is concerned with geographical setting. Most of the land of the New East is barren desert, often mountainous, but more frequently wide open, waterless, and sandy. Whether blowing hot or cold, winds are strong and bitter (p. 3).

In these circumstances, the caftan is an ideal garment, providing both protection and comfort.

Morocco, originally a barbarian country, was conquered by the Arabs during the seventh century. The people adopted the Arabic language and the dress of the Arab conquerors, as well as the Moslem

religion. Caftans were worn by both men and women. Joyce (1908, p. 106) described the costume of the Berber women of Morocco as "a long tunic-like garment fastened with a girdle round the waist, and a colored shawl or cloth worn over the shoulders" (p. 106).

Fadhel (1971) described the caftan worn by Moroccan women in the 17th century as similar to the men's except that it was sleeveless and was worn over a skirt. Caftans in this period could have long or short sleeves, depending on individual taste. They were long, wrapped in front, and were of various colors, sometimes striped.

In Egypt, men wore a long jacket open in front and decorated with pictures of flowers. The jacket had very long sleeves that could cover the hands, since it was considered impolite to show one's hands when speaking to another person. Another observer described the Egyptian caftans as ankle-length, made of silk or cotton fabric, with long, wide sleeves. He indicated that they were long, open in the front, with a belt into which the bottom of the caftan could be tucked. He also stated that the women's caftans were similar to those worn in Morocco (Fadhel, 1971).

In Syria, white silk caftans were worn by Bedouin men in winter. Women tucked their caftan skirts into their belts, both for ease in working around the house and to show the flower embroidery on their undergarments. Tilke (1923) showed Syrian caftans of twill weave and of blue cotton.

At the present time, the caftan remains a popular costume in all three of these countries. Since the basic caftan line had become incorporated in European dress during the middle ages, it probably played a part in modern European and American fashion. Sometimes designers

deliberately copy the caftan (Garland, 1975). In this case, fashion and comfort may be the only considerations and the long history of the caftan has probably been forgotten.

Characteristics of the Arab Dress

The Arabs used patterns and ornate design in their dress which presented a clear cut picture of the traditional culture of the Arab people. Their culture was characterized by a simplified and limited social life. The Arab dress incorporates natural, economic, social and moralistic considerations. A study of Arab dress can be utilized to determine the customs, traditions, ideologies and thinking patterns of the people.

Relationship to Environment

Arab clothing is an excellent illustration of how natural environment affects the dress of a culture.

Materials Used. Fabric made of wool, cotton, linen and silk fibers were produced and used in the Arab world. The yarn was spun and dyed, then woven into fabric using a hand loom. The fabric, in turn, was used to produce a garment. The process was simple, involved individual work and copied traditional styles and methods to make the Arab garments.

Climate. The Arab dress met the requirements of the local climate, which was cold in winter and warm in summer. It conserved the body heat of the mountaineers and the people who lived in cold areas during the winter. An example of the winter dress was a velvet or

woolen caftan worn with a chalwar, a wide waist band, a woolen aba and a buttoned cashmere vest closed in the front with a tight waist band. This dress insured a layer of constant warm air around the body. The colors were dark to absorb the heat of the sun. The people who lived in the desert or in the hot areas, however, wore loosely fitting garments made of cotton, linen, or silk fabric. The traditional summer dress was a loose fitting djellaba, aba, caftan, or djubbeh with a narrow belt. This type of dress provided the circulation of cool air and the white color served as a reflector of heat.

Comfort. The Arab dress was comfortable because the fit and design correlated with the nature of the climatic needs and with the traditional way of sitting on the floor. Sleeves were designed in such a way that they could be easily rolled up so religious abolutions could be performed. The dress, as a whole, fit very well with the needs of the Arab horseback rider.

Relationship to Society. There were different styles of clothing for the different social classes. A combination of the natural environment and the social function of dressing to meet and comply with the norms of society illustrated Arab dress as a social, environmental and philosophical phenomena.

The beautiful and ornate traditional Arab dress reflected the pride of the upper class. It served as a natural barrier separating persons on the basis of class and profession. The class differences were also represented in the type of head gear worn.

The Arab designs, processes and ways of producing those designs were preserved in museums. The dress of the high social class, shown

by their rich, ornate and intricate design, gave a clear picture of that distinct class which represented the feudal landlords and mercantile monopolists. Such dress was considered a part of the family fortune and was passed from one generation to another. The dress was very expensive to make and the ornate designs were normally of pure silver or gold thread. The head dress for the upper class was decorated with gold and silver coins, giving the person an added feeling of wealth. The long dress gave its wearer a feeling of additional height, and its loose fitting contours gave him the mark of health and dignity. The extra width suggested serenity. The bright colors and ornate patterns with intricate designs, together with the excessive use of jewelry, satisfied the feeling of pride and wealth among the Arabs. The dress of the lower social classes was of very simple fabric and design. Their head dress was simple also.

Moralistic. The Arab, above everything else, conformed to the rules of morality and a conservative society. The dress was loose fitting and long to hide or conceal those parts of the body which are sometimes considered erotic.

The Pre-Islamic Era

The Arabs have always been influenced by the dress of their prophets and saints. The Moslems were influenced by the fabrics and colors worn by the prophet Muhammad, and they accepted his teachings on how to dress (Al-Ali, 1976). The Virgin Mary, the mother of Christ, is represented in simple dress as a mark of her humility and simplicity. The correlation between the simplicity of her life and the simple dress

can be clearly seen. Most of the people of the Arab countries still wear the long, loose fitting dress, the wide waist band, and the long head shawl today. This is also the traditional dress of the Jewish people who inhabited the same region.

The shirt, kamis, and the dress, djellaba, are considered the oldest form of dress in the area bordered by Iraq, Syria, Palestine, Jordan, Lebanon and Egypt (Kubbah, 1975). This was a practical form of dress allowing the Bedouin and the non-Bedouin Arabs to go about their daily business, to go to war and to mount or dismount a horse or a camel with ease. The garments were inexpensive to produce and easy to make. The garment of those days was held at the waist with a twisted belt, normally knotted to the left, thus transforming the upper part of the garment into a large pocket into which the desert dwellers tucked the small things they carried.

This was the dress of all the people of the region and it distinguished them from people of other regions. The Greeks copied and adopted the kamis and chalwar during the 6th century B.C. after conducting business and visiting in other countries (Ibn Khaldun, 1958).

The Islamic Era--Sixth Century

With the rise of Islam, the Quran and the Sunna (teachings and daily recorded life of the prophet) called for a life of moderation in all aspects to be guided by basic and practical needs in conformity with the Quranic teachings. The Prophet Muhammad also stated that God does not look to your appearance and your clothing, but to your hearts. The recorders of Al-hadith, the sayings of the prophet, indicated that the dress of the Arabs in both the pre-Islamic and the

Islamic eras was very simple. They spoke of the kamis, izar, aba, the haik, the kiba or zuboun, sadrya, kidra, the djubbeh burnous and djellaba (Hamami, 1971). Historians report that the Prophet Muhammad wore a white cotton kamis with sleeves extending to his wrists. In addition, he wore an open chalwar djubbeh over the kamis (Ibn Saed, 1957). The djubbeh was a big garment of wool fabric with silk embroidery and open in the front. It also had fitted sleeves (Al-Ali, 1976). Prophet Muhammad also used a kiba, which was a big garment with a row of closely sewn buttons on the front (Fadhel, 1971). In addition, the Prophet Muhammad wore a haik, which was a heavy piece of woolen cloth wrapped around the body. Also, the kamis was long during the prophet period with short or long sleeves. According the the clergy, the garment was used to cover up those parts of the body which should not be publicly exhibited and to protect the body from the cold and heat. The better quality garments of that period were made of cotton or linen fabric which was inexpensive (Hamami, 1971). The most acceptable colors were white and black. The Prophet Muhammed reported to his people, however, that God liked white garments, that the garden of Eden was white and that the people there wore white garments (Al-Qalgashendi, 1917). White was also the state color of the Umayyad Dynasty in the East and in Al-Andalus. Black was used to symbolize the fall of Mecca into the hands of the prophet who wore a black djubbeh and turban. According to Rahamatullah (1967), black was used as a symbolic color for the Abbasid Dynasty. For this reason, the Abbasid used the black turban and djubbeh. Red and bright colors were undesirable, yet it was known that Moslems had no qualms about wearing red and yellow clothes at home.

The Umayyad Period--666-750 A.D.

During this period the people became wealthy and imitated the Byzantines for political and other reasons (Hamami, 1971). Their leader was the Umayyad Caliph, who had a special liking for the Tiraz embroidery and opened a special shop for making clothes (Al-Muhktar, 1976). The Caliph Hisham Abdal Malik liked the Tiraz embroidery so much that he had at one time 12,000 silk kamises (Ibn Saed, 1957). They wore all types of silk fabric garments, but in order to maintain a link with the Bedouin past, they continued to wear the turban. Silk cloth was truly Arabian and was used during the pre-Islamic era. It was even described as a crown worn by men. In the early days of Islam the turban was given a religious significance in addition to the dignity and respect it gave the person who wore it (Mayer, 1952).

The most important fabrics used during the days of the Umayyad Dynasty were known as Alkhiz, a soft, smooth fabric made of silk and rabbit hair, Albrissam, made of pure silk and Aldibaj, a fabric woven of silk yarns and interwoven with gold or silver thread (Hamami, 1971). Albiz was a less expensive fabric made from cotton and an assortment of fibers such as hair, wool, fur, etc. These fabrics were used to make daria, kiba, djubbeh, turban, kamis, burnous and izar.

The Abbasid Period--750-1258 A.D.

The Abbasids were, to a large extent, influenced by the way the Persians dressed, especially the Caliphs. It is reported that the Abbasid Caliph, Al-Mutamad, once ordered that less food be given to the male and female slaves in order to have more money with which to

buy clothes (Rahmatullal, 1967). Abo Jafaralmansor, the second Abbasid Caliph, demanded that his people wear the long, black kal-ansuwa. They also decorated their garments with gold woven into the fabric. During the Abbasid period rules and laws were established regarding clothing. By the fourteenth century, under the Mamelukes, "the distinctive colors were yellow for Jews, blue for Christians, and red for Samaritans. Non-Moslems, men and women, wore the corded girdle, zunnar and a badge" (Rubens, 1967, pp. 35-36).

The normal dress of the upper class during the Abbasid period consisted of the following: chalwar, kamis, daria, sutra, caftan, kiba, aba, djubbeh, turban and kalansuwa (Hassan, 1937). Garments of other citizens consisted of izar, kamis, daria and long sutra with a waist band. They also wore shoes and sandals (Hamami, 1971). According to the Islamic Art in Egypt (1969):

> The Abbasid Caliphate, however, created a new demand, partly for ceremonial fabrics, such as the cover sent to the Ka'ba at Mecca each year, but also for 'robes of honor' distributed at regular intervals by the Caliph to his emirs and embroidered with the Caliph's name and titles (p. 249).

The ceremonial dress of the Abbasid Caliph was the black djubbeh or kiba which was open at the front to show the bright colored caftan underneath. The Caliph Al Mutasim ordered that the sleeves of the kiba should be wide. Width of the sleeves finally reached three yards (zirah) (Rahmatullah, 1967). On occasions the Caliph also wore a violet colored kiba which extended to the knees with a jewel-studded belt and over that a black aba (Hamami, 1971). He also wore a long, black kalansuwa decorated with an expensive jewel. Historians have emphasized that Caliph Al Mutassim was especially well dressed. His clothing was described as bright as the planet Mars; and the clothing

came to be referred to as Mutassmiyat (Alubaydi, 1977). Abbasid Caliphs were known to have preferred long, black kalansuwas. This color was symbolic of the Abbasid period.

It is reported that Abi Yusef, Qadi of Caliph Harun Al-Rashid, was the first to change the dress of the Ulama people. Before that the people dressed alike and no one group was distinguishable from another (Al-Muhtar, 1976). The form of dress was changed by adding inscriptions. The dara, a short garment open in the front, was worn by one group while the Captains of the troops wore the short Persian style kiba (Rahamatullah, 1970).

Baghdad of the Abbasids was famous for the best clothes, food and drink. It is reported that when Caliph Harun Al-Rashid died in 889 A.D. his closet contained 4,000 silk djubbehs. The same author reported that some of the caliphs liked to dress in caftans and some owned many of them. Harun Al-Rashid also had 10,000 caftans (Al-Abaydi, 1977).

Yakut, the Arab historian, reported that in the year 889 A.D. Al Abbas Ahmed Ibn Tuloon disagreed with his father and proceded from Syria to Cyranica to see him (Fadhel, 1971). Yakut reported that Al Abbas, when received by his father, was wearing a caftan with patches, a turban, sandals and a drawn sword.

