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# Old Testament Costume Resource Guide

Rory R. Scanlon

Brigham Young University - Provo, scanlon@byu.edu

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**OLD TESTAMENT  
COSTUME RESOURCE GUIDE**

by

**Rory R. Scanlon  
801-422-3430  
D-581 HFAC  
Brigham Young University  
Provo, UT 84602  
scanlon@byu.edu**

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**“It should always be remembered that an absence of evidence  
is not evidence of absence.”**

Robert M. Schoch, PhD “Voices of the Rocks” p. 54

## **A Word from the Author**

The purpose of this guide is to offer research solutions for visual artists working to create images from the scripture narratives. This guide is still in process, hoping to be finalized in published materials that can offer a more full foundation for visual research in this topic area.

This guide in no way tries to interpret any character or his/her environment within the scriptures per se. That is left to the individual work of the artist. Establishing a visual foundation for any of the scripture narratives requires strong research and personal insight into the meaning and interpretation of the inspired text. This guide is meant to offer foundational research to *begin* that process.

The guide contains some of these important pieces:

- a basic introduction of how to approach the clothing of the scriptures, particularly offering an understanding of how these garments differ from our contemporary understanding of covering our bodies.
- an original Time Chart representing the anthropological classifications of the periods surrounding the scripture context, with an additional breakdown of these periods suggested by the historical events of the scriptures.
- a Listing Guide that explains the breakdown of the annotated bibliography that follows.
- a selected Bibliography of some of the best books available for your research, with annotated comments on the contents and their application to your research. Most of the sources exist within the author's collection in case you cannot find copies somewhere else.
- a list of Garment Terms you might come across in your research with some definition of what they are.
- a collection of redrawings original sculptures, wall panels, historical drawings, wall paintings, etc. which you will find in your research. Following each is a costume interpretation to offer you a suggested "resource sketch" to help you see how to interpret the original sources.

Please note that all materials at this point are copyright protected. You may use them for our personal research, but if asked to share them with any other persons, I would prefer that you refer that person to me directly. My contact information is included on the title page.

**CLOTHING THE BIBLE (abridged)**  
**by Rory Scanlon**  
**11.23.15**

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There is a rich history of clothing practices among the many cultures represented in the pages of the Old Testament. With each culture lies a study in its own right. The visual artist will need to consider an overview of much of this overlapping of the social groups that traveled or mingled amid these varying cultures. The center of this rich melting pot is the Mesopotamian region.

**CLOTHING APPROACHES**

As we begin our research, we must reimagine our contemporary approach to the manufacturing of clothing. Today's textile and clothing construction has little resemblance to the historic practices of Mesopotamia and the neighboring regions.

Our first area of understanding must consider why people wore clothing historically. In the evolution of man from the hunter/gatherer to the more stationary life style of the agriculturalist, fabric creation and garment construction evolved. The traveling society had to create fabric more quickly and had to produce body coverings to help protect their skin from the less forgiving environment of an uncivilized natural world. Moving through mountain passes and lower desert regions would suggest clothing that must offer protection from a variety of temperatures and seasonal weather. A traveling culture also needed meat to eat, so animals were naturally part of their traveling companions. While these animals provided milk and meat, their skins also provided leather and fur for much needed warmth and protection from the inclement weather.

Our second major consideration should be the preparation of materials to become the clothing fabrics needed. Leather had to be cut from the original carcass, dried and tanned to make it pliable and useable for fabrication into footwear, tents, belts, straps and even full garment coverings. All these treatments took time and special ingredients: lime or woodash for making buckskin, and tannin, an acidic chemical compound derived from oak or fir trees. This demanded significant preparation of materials and dedicated process for developing the leather goods.

If, instead, the chosen material was a woven piece, there was another involved series of processes required. Wool is a unique material differing from the hair of other animals because it is crimped, making it more elastic and more easily spun into thread. It also grows in clusters known as "staples." The earliest process was known as "plucking", in which the gatherers simply pulled the wool from the molting sheep in the spring months. Later, sheering became a quicker method. The wool then had to be washed, carded (to lay all the hair in the same direction) and then spun into the correct thread thickness for the desired weight of fabric. Plant fibers such as cotton and flax also required beating, soaking and other preparatory steps before the same carding and spinning into the necessary threads.