The Arabic clothing was influenced by the Persians and the Byzantines. They adopted the kiba and turban, particularly in the Abbasid period, as neither were used in the early days of Islam (Fadhel, 1971). The history of dress during the Islamic era exhibits a remarkable persistence and continuity. The specific enduring elements which produced this culture and the manner of expression are

distinctive. Bright, elegant colors representing the social structure in the Abbasid period were evident in their outer garments. The Arab attitude toward the surrounding world had an important influence on their dress. A deep, almost fierce pride characterizes the attitude of most Arab people toward their countries and traditions. Arab countries today look back upon the past when Baghdad was powerful during the Abbasid period when its caliphs were great (Al-Muhktar, 1976). They see their culture as God-given and God-supervised and as the fountainhead of civilization.

Dress of the Arab Women

During pre-Islamic days the dress of the older women consisted of a long garment, either closed or open at the neckline, and under it a baggy chalwar. In winter the women added a close fitting sutra which made the contours of their body show (Hamami, 1971). The Prophet Muhammed asked them to use the long aba within the confines of their homes (Fahat, 1966). It was placed on the head and spread all the way down to the neck and the chest and then was wrapped around the body without stressing body form.

The dress of Arab women did not change during the Umayyad period except that they wore the Byzantine type of garments and wore extra long and wider garments. Garments were also embroidered and appliqued.

During the Abbasid period there was a marked change in women's dress. Women of the upper middle class adopted the burnous as a head covering and decorated it with jewels and gold chains studded with jewels. It was reported that Aliya, sister of Caliph Harun Al Rashid, was the first to use this type of head cover (Hamami, 1971). The

dresses used by Zubeida, wife of Al Rashid, were both beautiful and expensive. It was reported that one of her dresses was of sheer silk fabric and cost 5,000 dinars.

Upper class women under the rule of the Abbasid Caliph enjoyed a greater degree of freedom in politics, poetry, science and wore clothing of different colors and styles. The ordinary women's clothing was limited by their activities.

Embroidery of the Period

Embroidery has long been used in the decoration of the caftan. The art of embroidery is clearly from Mesopotamia and is of such ancient lineage that knowledge of it stretches into pre-historic ages. Egyptian mummies have been found wrapped in garments curiously wrought with stripes of gold, and in the representations in wall paintings from the Egyptian temples. The fabrics used for the caftan during those early days were principally made from linen, wool, mohair and camel hair embroidered with very narrow stripes of silver and gold (Al-Khaddam, 1957). The Phoenicians and Greeks derived their knowledge of embroidery from the Egyptians. Embroidery reflects a historical, social and intellectual phenomenon. Al Mukhtar (1976) reported that embroidery dates back to the Sessanid and Byzantine period and was widely used during the Abbasid period. The embroiderer or artisan enjoyed a special position during the Abbasid period, using the name of the Caliph on the Caliph's clothes as well as the name of the Wazir (minister) on his clothes. Special factories were established to produce these clothes known as the Dar Al-Tiraz. On the

Caliph's clothes the Dar Al-Tiraz formed a

> Central band, between narrow borders of alternating sketchy scroll, consisting of Kufi inscription with some foliate finials in the form of bird's heads, reading 'Nasr min Allah' [Victory is from God] in white on red background (Islamic Art in Egypt, 1969, p. 259).

The director or the designer of the embroidery house or workshop had special privileges (Ibn Khaldun, 1958). The designer was paid a huge salary and, in addition, he received an assortment of gifts. When he visited a town, he was given a special welcome and was assigned one of the horses belonging to the Caliph to use as long as he was in that town. Furthermore, whenever the Caliph's clothes were on exhibition, once they were completed at the embroidery house, everyone was supposed to stand up, including the ruler of the town where the exhibition was held (Al Mukhtar, 1976). The status of the embroiderer was higher than that of the governor of the town. All the ministers and the other people who lived in the Castle were very impressed by the clothing of the Caliph. No one from the town or from other countries could buy the textiles woven in the Dar Al-Tiraz, only the Caliph and his entourage could buy such textiles. These houses remained in operation until the fall of the Abbasid Caliphate in 1258 A.D.

The Arabs used embroidery to record on their clothes the glory of their ancestors and their high birth (Al Khaddam, 1961). Embroidery was done after the garment was completed and it was used to adorn the side seams of the garment, as well as the upper and middle sleeves. The motifs were bands of writing mixed with beautiful reproductions of plants. The band could also be designed without writing, but the bands were always in a contrasting color to that of the dress (Al

Hamami, 1971). The motifs were simple geometrical designs either continuous or intermittant, straight or bent, parallel or interwoven, and were complete geometrical figures such as a triangle, a square, a circle, or a plus sign (Ibn-Khaldun, 1958). Some motifs were reproductions of plants, trees, or flowers (Figure 4).

Source: Skira, Arab Painting, London (1962, p. 71).

Figure 4. Islamic Garment in 12th-13th Century--Dioscorides and Student Show the Embroidered or Kufi Writing on the Islamic Garment

Other designs were of the hoopoe, peacock, gazelle, fish, and serpents, while still others were designs of the sun, the moon and the stars. Each design had a special meaning and possibly began as a work of magic or with craft symbols that date back to the early and later stone ages. They gradually became a beautiful art (Allami, 1975). These designs were prevalent along the coasts of the Mediterranean Sea, east and west. Such Islamic motifs were copied by others with the rise of Islam. Gradually, embroidery came to be used on underwear and outer garments in different shapes, forms and colors.

Geometric or plant designs were used continuously along and across the garment, particularly on the front and side openings and the sleeves. This is still being done on the caftans of the Syrians and the North Africans today. Balance and harmony between the two sides of the garment are accentuated in the design of the sleeves, the shoulders, and the left and right seams, two factors in which the Middle Eastern artist took interest. There are plant, animal and geometric motifs embroidered in a variety of colors or with thread in the top part of the men's and women's garments. These designs are still used in Syria and North Africa on the caftan.

Fabric of the Period

During the pre-Islamic period Mesopotamia and Egypt were famous for weaving and reproducing the art of the Phavaoni people (Evans, 1938). The Arab people used white linen fabric for their garments. Linen was more than half again as fine as that available today with exquisite art in horizontal and vertical patterns. Linen is a good conductor of heat. The Arabs always wear white linen shirts with

woolen fabrics over them. The linen carries the heat of the body into the wool and the wool, being a non-conductor, repels the heat of the sun (Islamic Art in Egypt, 1969). Cotton came to be used as well as linen. It was woven as finely as some handkerchiefs today, sometimes of nearly transparent thinness. The Egyptian garments always produced a light, airy effect. The Mesopotamian people depended ultimately upon their animals for survival, using the wool from the animals for protection from the copious mists and rains of the area (Johansen, 1968).

The most important textiles used by the Arab people during the Abbasid period were silk, linen and wool fibers and muslin and velvet fabrics. Silk or woolen warp and a linen filling were chiefly used even during this early period. Decoration stylists used foliate patterns, animals and even some human figures to form bands in tapestry weave (Al-Muhktar, 1976). Muslin was first made in this homeland area of the Moslem peoples. Mosul or muslin is a term used to cover a host of cotton cloths, from sheers to heavy sheeting.

The Caliph's clothes were interesting during the Abbasid period. The textile industry was one of the principal luxury industries of the 11th century. The fabric was bright golden yellow, which did not fade easily. Black was used in fabric for religious purposes. The use of bright colors was doubtless an imitation of even more luxurious fabrics embroidered or enhanced with gold thread. Other kinds of luxury textiles appeared during the Abbasid period; in particular, fabrics with designs printed in gold and outlined in red or black were used for the caliph. Textiles of fine design and high quality were used during the Abbasid period between the 12th and 13th centuries,

perhaps because of the developing commercial relationships between Islamic countries and the far East (Islamic Art in Egypt, 1969).

Velvet fabric was first made of silk fibers, and though not so ancient as silk, claims high antiquity. The fabric seems to have been suggested by fur. The Chinese and Indians were the first to make velvet. Velvet fabrics of the greatest richness were worn for centuries in China and India before they were known in the Mediterranean. Baghdad was the first depot from which Arab traders brought velvet fabrics to the Mediterranean. Damascus and Istanbul became depots in turn, supplying Europe until the 14th century when the Italians began to produce it (Bray, 1913).

CHAPTER IV

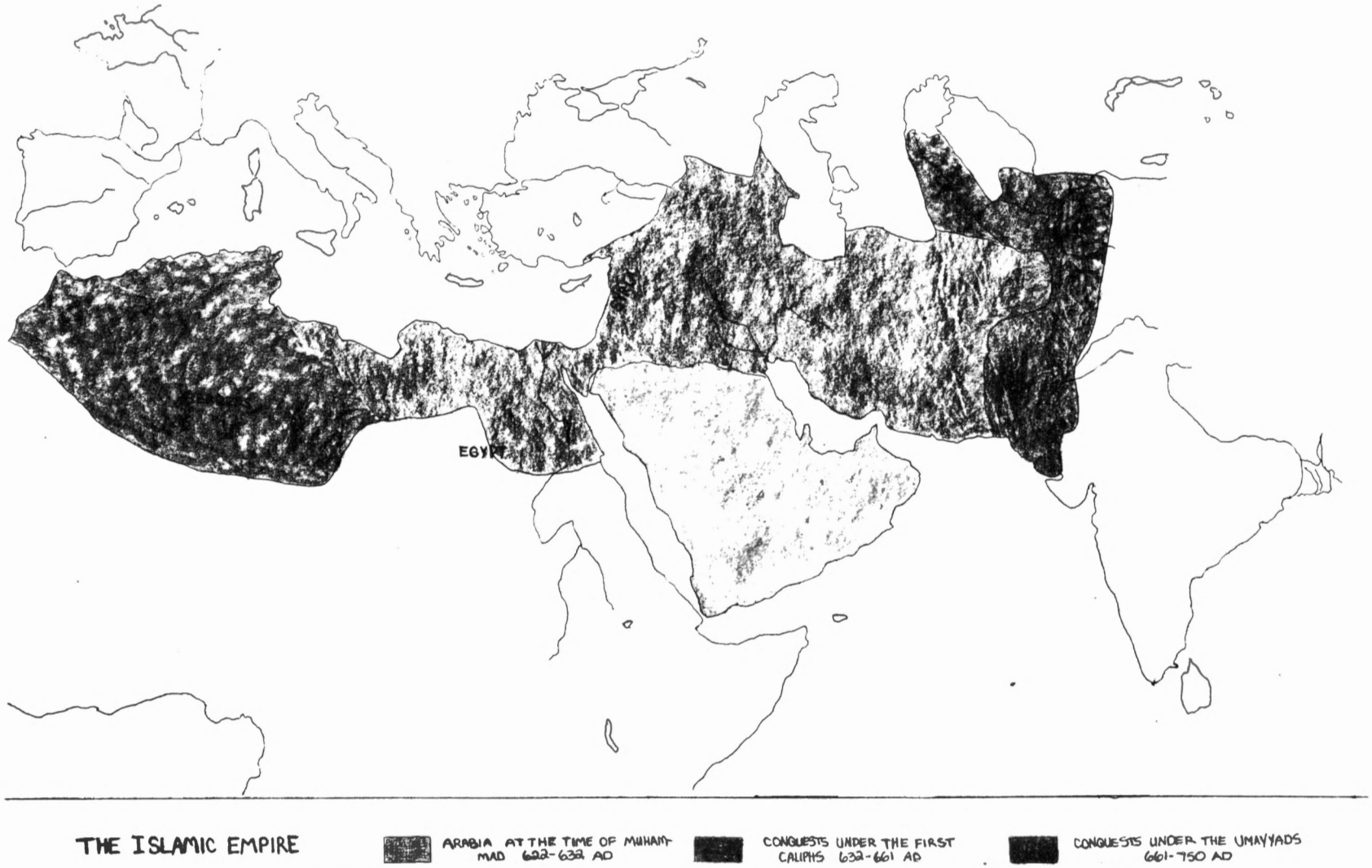
THE CAFTAN IN THREE COUNTRIES

The development of the caftan in Arab countries from the 15th century to the present is particularly evident in three countries: Egypt, Syria and Morocco. The location of these countries is shown in Figure 5.

This chapter includes a description of each country in terms of its history, climate and industry and a discussion of the development of the caftan within the country.