When one understands the involved process of turning fibers into cloth, we might more fully understand that in war one of the highest commodities taken as

prize were women and children who not only could help increase the population of the conqueror, but could also aid in the fabrication processes.

Once the threads are spun from the raw material, the weaving process could begin. Today we weave fabrics in standard widths and in unending lengths and then cut and sew shapes to make the final garment. Historically, most of their garments were created from square or rectangular pieces of fabric without any cutting or shaping. At this point we must consider the size of the needed garment pieces. As much as possible, clothing pieces were woven in the size and shape they needed to be for the finished garment. Since there was little cutting, there was no fraying. Each piece was produced with fully finished edges on all four sides of the loom (referred to as selvages, or “self edges”.)

The two most common weaving looms were the ground and the vertical looms. A ground loom takes a large horizontal area, generally out of doors, to accommodate the size of the finished piece. One continuous thread is run lengthwise back and forth to set the loom (this is referred to as the warp thread), and then a secondary thread (referred to as the weft thread) is woven up and down between the warp threads beginning at one end of the loom and moving toward the other end. The combination of how many threads are skipped or included in this process creates various types of fabric. If threads are dyed before the process, patterned fabrics will be produced (the more common being stripes.) In contrast a vertical loom works from one stationary point and “up” to the final edge. This type of loom takes up much less horizontal space and could be more easily used inside a permanent dwelling or tent.

Once fabric pieces were completed, the end of the threads could be woven back into the fabric to create a completely finished edge. Alternatively, the threads could be knotted and the ends left to hang, forming a fringed edge. Additional threads could be introduced at various times in the weaving process to create patterns and/or different textures in the woven fabric.

If a fabric piece needed to be dyed, it could be done at the thread stage to create a work with varying designs. Alternatively, once the woven piece was completed, it could be dyed as a unit for a unified color look. Dyeing was another time and labor commitment, and the needed dye materials also required skill and specialized tools. Because of this, a vast majority of the common clothing was left in its natural state to simplify the entire clothing process. When dyes were used, we know today that many of the historic choices were not as “color fast” as our fabrics today. This meant that many garments were not cleaned as frequently, to prevent them from “bleeding” their dye colors. Garments worn closer to the skin that needed to be cleaned more frequently were generally not dyed to allow them to be regularly washed with less complication. In many cultures, they had more versions of these personal garments and less of the outer garments that took more time, more dyes, more labor and, therefore, more “cost” to create. “Expensive” in ancient terms may have referred principally to the need to pay someone else to perform part of the fabric creation or clothing construction techniques because the wearer did not have the right tools or skills to create his or her own garment. More elaborate outer garments were generally considered more valuable and were often made of more

labor-intensive or “expensive” materials and/or required more skilled labor to create.

Completing a garment would frequently require the sewing of separate pieces together to create a finished product that could be more easily worn. Clothing that simply draped or wrapped around the body was harder to wear and had to be physically held in place with added straps, belts or even held in place by hand.

Combining several pieces of varying sizes required a consideration of “seams” to hold them together. An “abutted seam” was a common type, in which the two edges of the fabric pieces were simply laid side by side, touching edge to edge, and were then stitched snugly together using thick threads to help keep them bound. Where more strength was needed, a “lapped seam” was common. For this seam, one fabric edge was laid over the neighboring piece and the stitching pierced through both layers, binding the two together. This offered a more substantial effect because of the overlapping strength of the fabric. Our contemporary method of placing right sides of fabric pieces together, stitching and then turning the seams to the inside out of view was really not common historically.

For either abutted or lapped seams, the thread stitch would always show, so stitches that complimented the fabric look were common. Alternatively, a thread of a different color could add embellishment to the finished look, and the added handwork of varying decorative stitches could create a more elaborate effect. At points in the garment where the stress of movement might pull the fabric pieces apart (under the arms, at the shoulder, or down an open neckline), the use of multiple stitches or even the overlay of an additional piece of fabric to reinforce the stress point was frequent. And with this additional stitching and application of other fabric pieces, varying colors and creative handwork began the work of “embroidery” and other decorative stitches we know today. Eventually such stitching was “dusted” over the entire fabric to create more elaborative looks and “patterned fabric” was invented.

Our next consideration would be the addition of other objects to the fabric pieces. The use of articles of stone, shell, bone or other found materials could offer a variety of looks and textures. Such embellishments created garment pieces less likely to be worn as common wear, and were more typical of garment pieces for special events such as weddings, coronations, death or other ceremonial occasions.

As we mention ceremonial clothing we might want to recognize the fact that this garment type may well be the variety we will find the most in the historical images our research will uncover. Most visual images of clothed characters were created to celebrate special events, so the visual research of “common wear” is the most difficult to complete. If we assume that all the people wore the garments we find in the images presented, we will be sorely mistaken. Even today with the availability of cameras in our pockets, we still tend to photograph only those moments in our lives that encompass unique events. It is not typical to capture many of the common events of our lives in which we are completing everyday tasks. Why would we expect the historians of these cultures to do anything different, particularly when the capturing of such images was such a labor-intensive process in their day?

## CLOTHING PRACTICES

Most wearing of clothing throughout history is based on three specific purposes: 1. to protect oneself (especially from the weather), 2. to follow social norms, and 3.) to appeal to others. At different times of the day and different points in our lives we will most likely be focused on one or more of these purposes. Part of identifying the visual look of a character involves deciding which of these purposes were most likely important at that point in the story narrative. Quite literally, we should ask ourselves what each character would have put on for the day in which the occasion occurs. The combinations with the variety of characters involved can make this final look more complicated.

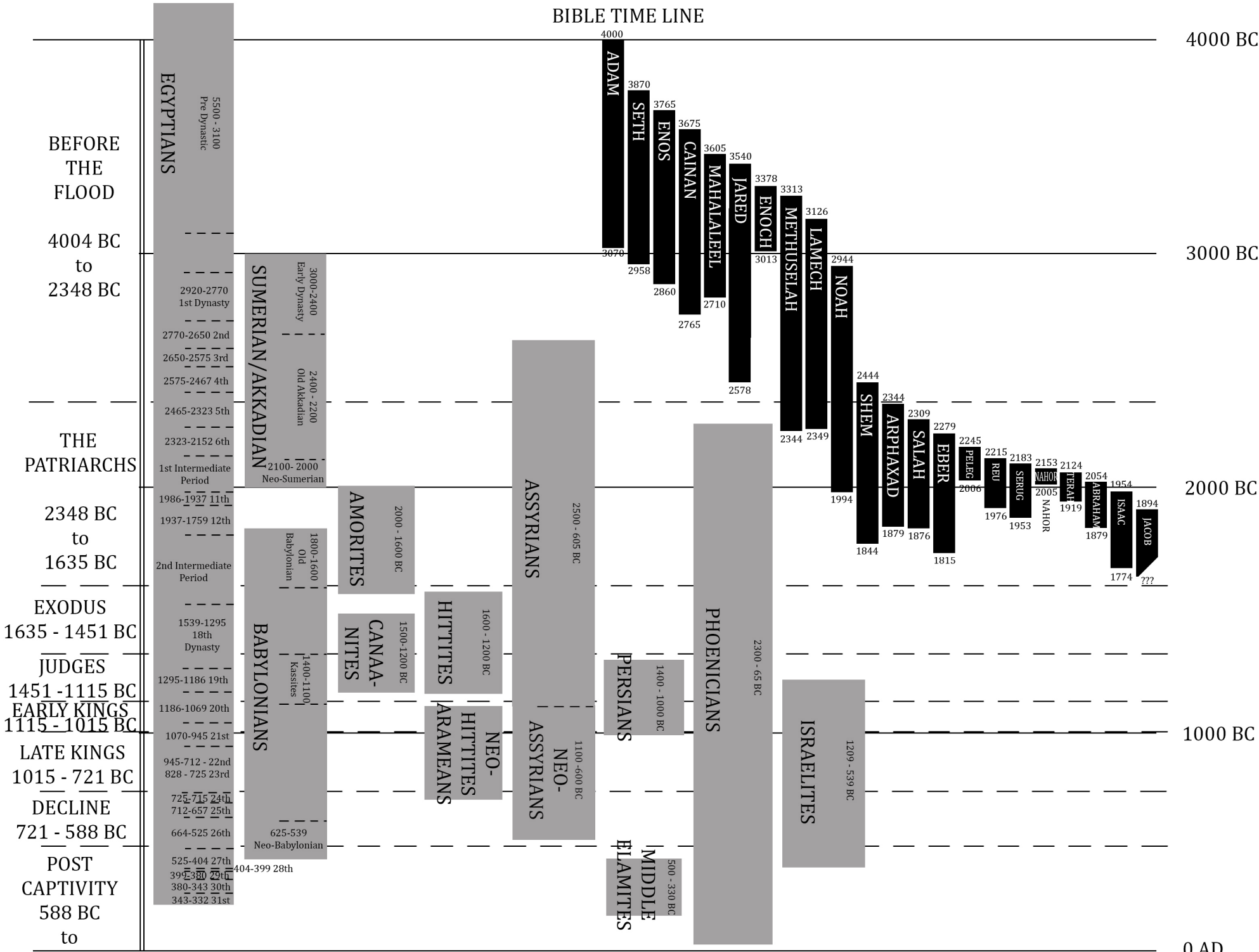
Our final research needs to encompass the act of clothing that creates the individual. This deals with how clothing is worn. While the majority of the people within a given period or location had the same basic clothing pieces from which to choose, it is that specific choice and how they actually decides to wear the garment pieces that made them individuals. There are times when one wants to look like all the rest of the crowd, which might also have much to do with the particular society in which one is raised. Yet most people have a desire to be somewhat individual in what they like and how they choose to present themselves. We should consider this character by character as we make decisions about the garment shapes, colors, textures and details we select for each character we wish to represent. Part of our research should be devoted to finding common garments worn in varying ways so we understand this unique level of period fashion.