Egypt

Egypt has the oldest recorded history in western civilization. In early times, the desert provided protection against marauders, while the Nile River provided bread. Therefore, by 3500 B.C. the civilization of Egypt was well developed. Ruled by native dynasties for centuries, Egypt was part of the Roman Empire from 30 B.C. to the Arab conquest in 640 A.D. Under Khedive Ismail Pasha, the Suez Canal was built and completed in 1869. Egypt was declared a British protectorate in 1914 and secured her independence in 1922 but was unable to erase all special British influence until 1956 when the last British soldier was evacuated from the Suez Canal Zone. Egypt has alternated between periods of strength, when neighboring territories fell under its domination, and periods of weakness, when it came under foreign



Source: Jame, Islamic Art, London (1974) Sketched from the Book.

Figure 5. Islamic Empire--Three Countries of the Islamic Empire from Spain to the Borders of China

rule. Egypt gave the world writing, the calendar, books of wisdom and religious ritual, sculpture, monumental architecture and many crafts.

Climate

Most of Egypt is a dry, sub-tropical area, but the southern part of upper Egypt is tropical. Northern winds temper the climate along the Mediterranean, but the interior areas are very hot. The temperature sinks quickly after sunset because of the high radiation rate under cloudless skies. Rainfall averages two inches a year, but sudden storms sometimes cause devastating flash floods. In Cairo, average temperatures range from 45 degrees Fahrenheit to 85 degrees Fahrenheit in January, while July average temperatures range from 71 degrees Fahrenheit to 96 degrees Fahrenheit.

Industry

Egypt, at the time of the 1952 revolution, was much further advanced industrially than any other Arab country or indeed any country in Africa except in South Africa. The growth of large-scale industry was, however, a comparatively recent phenomenon, having occurred for the most part since 1930. Egypt's industrial growth has remained impressive. The value of money from industry has increased since 1952.

Egypt's largest industry manufactures cotton fabrics. Egypt also has one of the largest sugar refineries in the world.

The Egyptian Caftan

The name of the caftan was changed according to the time, place

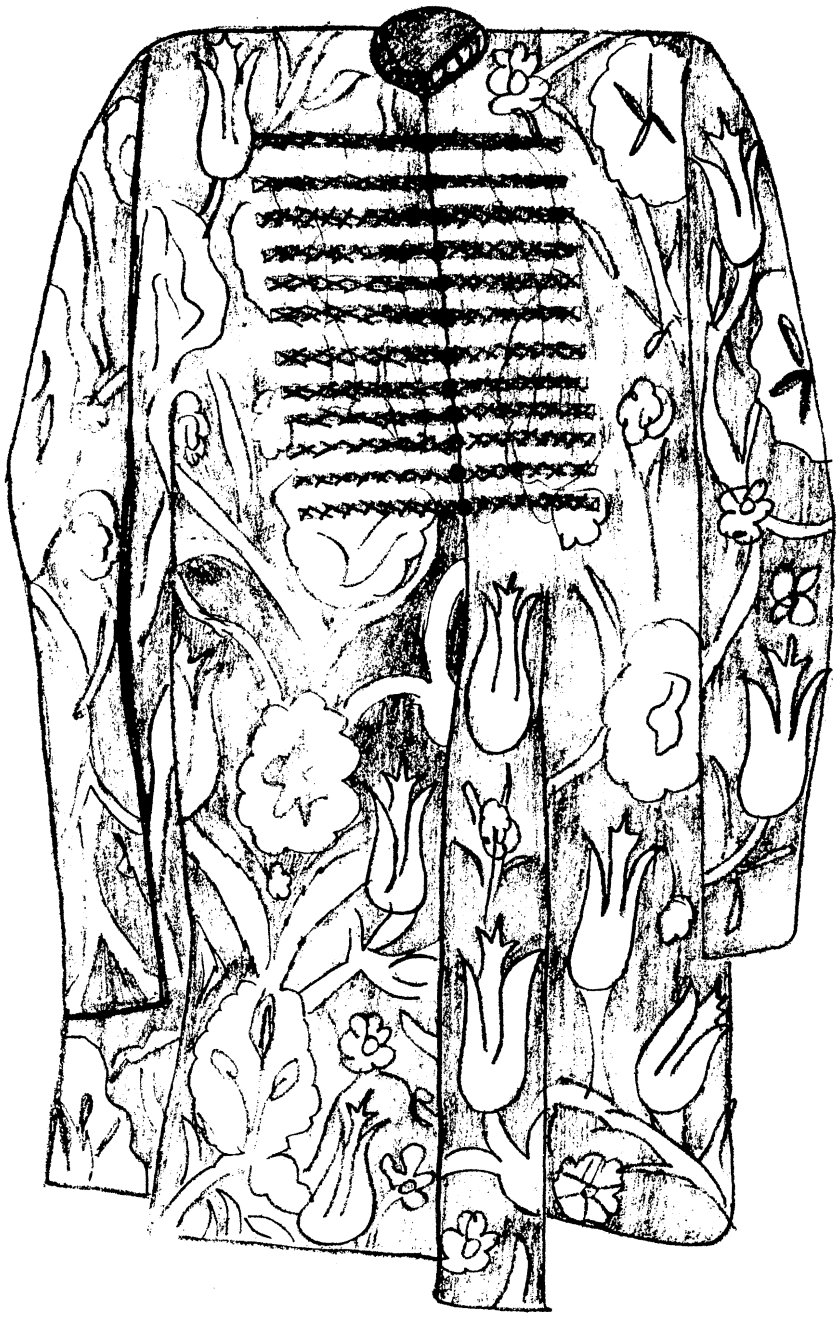
and rules of an area. For example, before the Islamic religion the Arab people wore simple garments with neck opening, side seams and sleeves. That garment had many names: caftan, kamis, tunic, djellaba and robe. Some of these terms have had more specific meanings at certain periods and in certain areas according to the garment details (Davenport, 1971; Fadhel, 1971; Rubens, 1973; Elicker, 1953).

The caftan appeared to have been originally called the kamis. Another possibility was that the caftan was replaced by the name kamis from different languages in those periods. Both men and women wore the garment open down the front, tying it around the waist with a soft cloth sash. The comfortable caftan became standard dress for all. It had two main purposes. First, this loose garment made it easier to walk, and secondly, a pocket was made from the belt at the base to the neck opening. The men tucked their daggers and swords into their belts.

In Egypt today a special ruler is used for measuring the caftan and djellaba. This ruler, called handasi, was discovered by the Turkish people hundreds of years ago. It is 66 centimeters long. The ruler has different names for each five centimeters, which are called nesifhandasi, shal-grey, yashrub, yashrub-grey, artiroub, artiroub-grey, thoom, malaca and handasi. The ruler has two symmetrical sides. In 1977 the researcher found the handasi being used in Egyptian tailor shops; for example, Muhmmud Abu Zaid was using this rule in his shop for constructing and detailing the caftan. He said that the rule was originally obtained in Turkey in the 14th century. Handasi was passed down from the great grandparents of Abu-Zaid until today (Figure 6).

Figure 6. Ruler Used for Measuring the Caftan in Egypt from Ottoman Period Until Today

The Egyptian Caftan in the 15th and 16th Century. Fadhel (1971) reported that the word khaftan was changed to caftan with the Ottoman conquest of Egypt in 1200 A.D. (Figure 7). Fadhel also reported that the men of Egypt wore caftans similar to those worn by the Prophet



Source: Sixteenth Century Caftan--Sketched from Collection at Metropolitan Museum, New York, September, 1977.

Figure 7. Embroidered Caftan Worn by Caliph and Sultans, Showing Naturalistic Flowers and Plants

Muhammad. The men wore a shirt and pants and over them a caftan of silk in a variety of colors with two extra-long sleeves in the sixteenth century. The caftan was held together by a long waist band of silk or wool. Over the caftan the djubbeh was worn open in front, with sleeves that hardly reached the wrists, to show the long sleeves of the caftan which reached the tip of the fingers. Long sleeves were worn to express respect when interacting among elders or those in a high position.

The Egyptian women's caftan was similar to the Moroccan women's caftan in length and details of the garment. Also, the caftan was tied with a cotton ribbon at the waist. In the 16th century the women in Egypt called the garment yelek instead of caftan.

The Egyptian Caftan of the 17th Century. Al-Khaddam (1959) reported that the men in Egypt were wearing a white cotton or silk kamis with wide sleeves and a vest of cotton or silk, with colored longitudinal stripes. Over these undergarments one put on a caftan made of the same material as the vest. The caftan was loose fitting and had long sleeves with slits at the lower edge. The caftan was held at the waist with a cotton, silk or cashmere band and finally the djubbeh was worn over the caftan (Figure 8).

The women's caftan was a lightweight dress, slit in the front from the neckline to the waist and held together with buttons. Once buttoned, the caftan tightened around the breasts and in this way lifted them up and accentuated them. It also had side slits from the floor to the waist. The sleeves were tight from the shoulder to the elbow. The rest of the sleeves were loose fitting. The women wore a belt

around the waist of silk or cashmere fabric, held over the caftan with a loose knot and the rest of the belt hanging in the back. Over the caftan women wore a djubbeh with long sleeves made of velvet or silk and embroidered with gold or silk thread.

Source: Lewis, The World of Islam, London (1976, p. 289).

Figure 8. Islamic Seventeenth Century Caftan--of Light Blue Satin Brocaded With Gold Colored Silk and Metallic Gold Thread

The Egyptian Caftan in the 18th Century. According to Al-Khaddam (1959), Egypt was a traditional society and tradition was viewed with a good measure of respect. The Egyptian people did not change the style and the names of their clothing until 1840 when the Turkish Sultan forbade the use of the word "caftan." Instead, they used Istanbuliandari in place of the caftan. The Istanbuliandari was a loose fitting garment with wide sleeves and was held together by a waist band. It was designed to allow women to perform their home chores more freely.

In the Islamic Art Museum the caftan is the main garment exhibited for the Mameluke period (18th century). It is the same caftan still in use in Cairo. The caption in the museum reads: "Brocaded silk fabrics enriched with metallic thread decorated with birds, animals and flowering trees (17th Century)."

The Egyptian Caftan in the 20th Century. Within the past few decades the caftan has become fashionable once again in Egypt. The style of caftan for men remained nearly the same from the early period until today. The sleeves and neckline details have changed slightly and fabric has become simpler. These modifications may have been a result of designer groups to make the garment lap one side over the other by tying the 25 centimeter ribbon on both sides. Usually the caftan is narrow at the top and wide at the edges, and has slits in the side seam decorated with braid trim. It is often girdled with a cloth sash. The sleeves are usually straight with long slits at the lower edge. The men's caftan has two big pockets in the side seams. Some of the caftans are lined from the pockets to the top, including the sleeves. The garment is usually made of stiped fabric (Figure 9).

Source: Sketched from Alkhaddam, The History of Costume in Egypt (1959, p. 119).

Figure 9. Egyptian Caftan Made of Satin Worn by Farmers and Middle Classes, Showing the Djubbeh Worn Over the Caftan

The women's caftan in the same century was designed exactly the same as the djellaba, which is a long, full garment with a slit neckline decorated and embroidered with golden or silk thread around the front chest and the side seams with Islamic art. It has full, bell-shaped sleeves, and is worn in Egypt at home and as an evening dress. In fact, the Egyptian women's caftan developed from the men's kamis to the fashionable garment and became very interesting in Egypt after 1960.

The new caftan after 1960 developed into a new design with darts, new fabric weaves, and use of all colors. The designers kept the basic design, the slits and the long sleeves. Women liked the caftan because everything conspired to make the shoulders broad and the hips thin. Styles of the caftan were developed for varying figure types and in price ranges which influenced consumer demand in clothing purchases. All these modified styles are the direct result of the historical Arab caftan (Figure 10).

Syria

Syria played a significant role in history because of its geographic position as a land that bridges Africa, Asia, and Europe. Damascus was first inhabited about 2,500 B.C. It was dominated in turn by Armenian, Assyrian, Babylonia, Persian, Greek, Roman, Nabatean and Byzantine rulers, and finally it came under Moslem rule in 636 A.D. After that the power and prestige of the city reached its peak, and it became the capital of the Umayyad Empire, which extended from Spain to India, from 661 to 750 A.D. When the Abassid caliph was established in Baghdad, Damascus was a provincial capital of the Mameluke Empire

from approximately 1260 to 1516. It was totally destroyed by the Mongol conqueror Tamerlane in 1400. In 1517 Damascus fell after 400 years of Ottoman Turkish rule. Following the First World War an independent Arab Kingdom of Syria was established.

In 1920 Syria came under the control of Vichy until British and French forces occupied the country in July, 1941. It finally received its independence in 1946.

Figure 10. Egyptian Modern Women's Caftan of the Twentieth Century, Photographed in an Egyptian Shop, September, 1977

Climate

The climate of Syria varies from the Mediterranean type in the west to extremely arid desert conditions in the east. The coastal regions have hot summers and mild winters. In the mountains, summer heat is moderated according to elevation but the winters are more severe. The steppes and desert areas have extremely hot, arid summers and greatly varying winter temperatures ranging from 70 degrees Fahrenheit to below freezing. The rainy season is from November to March.

Industry

Industry as a major factor in the Syrian economy is barely out of its infancy. The public inudstrial sector has been organized since 1968 under three industrial unions: the Union of Food Industry, the Union of Engineering and Chemical Industries, and the Union of Textile Industries. These Industrial Unions are big and important in Syria. Syria has been renowned since ancient time for such handicrafts as Damascas brocade and Syrian soap.

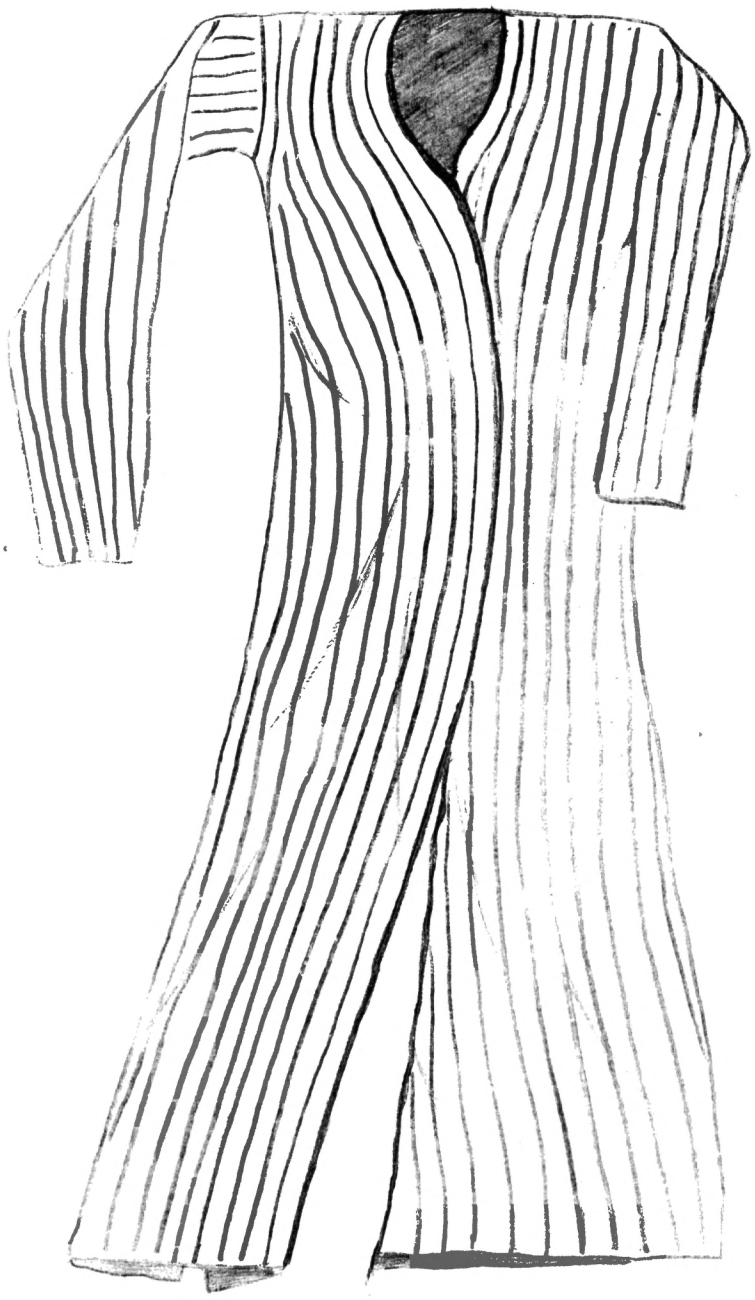
The Syrian Caftan

Since the beginning of civilization the people of Syria and Mesopotamia have worn the caftan. The design continued to change in Syria throughout the years as the life style of the people changed. The caftan of the Bedouin people developed from the style of the kamis and was used all over the world. According to some authorities such as Elicker (1953) and Rubens (1967), the Assyrian men wore a long, T-shaped garment with long sleeves which was open in front and held with a sash

around the waist. This garment was usually made of cotton or wool, and the length was just below the kneecap.

During the Assyrian period the women considered the wearing of the caftan a religious obligation dictated to them by the gods. They were to take the utmost care of their dress and beauty. The garment was full length with an open front. The development of the caftan, with its ornaments, symbols and shapes, during the period from the Assyrian to the Islamic era, has importance, particularly to the Syrian people who developed the caftan in the middle of the Islamic age. They also used various forms of writing on the garments, particularly the Arabic kufi embroidered on the caftan which was most popular at that time.

According to Fadhel (1971) the Bedouin male in Syria wore a satin caftan that had the same shape as the Christian priest's garment. The length of the caftan was just below the knee and it had wide sleeves. According to Hamami (1971), the Syrian men wore a kinbaz. The kinbaz had the same details as the Egyptian caftan in cutting, sewing, and fabric and is worn for the same purpose (Figure 11). The basic style of kinbaz and Egyptian caftan is still being used today by some people. The details of the garments, however, have gradually changed. For example, during the 15th century in the Ottoman period, the sleeves of the caftan were very long and touched the floor (Figure 12); they gradually became wrist-length. The Syrian caftan during the 18th century was wide and gradually the upper portion became more fitted, but it was still wide at the bottom. Also, they used different fabrics made from velvet, silk and wool fibers.



Source: Sketched from Hamami, Costumes and Their Traditions in Syria (1971, p. 273).

Figure 11. Syrian Kinbaz--A Common Garment for Men, Made of Striped Silk

Source: James, Islamic Art, London (1974, p. 63).

Figure 12. Turkish Embroidered Caftan--Worn by the Men in Syria from the 13th to the 16th Century During the Ottoman Period

At the end of the 18th century, according to Hamami (1971), most of the Syrian people from the cities started to change their clothing from the kinbaz caftan to modern clothing which was less expensive and more practical in the schools and businesses. Since that time the kinbaz was used only for special occasions such as religious occasions

and weddings. However, the traditional styles could appear and spread around, or could be unused for a long or a short time (Figure 13). What was worn was controlled, in part, by the rules of the government, the state of the economy or the fashion trend at the time. According to Fadhel (1971), the women's caftans were ankle length and the women sometimes tucked the bottom of the caftan skirt into their zunnar at home for showing the embroidery of undergarments. Syrian women used rich and deep colors for the caftan, such as red, orange, black, yellow and green. Women wanted to mix the natural colors of the flowers and trees because of the Syrian women's love of nature. According to Hamami (1971), any loose fitting woman's garment was considered a caftan in the early periods of Syria. There were two styles used. The first style of caftan was an improvement of the T-shape kamis with some details included. Also, they kept the same characteristics in the basic lines from the early period until today.

The T-shape became a caftan or djellaba made of silk, wool or cotton fabric with a high-waisted bodice and princess-like lines in the front (Figure 14). The top part of the dress, which may have been a different fabric or color from the rest of the dress, was decorated with sequins. The lower part was decorated with larger sequins or was made of a patterned fabric. The kimono-like sleeves have an extra piece of fabric in the shape of a triangle attached to the lower part of the sleeve with the ends of the sleeves touching the floor. The long, flowing sleeves were worn in many different ways. The two sleeve edges may be tied and worn in the back or may be folded and wrapped around the wrists. Also, the front of the garment and the

sleeves were embroidered by hand with gold thread using Islamic art to add to the beauty of the garment.

Source: Selected from Collection of the Metropolitan Museum, New York (September, 1977).

Figure 13. Syrian Caftan of Black and Yellow Striped Artificial Silk; Called by the Bedouins Kinbaz

The second style of caftan was an improvement of the Assyrian coat. This style was called zubon (Turkish word) in Syria and Mesopotamia in the winter and saya (Spanish word) in the summer (Hamami, 1971). It was thought that these changes came after the 18th century when the Arab countries were under the rule of the Ottoman Turks. It

was during this time that the names of the Arabian clothes changed (Fadhel, 1971). The second style of caftan was a loose garment of floor length. The entire length of the garment was kept closed with loops and buttons. The short side slits were embroidered with golden thread using Islamic art. The sleeves were long and straight. The garment was usually made of cotton, silk, velvet or wool fabric. This garment has the same detail as the Moroccon caftan in geometric pattern, color and fabric.

The purpose for wearing the caftan has remained the same from the Islamic time until today. These garments were used for entertaining at home, or for evening dress and for special occasions. The caftan was originally sewn and embroidered by hand with real golden thread, but after 1960 the Syrian designer used the machine for sewing and embroidery. All kinds of fabric were used. As the manner of living changed, clothes also changed to that trade and business. The modern Syrian woman's wardrobe was changed for progressive and economic reasons. She started to have a wardrobe of garments following the fashion. The use of the caftan may continue and increase in use in Arab countries because it is comfortable for all the women in their business, home or after-five evening dress (Figure 15).

Morocco

Morocco has been shaped largely by its strategic location. Beginning with the Phoenicians, a long series of invaders have swept the land. From the first century B.C. until the fifth century A.D. it was a Roman province and Byzantine Greeks successively took over. Then, in 682, when the Arabs swept through North Africa, Okba Ibn-Nefi

Source: Fairservis, Costumes of the East (1971, p. 62).

Figure 14. Syrian Nineteenth Century Women's Caftan Made of Silk and Cotton With Hand Embroidered Yoke

conquered Morocco. Under successive Moorish dynasties, beginning with Idris in 788, the Berber tribes were united and the Islamic faith and Arabic language adopted. During the 16th century Ahmad Al-Mansur (called Al-Dahabi, "The Golden"), the greatest of the Saad kings, ruled from 1578 to 1603 and inaugurated the golden age of Moroccan history. Al-mansur protected Morocco from Turkish invasion. The Arabians ruled Morocco until the 18th century when Europeans decided to settle North Africa. The area was politically divided between nations. Part of Morocco became a French protectorate and another part was annexed by Spain. Morocco became independent in 1956.

Figure 15. Syrian Twentieth Century Caftans Selected from Different Styles and Colors (January, 1978)

Climate

The northern coast of Africa is buffeted by winds. In winter they come from the Atlantic, bearing rain, pushing temperatures down to 50 or 60 degrees and providing snow for skiers in the Atlas Mountains. During the summer hot winds come from the desert, bringing drought and a temperature of 80 degrees. The swirling dust from the Sahara desert fills the air. The rainy seasons are from October to November and from April to May.

Industry

The Moroccan economy depends heavily on mining. Morocco is the second largest producer of phosphates in the world, and it also produces zinc, lead, manganese, cobalt and antimony. Products from Moroccan handicraft industries such as the caftan, caps, burnous, leather, carpets, pots, silk stuffs, ornaments in gold, silver, copper and brass jewelry and rugs are famous the world over.

The Moroccan Caftan

The Berber male's costume before the Islamic period was similar to the sedentary people's garments. The haik usually wrapped the head and body in a creamy wool or cotton fabric. It was worn over the kamis and the kamis reached almost to the knee and was tied at the waist with a sash. After the Islamic period, in most parts of North Africa, the caftan started to become common. The caftan became a well-known garment in Morocco from the 12th century until today. When the Sultan Maulay Ismael entered Morocco, the caftan was adopted from the

Islamic outer garment, particularly from the Damascus style, with the same design of embroidery (Nasir Allah, 1962).

The Moroccan caftan was dark colored with short sleeves. The male also wore a black or dark colored burnous made of wool. The front of the burnous was shorter than the back to make it easier to walk or to ride a horse. The burnous had a hood which provided warmth in the winter. Also, the djellaba with the burnous was very common for the Moroccan men.

The Moroccan women's caftan in the 15th century was usually designed with simple details and did not differ much from the Egyptian caftan, but the Moroccan women's burnous made of black wool was worn over the caftan.

The Moroccan woman's caftan in the 16th century, according to Fadhel (1971), was generally made of blue wool or silk fabric and embroidered with gold thread. The caftan was sleeveless and was closed with gold buttons. The sash was a silk shawl enriched with pearls, supplemented with a long, golden streamer, which was attached like a tail to its interior parts and touched the ground.

The Moroccan woman's caftan in the 17th century was nearly the same as that of her "sister" who lived in Syria. The caftan was a loose garment made of woolen cloth, or velvet of any color which covered the whole of the body, except that it was left open at the neck. This style had a yoke or a waistline. The edges of the caftan were embroidered with gold thread. In addition, the caftan was fastened by a broad sash of silk and gold, which surrounded the waist. The caftan was also worn by the bride during the wedding ceremony.