Part of our research should include accessories chosen by the individual to truing complete their fashion statement. Belting, wraps, clasps, jewelry, footwear and headwear are all parts of this more complicated decision. Again, we have to consider the wearer, the purpose of the clothing at this particular moment in his or her life, and the personal desire to fit in or stand out within the context of the story we are capturing. Once we have a sense of all the options available within a given period and/or location, we can then become the “costume designer” for each character, playing the role for at least long enough for us to help make clothing choices for each individual.

This entire process is complicated. It is affected by what an individual “put on” that morning for what they planned to do on that particular day. It is affected as well by the culture they live in or around, what statement they want to make as an individual, the weather in which they are currently living, and the access they have (or don't have) to unique garment choices of their society. We must learn as much as possible about the social norms, the political rules and the community examples that affected these decisions. This means some fairly intensive research, or else our clothing decisions will seem shallow, predictable and, thereby, ineffective for representing our characters in the reality of their particular moments in history.



# BIBLE TIME LINE



## LISTING GUIDE

Each resource within the general bibliographic listing offers five (5) pieces of information for each entry.

- 1.) Bibliographic information in Standard Terabian format.
- 2.) Annotated comments, specifically on the application of the resource to visual research. The text offers a brief idea of the material included, its approach, and especially how images are presented and supported within the source.
- 3.) The last line begins with a rating of the work in relation to its application to visual research. The ratings are presented in parenthesis and run from 1 to 5, with 5 being the highest possible point value. 1 suggests the material has little application and/or the visual materials are not well presented or documented. 5 suggests that the information included is professionally presented and well documented, making it a strong option for visual research.
- 4.) Following the rating in the last line is a listing of visual materials included in the work. The options are “Maps,” “Charts,” “Illustrations,” “Video” and “Photos.”
- 5.) Finally, there is a comment on bibliographic information included within the work. “Bibliography” would suggest there is a full listing of cited sources, “brief bibliography” implies that only a short listing exists, “footnotes only” reports that there are footnotes throughout but no bibliography at the end, “further readings” advises that there is a list of materials at the end offered by the author for more research, and “no references” states that there are no citations within the work whatsoever.

Chouinard, Jeffrey. 1. Truths of Stone: Stories of the Ancient Maya from Newly Deciphered Inscriptions. Recent Archaeological Discoveries. Durham, NC: Carolina Academic Press, 1995.

This fine work presents some of the newest discoveries both in archaeological terms and in new 2. translations of Maya writing. Its chapters address the building of cities, metaphysical ae and thrones, architectural approaches, and temple structures. The book offers an interesting view of how Maya society was organized, through text that is very approachable. Though most of the images lack thorough referencing, they are attached effectively to the accompanying text to help place them historically. This does mean, however, that more careful reading is necessary.