The Moroccan woman's caftan in the 18th century was ankle length, and was open only partway down the front (Figure 16). The caftan was pulled over the head like a kamis and buttoned like a shirt. This style changed at the end of the 18th century to a long, coat-like garment with long sleeves, usually made of brocaded silk, velvet or cotton held by a hizaam wrapped around the waist (Wilcox, 1969).

The traditional caftans of the Moroccan women during the 19th century are now in museums. Some are in the Museum of the Oudalas in Rabat and were viewed by the researcher in September, 1977.

Different colors, fabrics and types of embroidery used for caftans were evident. The fabric was woven with silk and gold thread. It was usually a handsome cloth in striped or brocaded silk or velvet fabric. All the sewing and embroidering was done by hand (Figure 17). The caftan was also called a saya during this period (Robens, 1967). Each woman prepared one of these caftans for her daughter to wear at her wedding. All the caftans were open in the front and were held together by numerous small buttons and loops, and they had side slits. Also, they had a hizaam wrapped around the waist. The hizaam was made of brocade on velvet with silver or gold thread.

The Moroccan women wore a special slipper made of velvet or Morocco leathers and embroidered with golden thread. Also the Moroccan women used the veil or litham over her face with this traditional caftan. The Moroccan women's ancient traditional caftan in the 20th century can still be observed on the street, in shops, homes and wedding ceremonies and in business. The caftan in Morocco after 1960 became well known through the French people living in Morocco. They changed some details on it and it became the French caftan according to the

Source: Nasirallah, The History of Moroccan Civilization (1962, p. 53).

Figure 16. Moroccan Caftan--The Most Common Garment for Women from the Early Period Until Today

Source: Arts et Objets du Moroc, Paris, France (1974, pp. 1, 19).

Figure 17. Moroccan Embroidered Caftans of Velvet, Embroidered by Hand With Gold Thread

French magazines such as La-Mode and L'Officiel. The effect of the caftan on the economy of the country was great because the people began to trade with other countries and to export the caftan. The trade within Morocco dealt with caftans of different fabrics, from soft to rough, and of different colors. During this period the caftan was made by machines, including the embroidery. The designers in Morocco provided many exhibits for fashion shows in different countries. However, the Moroccan designers, using inspiration from fashionable outer garments of the golden time, have been working to introduce new designs compatible with modern Arab living, but preserving the originality of the ancient heritage. Moroccan designers and other Arab designers of the caftan try to present this idea through fashion shows in other countries.

It was the hope of these fashion houses to renew interest in the heritage of early Arab civilisation. The designers eagerly sought to introduce in their designs a combination of ancient and modern beauty using modern techniques and local folklore in the embroidery on the caftan to create a distinctive garment. For this reason, the caftan was a unique and varied collection of style, fabric and embroidery. Today the caftan is more close fitting than before (Figure 18).

Figure 18. Modern Moroccan Caftan Made by Machine in the Twentieth Century, Selected from a Morocco Shop, September, 1977

CHAPTER V

ANALYSIS OF AMERICAN CAFTANS

The second objective of the study was to determine the evidences of the caftan in modern American fashion. According to Time-Life Books of Exotic Styling (1974)

> A caftan is a North African or Mid-Eastern garment sometimes called farasia (in Morocco) which is a long, full robe with slit neckline decorated with embroidery and long, full, bell-shaped sleeves. It is worn in the United States as a home dress and evening dress for women and sometimes for men (p. 93).

In a preliminary review of pattern books from Butterick, Simplicity, Vogue and McCall's no evidences of garments called caftans were found before 1967, so the actual count included only pattern books during the years 1967-1977. An attempt was made to select pattern books from each company for each year; however, some were unavailable. (See Appendix B for a list of pattern books included in the study.)

Description of American Styles

The sketch in Figure 19 illustrates one style identified in the pattern books. The design is almost the same as the caftan shown in Figure 10, which was worn by Arab people, especially in North Africa, from the early period until today. This loose fitting caftan has a round neckline and may have a small standing collar. The sleeves are comfortably full, and are sometimes gathered into a cuff. This garment

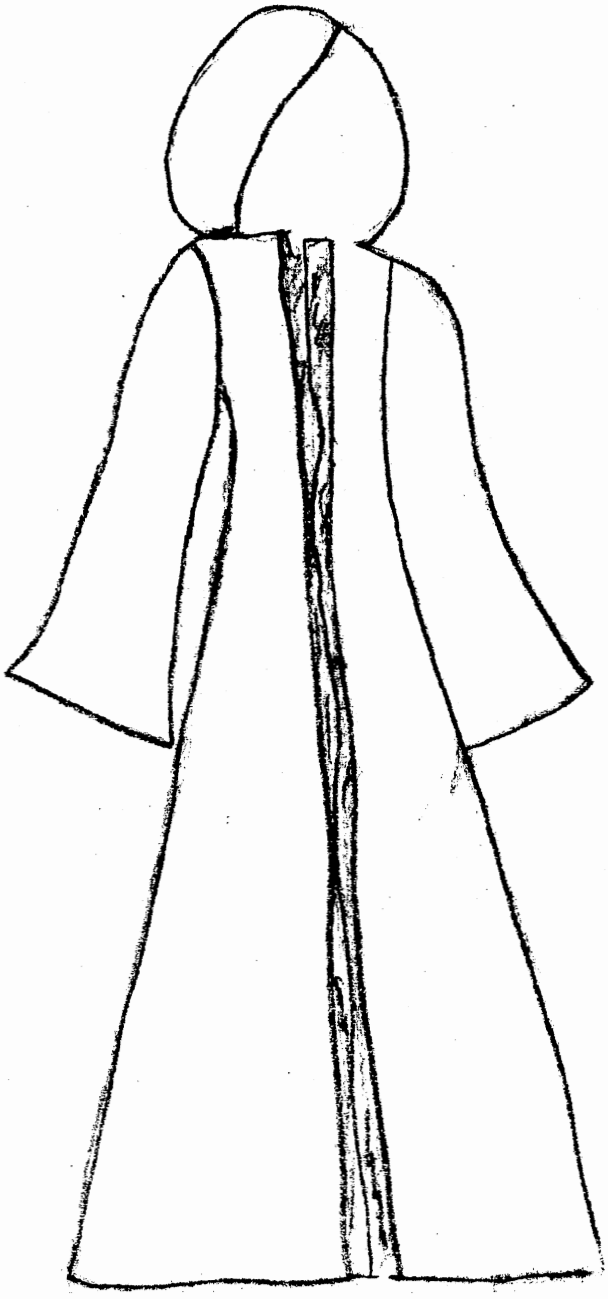
may be floor length or may be worn as a blouse. The edges of the sleeves, neckline and the hemline are embroidered with gold thread. American designers used the Islamic design of the djellaba and also the same motif in the embroidery. The difference between them may be the fabric and the color; however, people in Arab countries have started to use American fabric too for their clothing. In recent years the Egyptian people have begun to call this style of women's garments a caftan rather than a djellaba (Figure 19).

The garment illustrated in Figure 20 is loose fitting and ankle length. It has a self-lined hood attached to the neckline to cover the shoulder seams. The sleeves are bell shaped. The garment is opened in the front and is closed with a zipper or with small buttons or hooks. The caftan has no waistline seam. The front of the garment is embroidered with gold or silk thread. This American caftan is similar to the Moroccan caftan. The difference between them is the hood. In Morocco the hood was used only in the burnous and djellaba. The American designer included a hood, perhaps in an effort to adapt the caftan to American demands.

The garment illustrated in Figure 21 has approximately the same lines as the historical Syrian caftan. The bodice appears to have a yoke with a skirt gathered from the yoke, full, straight and wide. The sleeves were three-quarter length and became wider from the elbow. The trim on the sleeves and on the yoke consisted of ribbons of contrasting colors. This caftan was used in Syria sometime because they wore the side slits and long sleeves. In Syria the caftan, especially the yoke, was decorated with embroidered colored silk or gold thread.

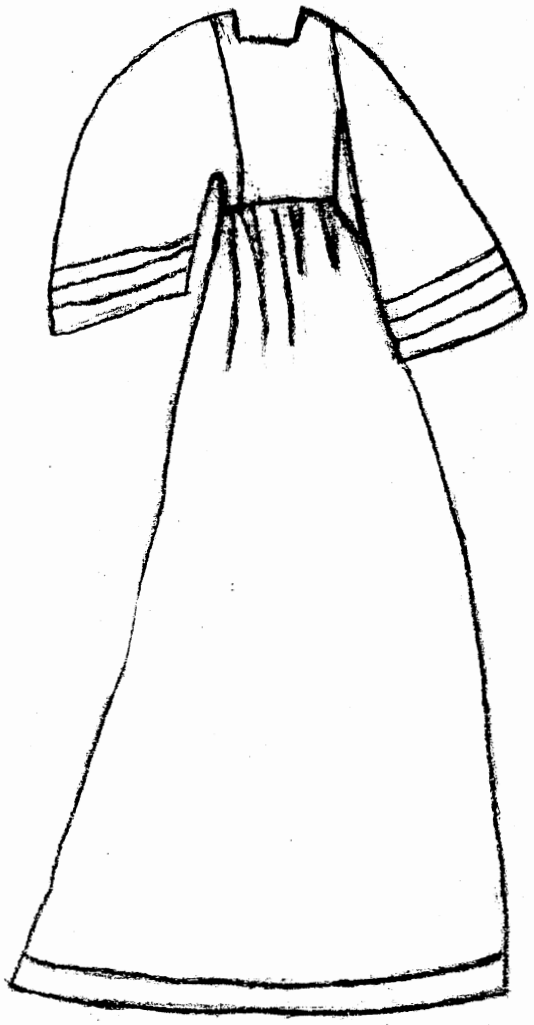
Source: Sketched from American Pattern Books Published Between 1967 and 1977.

Figure 19. Modern American Caftan (Style 1), Similar to Egyptian Caftan Shown in Figure 10



Source: Sketched from American Pattern Books Published Between 1967 and 1977.

Figure 20. Modern American Caftan (Style 2), Similar to Figure 28



Source: Sketched from American Pattern Books Published Between 1967 and 1977.

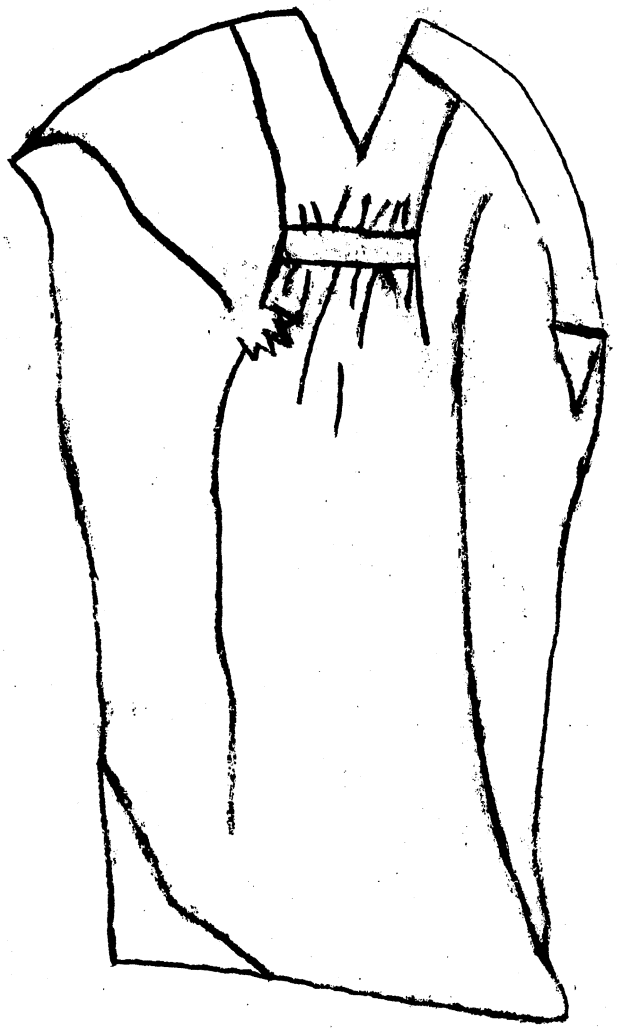
Figure 21. Modern American Caftan (Style 3), Similar to the Syrian Caftan in Figs. 3 and 14

The garment in Figure 22 is almost the same as the Arab North African gandura. The material is as wide as that worn by the North African people. This heavy appearing drape may be thrown over both shoulders from the front, the material being pulled low on the chest and the folds being allowed to fall gracefully over the arms. This garment is especially attractive for evening dress. This garment has a V-neck and is caught at the mid-waist line with a band to show the shape of the body. There is little difference between this modern garment and the gandura. The North African people may have adopted American fabric and color. The gandura was an improvement of the Bedouin kamis.

The American caftan illustrated in Figure 23 closely resembles the Arab aba. It is cut along lines similar to the sleeveless version, except that it is open down the front and is much wider. It usually reaches from fingertip to fingertip; however, hands are sometimes used for gestures on the stage, so in this case the design may extend only to the wrists. This garment will trail on the ground when the arms are down at the sides. The Arab people wore the garment for style, sometimes for protection against the elements, and aften according to the rank of the wearer or the amount of activity. The American design was shown with a collar, and soft fabrics were suggested.

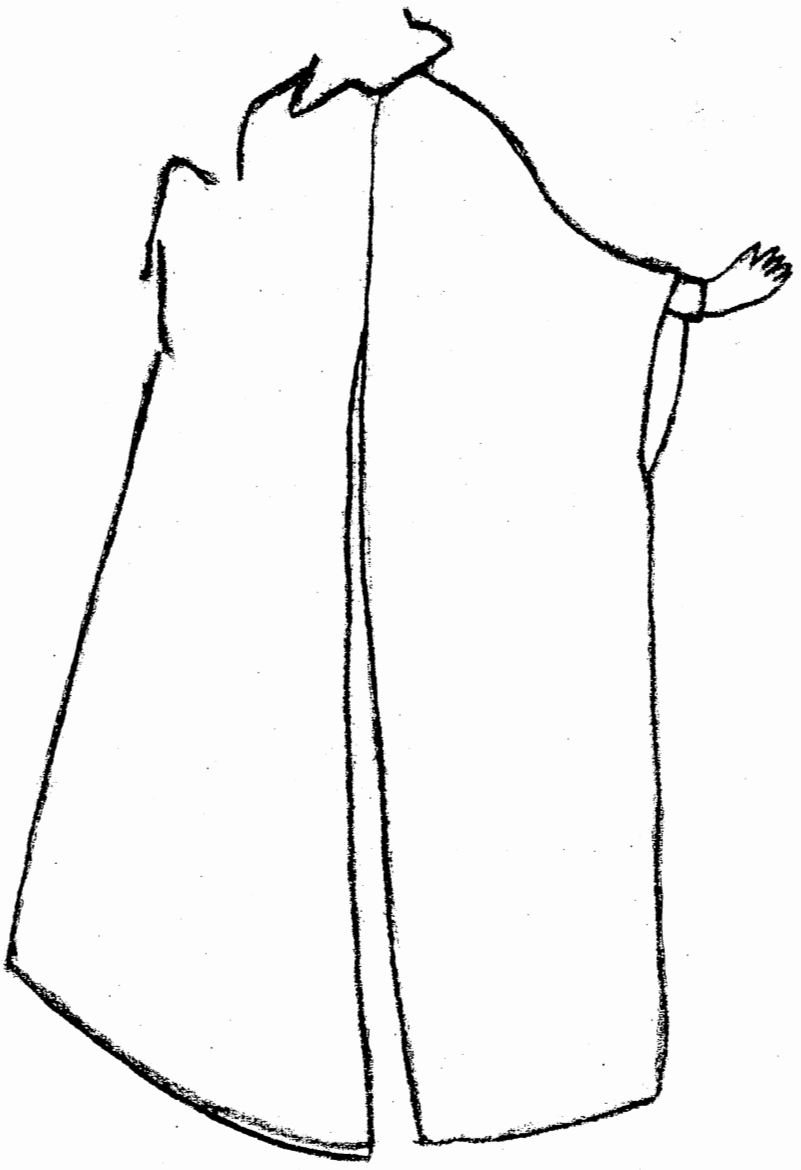
Analysis of Styles

After the five styles of caftans were identified a count was made of the caftans and garments with a caftan influence in the selected pattern books. Table I shows the number of garments which were actually labeled 'caftan' in the pattern books. Simplicity was the first pattern



Source: Sketched from American Pattern Books Published Between 1967 and 1977.

Figure 22. Modern American Caftan (Style 4), Similar to the North African Gandura shown in Figure 35



Source: Sketched from American Pattern Books Published Between 1967 and 1977.

Figure 23. Modern American Caftan (Style 5), Similar to the Arab Aba Shown in Figure 29

TABLE I

DISTRIBUTION OF CAFTAN DESIGNS IN PATTERN BOOKS FROM FOUR COMPANIES, 1967-1977

Pattern Book	Style[a]	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	Total
Vogue	1				1					1	2	1	5
	2									2	2	1	5
	3										1		1
	4												0
	5							2			3	4	9
Simplicity	1	1	1							5	8	5	20
	2					1	1		2		3		7
	3								2	3	6	3	14
	4						1	1	1	2	2	2	9
	5			1	1				2	2	3	3	12
McCall's	1							1	2	1	3	2	9
	2							1	3				4
	3								2			3	5
	4												0
	5								2		3	3	8
Butterick	1								3		9	8	20
	2								1		3	3	7
	3								1		3	3	7
	4												0
	5											3	3
Total		1	1	1	2	1	2	5	21	16	51	44	

[a]For Styles 1-5 see Figures 19-23.

book to include the caftan, and the only caftans located during the years 1967-1969 appeared in Simplicity. Vogue was second to include the caftan and by 1974 the caftan had appeared in all four pattern books. The cyclic nature of fashion is clearly evident in the gradual rise of the occurrence of the caftan during the years 1967-1974. It peaked in 1976, with 51 occurrences, and slightly declined in 1977, with only 44 occurrences.

Style I (Figure 19) was identified most frequently in Simplicity, McCall's and Butterick, while Style 5 (Figure 23) appeared most frequently in Vogue. Style 4 (Figure 22) appeared to be the least popular. It appeared in only the Simplicity pattern book.

Garments with a caftan influence which were not labeled 'caftan' in the pattern books were also identified and counted. These are shown in Table II. Many more evidences of caftan influence than of actual 'caftans' were located. A gradual increase in the number of garments with a caftan influence is evident also; however, this trend is still on the increase and many more evidences were found in 1977 than in any other year. It is reasonable to expect that this would occur because the influence of very popular styles is evidence for many seasons after a fashion reaches its peak. Since the caftan-like garments are loose, the consumer may have associated comfort with this type garment and therefore may want several garments of this type. This type garment is particularly adaptable for the current energy situation. It can be made of light weight fabrics to keep one cool in summer or of heavy weight fabrics to keep one warm in the winter. The influence of the Style 5 (Figure 19) caftan was identified most frequently in three pattern books: Vogue, Simplicity and Butterick.

TABLE II

DISTRIBUTION OF DESIGNS SHOWING CAFTAN INFLUENCE
IN PATTERN BOOKS FROM FOUR COMPANIES,
1967-1977

Pattern Book	Style[a]	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	Total
	1	1	3	5	5		8	4	6	10	14	20	76
	2		2	3	6		8	5	5	5	4	5	43
Vogue	3	3	2	2	2		7	1	1	19	12	15	64
	4			1				1	1	3	2		8
	5										1	1	2
	1	11	9	6	8	7	9	4	8	3	6	13	84
	2	2	6	1	2	2	3	1	1	2		4	24
Simplicity	3	7	7	2	1	7	4	3	4	8	8	20	71
	4		1		2	1	1		1	1		5	12
	5	2	1									2	5
	1	8		5	6	10		2	8	3	7	11	60
	2	2		2	2	2		1	2			3	14
McCall's	3	7		1		1		2	2	7	19	20	59
	4												0
	5	2						2				4	8
	1		8	9	5		6		8		5	18	59
	2		5	6			2		4		4	2	23
Butterick	3		7	8	2		2		2		7	13	41
	4												0
	5		1										1
Totals		45	52	51	41	30	50	26	53	61	89	155	

[a]For Styles 1-5 see Figures 19-23.

Style 3 (Figure 21) appeared more frequently in McCall's. Style 3 appeared to be the second most popular style, followed by Style 2 (Figure 20).

Adoption of the caftan by Americans could be the result of travel, trade, war, books and magazines from other countries. People in many countries became more aware of the caftan in 1960 when a girl from Lebanon was awarded the Miss Universe title. In the fashion show, Ms. Rizik wore her native garments. Pictures of her were in magazines and on television throughout the world. Her influence contributed to the popularity of the caftan in Europe, especially in France; and Americans may have adopted the garment from France rather than directly from the Arab countries. Films such as Ben Hur and Sinbad may have also promoted the acceptance of the caftan in America.

CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The major purpose of the study was to explore the use of the caftan in the Arab society and to explore the historical development and spread of the caftan, particularly with regard to its influence on modern American fashion. The researcher visited museums which contained large Arabian collections in London, New York, Cairo, Baghdad and Rabat, Morocco. A careful study was made of all available literature on the early history of dress in the three countries studied: Egypt, Syria and Morocco. Evidences of the influence of the caftan in American design were determined from a study of pattern books between the years of 1967 and 1977.

Conclusions

The influence of economic, political, religious and socio-cultural conditions on fashion is evident from the study of the use and development of the caftan. Influences of the early caftan on American fashions were very evident. The basic lines in Arab outer garments and the American caftan are similar; however, a few changes have been made which altered the appearance of the caftan considerably. American women began wearing the caftan during the 1960's. The number of caftans illustrated in the pattern books gradually increased and during 1976 and 1977 the largest number were evident. This could indicate

that the caftan was at the peak of the fashion cycle during 1976 and 1977. If this is not the case, the number will continue to increase in future years.

Recommendations

The following recommendations for further study were suggested:

(1) Study the influence of selected garments of other cultures on American fashion.

(2) Investigate the influence of all Islamic outer garments on dress throughout the world.

(3) Compare clothing behavior among cultures with diverse religious beliefs.

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APPENDIXES

APPENDIX A

DESCRIPTION OF SELECTED GARMENTS

Haik

Chalmers (1928) defined the haik as an oblong piece of white wool or cotton cloth about four to five yards long and two yards wide and often striped, laid over the head. The haik falls in folds on each side of the face; in a sandstorm, one end is caught up across the nose and mouth. The haik covers the entire body in a most graceful and artistic manner (Figure 24). Some authors described the izar exactly the same as the haik. Prophet Muhammad ordered his people to wear the izar or haik instead of pants when they have to go to Mecca during feast time (Fadhel, 1971). The other authors, such as Rahmatullah (1970) and Al-Ali (1976) also described the haik as a long piece of cotton, silk or wool fabric from three to four yards long and often striped (used according to the weather). It was draped over the head and the body belted at the waist and covered the chalwar (pants). The white flowing haik represents the current idea of a Sheik. The billowing folds of loose material transforms the galloping horsemen into a fantastic, fluttering bird. The original horizontally draped garments of Mesopotamia gradually assumed a vertical emphasis. A haik, so rich in loose folds and mostly of hand-woven wool, plain or striped, provides perfect protection against the scorching desert sun (Johansen, 1968, p. 59).