(5) Maps, Charts, Illustrations, Photos. Bibliography.

3.

4.

5.

**BEST OLD TESTAMENT COSTUME RESOURCES:**

Strommenger, Eva. 5000 Years of the Art of Mesopotamia. New York: Harry N. Abrams, 1964.

Full of direct source images, this book offers the researcher a wonderful tool. Though dating and referencing of images is not always consistent, the historian can easily make out most. The detailed listing for images presented at the end of the book describes the images very well and supplies historical background as it goes. This is a strong art book of visual images from this period of time.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#26)

Ascalone, Enrico. Mesopotamia: Assyrians, Sumerians, Babylonians. Los Angeles: University of California Press, 2005.

This book offers a quick overview of the Mesopotamian cultures as part of the Dictionaries of Civilization series. This version was translated from the original Spanish text. The book is set up by topics, covering such areas as Power and Public Life, Daily Life, The City, and Historical Figures. It is richly supplied with excellent images, most in full color, which are well labeled, dated and almost all having added tag notes pointing out important facts. Together, with a basic bibliography, this book offers a "dictionary" resource for anyone studying the Mesopotamia region.

(5) Maps, Charts, Illustrations, Photos. Small bibliography. (#273)

Avi-Yonah, Michael, and Abraham Malamet. Views of the Biblical World. Jerusalem: Jordan Publications, Inc & International Publishing Co, Ltd, 1959.

This intensive visual approach to the Bible is published in four volumes, dividing the discussion into The Law, Former Prophets, Later Prophets, The Writings, and The New Testament. Images are a collection of photos and illustrations, offered to bring passages of the scriptures to life. Images are carefully dated and referenced within the text and offer substantial information for each. This is a quick way to find research on one particular portion of the Holy writings.

(5) Maps, Illustrations, Photos. Bibliography. (#157)

Caubet, Annie, and Patrick Pouyssegur. The Ancient Near East. Paris: Arts Books division of Bayard Presse SA, 1997.

Full of rich images, both well dated and referenced, this book makes an approach to the Near East a pleasurable experience. Its beautiful photography of original pieces

shot closely for full detailing, make this a wonder source for visual references. The text is short and simply supportive of the topics, allowing the images to remain the major portion of the work. A map and chronological chart of the Levant, Mesopotamia and Iran add extra value to this great resource.

(5) Maps, Charts, Photos. Bibliography. (#159)

Vos, Howard E. Nelson's New Illustrated Bible Manners and Customs. Nashville: Thomas Nelson Publishers, 1999.

This thick book offers an overview of life styles in the principle periods of the Bible. Broken down into 21 time periods from "Life in Abraham's Hometown" to "Rome and Italy in the Career of Paul", the book offers identical sections for each period that offer information for The Land, Government, Religion, Warfare, Housing and Furniture, Diet and Foodstuffs, Dress, Family Life, and Work/Travel/Commerce. Information is concise and written for the common reader. Images are frequent, (black and white principally) with two sections of full color photos. Images are small and only titled to tie them into their period and section. The combined presentation offers a fairly strong introduction to manners and customs for each of these periods and each has its own bibliography and footnote listing, with a General Bibliography, Subject Index and Scripture Index at the end of the book. Overall, this is a good first source to offer the researcher keys to more thorough investigations.

(5) Maps, Charts, Illustrations, Photos. Bibliography by chapter. (#308)

Hoerth, Alfred J.. Archaeology and the Old Testament. Grand Rapids: Baker Books, 1998.

This work is a strong primer on Old Testament archaeology. The opening discussion on science and religion is interesting on its own, but it means to support the further discussion within the book. Chapters are set up to carry the reader through the major historical eras of the Old Testament, relative to well-known prophets and stories. Images are dated where appropriate and support the text fairly well. There are not a lot of artifacts represented here, however. Most images are locational with contemporary views. Each chapter has a "further readings" section and the end of the book offers a complete listing of sources.

(5) Maps, Charts, Illustrations, Photos. Bibliography by chapter. (#262)

Yadin, Yigael. Bar-Kokhba. New York: Random House, 1971.