Kamis

Men wore loose, wide trousers, but these could not be seen as they were covered by the kamis (a long, cotton robe that reached from the neck to the ankle and was girdled at the waist with a broad sash)

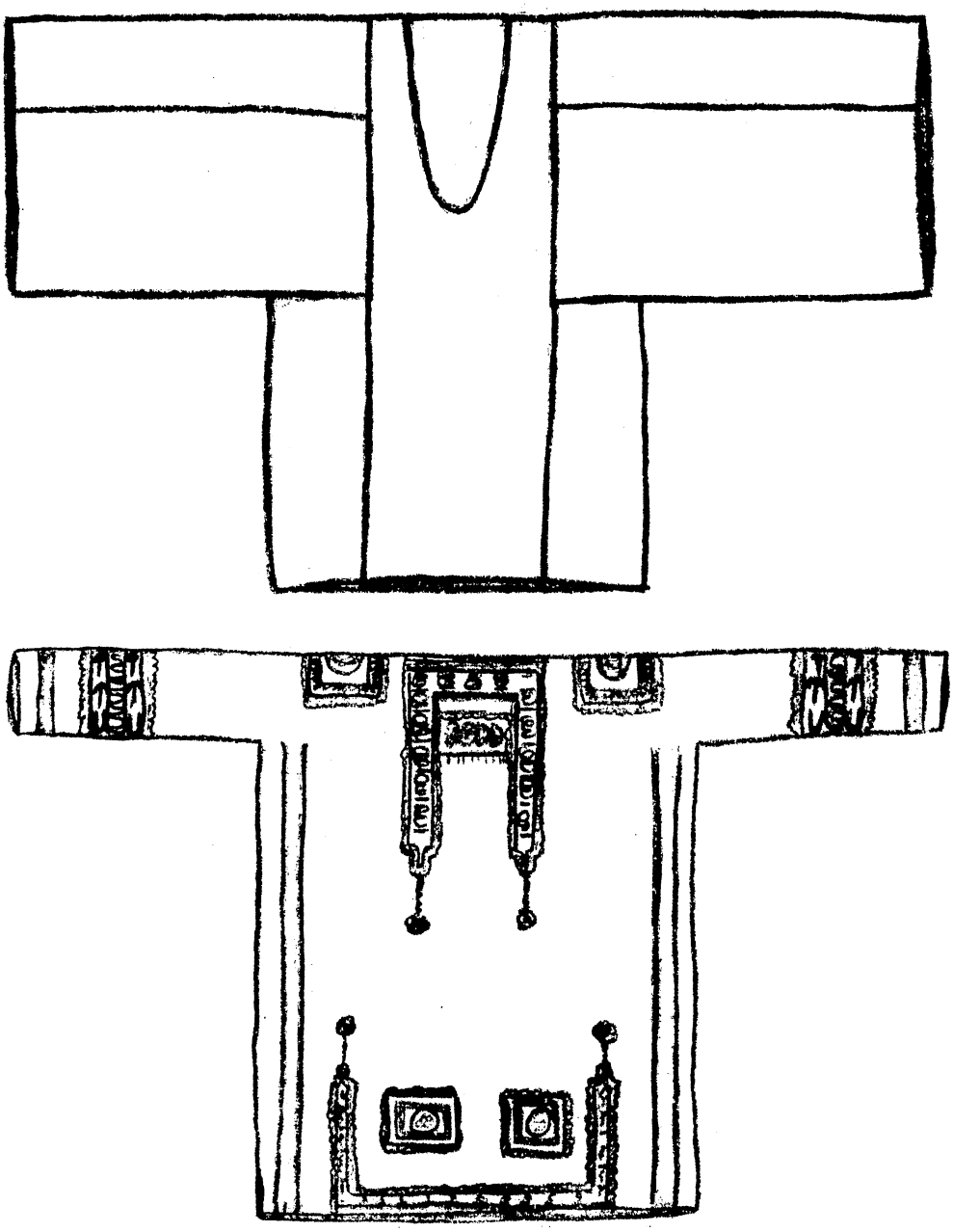
Source: Nasir Allah, The History of Moroccan Civilization (1962, p. 114).

Figure 24. Haik Used by the Moslem Women to Cover Themselves in the Street

(Leeming, 1938). Frequently the kamis was white, but it may also have been of striped or figured material. The kamis first came into general use in the 13th-14th centuries B.C. Ordinarily, the tunic was girdled at the hips and reached to the knee when worn by the lower classes (Peck, 1962). It was embroidered around the neck and across the front with colorful or white silk. When the tunic was worn indoors, a wide colored sash and white cotton skullcap completed the costume. The kamis also was worn by the Egyptians and the Romans at home and work (Figure 25). Rhamadllah (1967) and Fadhel (1971) indicated that the word kamis was written in the Quran and Prophet Muhammad wore the kamis as a favorite garment. All the Arab people used the kamis because it was a simple comfortable garment, being one piece with three openings for the head and arms.

Djubbeh

A long, loose coat made of wool fabric by the Assyrian people was called a djubbeh (Fairservis, 1971). The djubbeh, like the aba, was worn as an overcoat with short sleeves over the caftan (Figure 26). It was usually made from wool or camel hair, but it was distinguished from the aba by its complicated cut and narrow sleeves (Tilk, 1923). Prophet Muhammad wore a simple black djubbeh of camel hair with short and narrow sleeves when he prayed (Fadhel, 1971). Usually all the men during the Abbasid period wore the djubbeh. The poor people had short djubbehs made from simple fabric, but the Caliph's djubbeh was gorgeous. The djubbeh worn by Caliph Rashid was made from silk or velvet fabric (Rahmatullah, 1970). Usually the Caliph during the Abbaid period wore a black djubbeh because it was symbolic of the Abbasid period.



Source: Tilk, Oriental Costumes (1923, p. 20).

Figure 25. The Simple Kamis and the Embroidered Kamis Worn by Both Men and Women

It had wide sleeves which were shorter than the sleeves of the caftan, and was open in the front without loops and buttons. It also had big pockets. The Christian priests wore the black djubbeh as did the Moslem men. The woman's djubbeh was often made of silk fabric or velvet and ornamented with gold braid embroidery (Tilk, 1923).

Source: Al-Jadir and Al-Azzawi, Origin of Clothing of Iraq (1970, p. 78).

Figure 26. Djubbeh Worn by Men Over the Caftan

Burnous

The burnous was a long, circular mantle with hood and neck opening worn by Arabian men and women when traveling. With it the men sometimes wore straw hats and the women wore veils (Fadhel, 1971). The burnous was a cloak of very generous proportions. It was worn over the caftan, the two fronts were joined by a band about five inches wide. The garment was put on over the head. Tassels were sometimes used as decoration about the hem. A North African of high degree wore a burnous of rose-colored cashmere heavily embroidered in gold; on one of his long tapering fingers glowed a great ruby. Usually the color of the burnous was in natural white, grey or black wool and was often seen in South Algeria, Tunisia and Morocco (Chalmers, 1928, p. 29) (Figure 27).

Djellaba

A native Arab garment, the djellaba served as an outer garment and replaced the burnous and aba over the caftan. It was cut straight with slits at the side seams (Tilk, 1923). The center front was fastened with a loop and buttons at the neckline. Rows of top stitching were sewn at the neckline and around the sleeves. It was usually made of rough wool, camel hair or cotton. The colors were usually brown, grey, white, light blue, or grey and black stripes decorated with yellow, red or green tassels (Fadhel, 1971 and Al-Khaddam, 1959). The djellaba of North Africa was hooded with wide sleeves, but the Egyptian djellaba was without hood and slit sleeves which was worn over the caftan when they went out (Figure 28).

Source: Selected from the Moroccan Shop, September, 1977.

Figure 27. Burnous Worn by Men and Women in North Africa from the Early Period Until Today

Aba

The traditional Arab garb, the aba, was of a very simple design. The best description of the garment indicates that it was approximately a square shape with an opening down the front and armholes at each side. It required approximately three yards of either 45 or 54 inch wide fabric. The choice of width was dependent upon the height of the person who was to wear it as the width of the fabric used was the length of the aba. The aba was made of black, firmly woven fabric and consisted of two pieces sewn together. The neck slit, shoulder

seam, and front seam were ornamented with silk cords and embroidery (Figure 29).

Source: Selected from Moroccan Shop, September, 1977.

Figure 28. Djellaba, With Similar Detail of the Caftan Worn by Both Men and Women as an Outer Garment

Source: Selected from Syrian Pictures.

Figure 29. Syrian Aba Made of Camel Hair, Worn as an Outer Garment

This design was used as a mantle by the upper class Arab. This aba represents the type of beautiful, gold-embroidered garments which the aristocratic Arabs wore as gala dress. Gold and colored threads were also woven into the natural color, fine-woolen fabric. Favorite color combinations of the gala abas were of black, gold and crimson; brown, gold and crimson; light blue and gold; light blue and silver;

red with gold; wine red, silver and gold; white and silver and other combinations. The most magnificent gala abas were made in Syria, Mesopotamia (Iraq) and western Persia. The aba striped in white and black, worn chiefly by the Bedouins in Syria, Iraq and Palestine, was often substituted by a white and brown striped aba. The aba was voluminous clothing of the Arabs and was predominately for protection from sand and sun. The fabric was wool of various qualities (Kroll, 1963). The aba was used also during Old Testament time (Elicker, 1953). Abraham and Sarah were important figures in Ur (a city in Iraq); they went into the wilderness where they donned more protective voluminous garments. They sometimes used the draped sheet over the shoulder, and both Abraham and Sarah wore the aba; however, there were no stripes on this garment (Figure 30).

Elicker (1953) states:

> The aba as the cloak was called by the Hebrews, was striped or plain, but use of wide stripes was typically Hebrew, sometimes alternating colors were used, or a narrow stripe alternated with a wide or a wide with a group of narrow (p. 35).

These stripes were varied in their use so different effects might be achieved by basting them onto the aba. Elicker further states:

> The aba was sometimes as wide as nine feet. Most of them were made of sheep or camel's hair and were very heavy. This was an exceedingly useful garment because it could be made into a small tent for shelter at night when traveling, or the wearer could wrap it around him as he lay down to sleep. In fact, the cloak was such an important part of a man's possessions that it was punishable by law for anyone to take it from another (p. 36).

Kiba

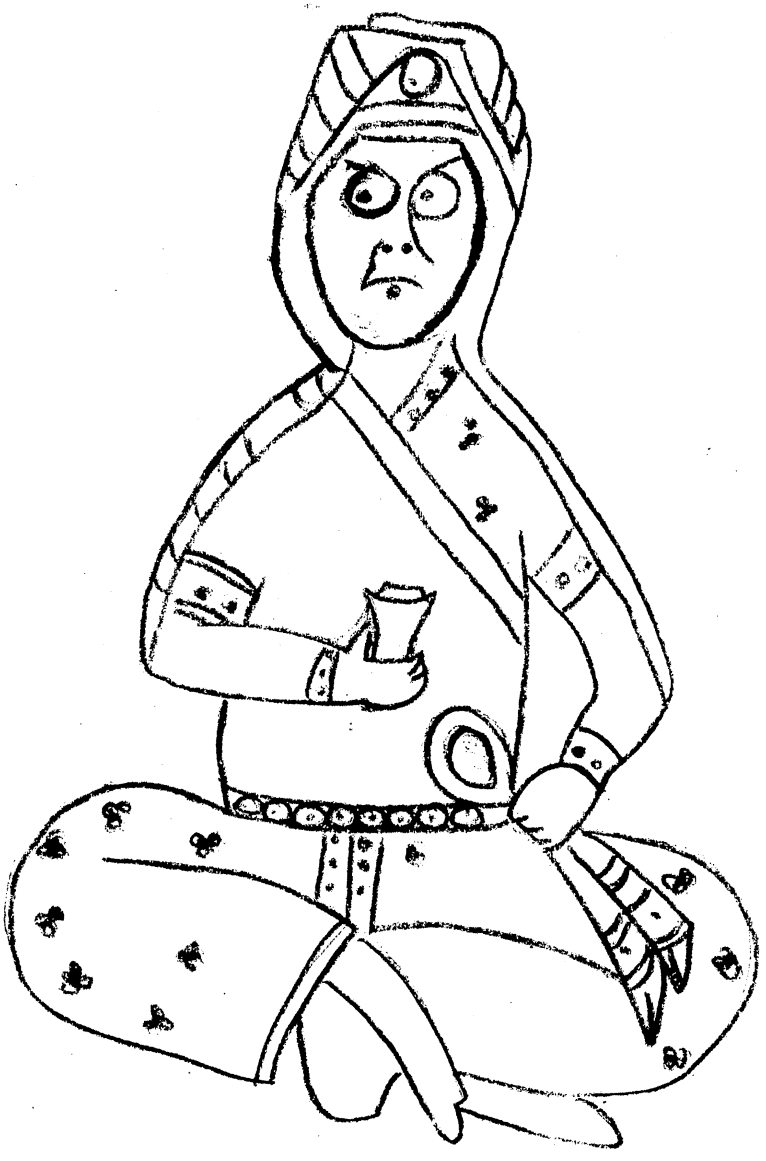
The kiba was a shirt dress buttoned over the chest with wide

Source: Sketched from Elicker, Biblical Costume for Church and School, New York (1953, p. 36).

Figure 30. Abraham and Sarah Wearing the Original Camel Hair Aba During the Samarian Period

sleeves. It was often belted, and made of light, transparent fabric. Similarly cut garments were often worn by the wealthy in Morocco and could be buttoned in the same manner as the caftan sedria (Hamami, 1971). According to Rahmatullah (1967), the Iraqis called it an alzuboun; the Syrians called it an al-kinbaz. The word kiba was originally Persian. The kiba was the official dress of men during the Abbasid period as of 912 A.D. It was reported that no one could enter the Caliph's throne room on Friday night except for a few chosen individuals wearing a black kiba. It was reported that one of these chosen few once arrived wearing a daria and was sent back to put on a kiba. The kiba was worn by all persons during prayers at the mosque until the year 980 A.D. (Figure 31).

The kiba and the caftan are terms for one and the same thing. They were worn under the jubbah as was mentioned by Fadhel (1971). The kiba of the Arabs of Andalusia were made of crimson fabric and were similar to the kiba of the Christian horsemen. It was described as being as wide as a woman's dress. It fit closely at the upper part and wrapped twice around the waist, then it was pulled and held under the arm. The first wrap was tightened under the left arm and the second under the right arm. The kiba had a round neckline with short sleeves. When they were longer than they should be, they were rolled up to the top of the arm or buttoned at the wrist. The Prophet Muhammad's kiba was also worn and this did not differ from the other kibas except that it was open at the waist and was held by buttons and ribbons. The kiba worn during the reign of Al-Mutassim was tied at the waist with one or three belts folded twice to make them three inches wide (width of four fingers). The wide sleeves also came into fashion



Source: Sketched from the Museum Collection of the Iraq Museum, Baghdad, Iraq, September, 1977.

Figure 31. The Kiba Worn as an Outer Garment Between the 11th and 13th Century

during that period, as well as the sleeves with slits in the back. However, during the pre-Islamic era, sleeves were tight and short.

Girdles

Girdles, worn in a variety of ways, were necessary items of clothing. They consisted of wide belts, cloth belts three to four inches in width, narrow, rope-like bands, or long sashes and ribbons. (The word girdle was used in Morocco, hizaam in Iraq and zunner in Syria and Egypt.)

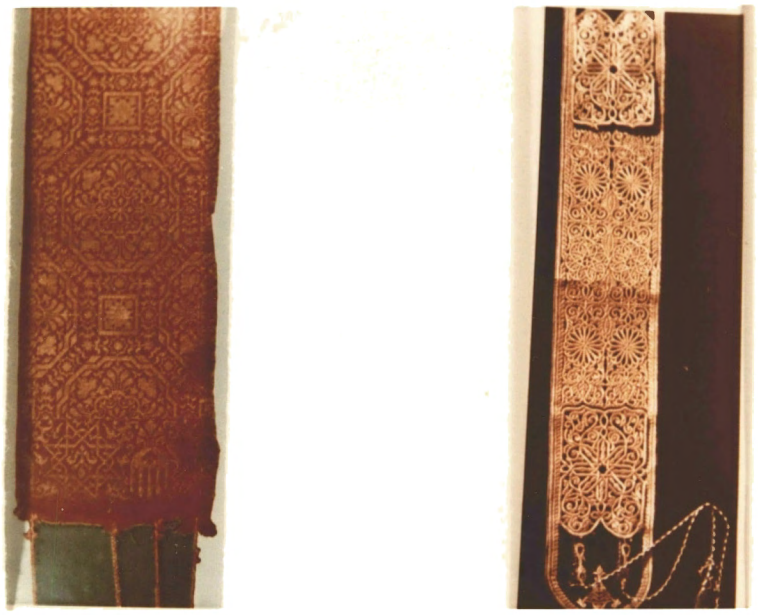
The type of belt-like leather girdle which was worn extensively by the Arab people was at least four inches wide. In this belt were pockets for money, possibly worn on the side next to the body. Money bags and knives were tucked inside the belts. The wealthier classes often wore semi-precious stones on the leather. Some girdles were very ornate, others quite simply studded, depending upon the wealth and rank of the wearer. The girdle material should not be too soft, and should be at least three inches wide. It should not look like a rag tied around the middle. A kerchief folded into a triangle was common in Iraq, Syria and in Egypt. (Even now this kerchief girdle is used over the caftan.)

The waist band in Egypt was referred to as a zunnar which both women and men wrapped around the caftan (Mayer, 1952). The waistband was made of muslin, wool or silk fabric and was worn tightly over the caftan. Mayer (1952) also stated that the waistband was made of silk fabric or muslin for the summer and of kashmir wool for winter. It was squared and allowed to hang from the back in the form of a triangle.

In One Thousand and One Nights, it was reported that a person would wear a shirt, a dress, a turban, and a narrow waistband tight over the caftan, which was used to hold daggers in their scabbards (Al Khadem, 1959). A person would wear a caftan over the al antari (Turkish) with a large waistband tightened over the waist to tuck in the hems of the caftan to permit a person to walk with full freedom (Fadhel, 1971). The hizaam or waistband was used in North Africa and was used for the same purpose, namely to tighten it over the caftan at the waist. It was made in the town of Fez (in Morocco now) and was quite extensively used by the Moroccans. The hizaam was made of velvet fabric and was delicately embroidered with gold thread in plant or animal motifs according to the design of the caftan (Figure 32).

Turban

The turban of obscure oriental origin was noted as a particular style headdress. It was worn by the men of the Islamic faith and was essentially a scarf of fine linen, cotton or silk fabric folded around the head (Wilcox, 1945). Dulband was its Persian name, meaning a sash. The English name derives from turban, tolibant or talipant, all variations of the tulip flower, suggested by the design of the folds. An important detail in wrapping the turban was to leave the forehead bare. It was considered a crime in Islamic countries for an unbeliever to wear the turban. Fadhel (1971) indicated that the Arab turban was designed to provide protection against the intense heat of the deserts and at the same time it was used as a crown before the Islamic period. The Moslem people used it as a symbol of their religion and high class in society. The turban varied in shape, size of folds and color



Source: Arts et Objets de Moroc, Paris, France (1974, pp. 12 and 46).

Figure 32. Girdles, Belts Made of Fabric or Leather Worn Over the Caftan

according to degree of rank, race, profession and locale. There were 66 different types in the Abbasid period. The single piece of cloth ranges from 20 to 30 inches wide and six to nine yards long, to a piece six to eight inches wide and 10 to 50 yards long. The Prophet Muhammad's turbans were white, but the Abbasid Caliph's turbans were black because black was symbolic of his religion. All the Arab men wore the turban in the Abbasid period in different shapes and colors according to their religion and position. Turbans were used especially in hot climates and for prayers. The skullcap is usually worn at work (Figure 33).

Source: Oz, T. The Topkapi Saray Museum: 50 Masterpieces (n.d.), p. 67.

Figure 33. Turban--Famous in Abbasid Period

The Burkhe

The face veil of the women (Fadhel, 1971) was the burkhe. The word burkhe came from Turkey. It was new for Arab people, probably after the 12th century. The burkhe was semi-circular and made to fit

the shoulder by the insertion of a gore. It was made of a felty milled wool, a sort of rough hunter's cloth.

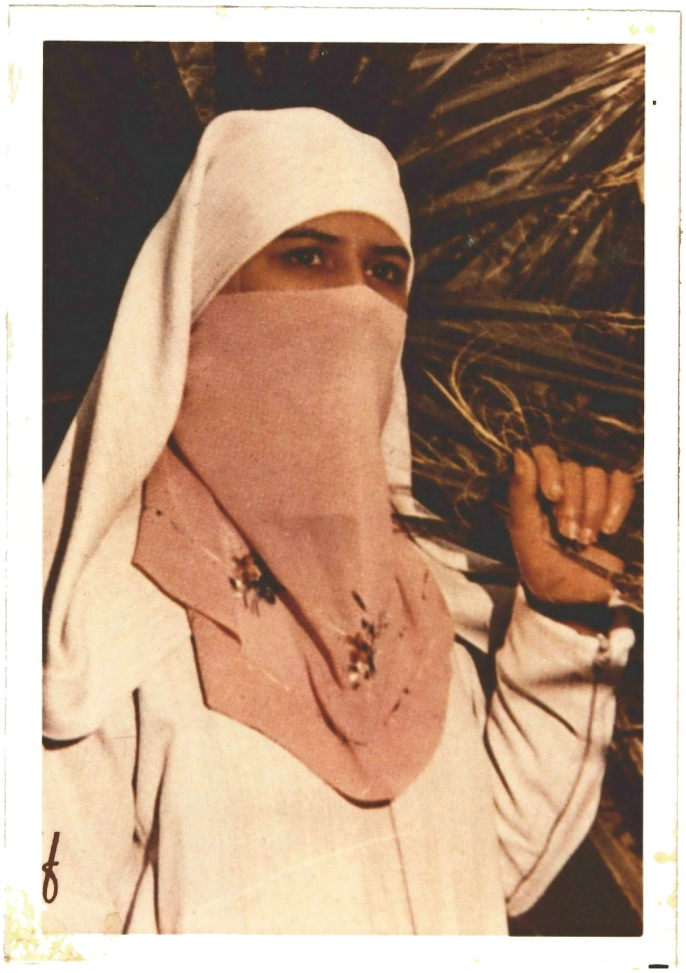
The burkhe colors were black or black-brown; seldom white. The opening for the neck and the seams over the chest were inside of the burkhe, and the shoulder parts were often lined with silk. It was almost the length of the body, suspended from a band about the forehead by means of a vertical strip placed over the nose. The two outer edges were caught back to the band, leaving the eyes visible. The burkhe was worn with a large hooded cloak which enveloped the entire figure. The high top of the burkhe was usually decorated with jewelry, such as pearl and pieces of golden money (Tilk, 1923).

Litham

A lightweight cloth folded diagonally to cover the nose, mouth and neck was the litham; the tied litham was worn by Muslem women. Men also used a plain litham when the sand was blowing or when the weather was cold, to keep their heads and necks warm and also to hide their identity. The women's litham was made of silk fabric which may be white (Figure 34).

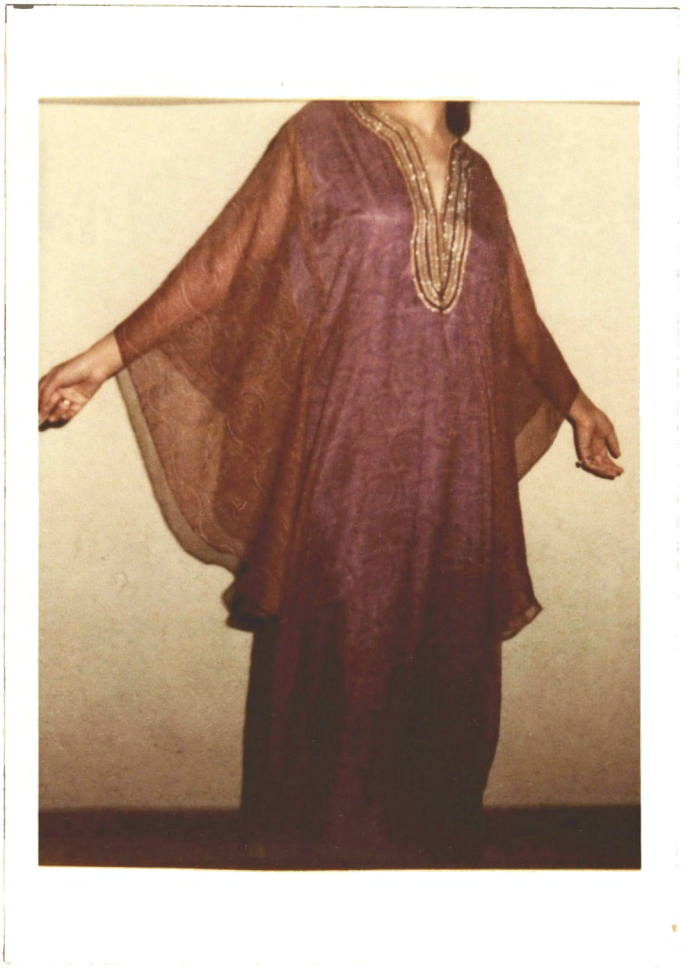
The Gandura

The gandura was a very loose fitting ankle length garment with very wide sleeves hanging from the shoulder. It was usually made of haik material, dyed wine-red, and decorated with green or yellow borders. Wealthy North African people today wear a gandura made of light weight European fabric (Figure 35).



Source: Selected from Moroccan Pictures.

Figure 34. Litham--A Face Covering Worn by the Women



Source: Selected from Moroccan Fashion Show, September, 1977.

Figure 35. Gandura, Worn by the North African Women.

APPENDIX B

PATTERN BOOKS USED IN STUDY

Pattern Book	Month	Year
Simplicity	October	1967
	October	1968
	February	1969
	March	1970
	February	1971
	January	1972
	March	1973
	April	1974
	January	1975
	January	1976
	August	1977
Vogue	April	1967
	April	1968
	January	1969
	May	1970
	April	1972
	December	1973
	April	1974
	August	1975
	January	1976
	January	1977
Butterick	January	1968
	October	1969
	January	1970
	January	1972
	November	1973
	February	1976
	January	1977
McCall's	November	1967
	February	1969
	September	1970
	July	1971
	August	1973
	April	1974
	January	1975
	February	1976
	July	1977

VITA 2

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