Filled with wonderful images of excavated fabrics and personal items, this book offers incredible insights into the world of the Bible. Though most of the materials

are A. D. in origin, their close proximity to the Old Testament prove lasting effects from earlier costume practices. Beautifully colored and detailed, though less dated and referenced than would be expected of such a work, this book is a must for costume historians.

(5) Maps, Charts, Photos. No bibliography. (#139)

Pritchard, James B. The Ancient Near East in Pictures Relating to the Old Testament. New Jersey: Princeton University Press, 1954.

This fine volume deserves a place on a research shelf due to its easily accessible information. The book is categorized by topics and, though the images are separate from the text in published form, the referenced text is very descriptive and offers in-depth comments on the materials. By categorizing the images instead of following a typically chronological order, the researcher is allowed to compare like items at a single glance. Difficult images include secondary line drawings to capture details. Materials are presented for the visual researcher to draw his or her own conclusions, or to follow the noted references for more in-depth research. This is a fine volume for a beginning research process.

(5) Maps, Charts, Illustrations, Photos. No bibliography. (#84)

Vos, Howard E. Nelson's New Illustrated Bible Manners and Customs. Nashville: Thomas Nelson Publishers, 1999.

This thick book offers an overview of life styles in the principle periods of the Bible. Broken down into 21 time periods from "Life in Abraham's Hometown" to "Rome and Italy in the Career of Paul", the book offers identical sections for each period that offer information for The Land, Government, Religion, Warfare, Housing and Furniture, Diet and Foodstuffs, Dress, Family Life, and Work/Travel/Commerce. Information is concise and written for the common reader. Images are frequent, (black and white principally) with two sections of full color photos. Images are small and only titled to tie them into their period and section. The combined presentation offers a fairly strong introduction to manners and customs for each of these periods and each has its own bibliography and footnote listing, with a General Bibliography, Subject Index and Scripture Index at the end of the book. Overall, this is a good first source to offer the researcher keys to more thorough investigations.

(5) Maps, Charts, Illustrations, Photos. Bibliography by chapter. (#308)

Gower, Ralph. The New Manners and Customs of Bible Times. Chicago: Moody Press, 1987.

This excellent book offers a categorical approach to the life of Bible peoples. Its images include artists' attempts at capturing historical information, with good insights from the historians to back them. While the illustrations are not dated and referenced themselves, they are attached to the topical discussions that they support, thus offering textual background to the textual information. Each chapter offers a "Now Look at your Bible" section, offering scriptural usage of the items discussed. A short bibliography of readings at the end of the book also offers the researcher further information.

(5) Maps, Charts, Illustrations, Photos. Selected bibliography. (#152)

Parrot, Andre, S. Gilbert, and J. Emmons. The Arts of Assyria. New York: Golden Press 1961.

This is one of the best Assyrian sources available for sheer visual support. With large, well-presented photographs that are nicely dated and referenced (plus a more elaborate referencing for each at the end of the book), the reader is also supplied with a 16 page annotated bibliography and a glossary of terms and people. Each chapter begins with an historical chart and brief historical overview, making each period very approachable. The text is quick but thorough, especially since it talks about much more than just the art of Assyria. Good history is presented especially in relation to its effects of the hand crafts. Again, the main draw is the wonderful images, well supported for the serious researcher.

(5) Maps, Charts, Photos. Excellent bibliography. (#37)

Weiss, Harvey, ed. Elba to Damascus, Art and Archaeology of Ancient Syria. Washington DC: Smithsonian Institution, 1985.

A fine book for its visual support, this text offers a strong history of its topic through the excavated articles presented in its pages. The book is chronologically set up. Images are dated and referenced well (some refer the reader to a fuller listing later in the text.) Chronologies and other tables and maps also support the story well.

(5) Maps, Charts, Illustrations, Photos. No bibliography. (#14)

Amiet, Pierre. Art of the Ancient Near East. New York: Harry N. Abrams Inc, 1977.

Beautifully illustrated, with strong referencing and dating, this book offers added support in supplementary sections at the back such as a six page chronological chart, a categorized bibliography, a fully descriptive listing of the dynasties of Mesopotamia, and full definitive listings of all the gods of these nations. There is also a quick synopsis of each of the main cultures of the region, summing major

contributions and findings. But the main body of the work is images. Unfortunately, to trim the volume these are small renditions, carefully spaced on single pages to make wise use of overall size. However, multiple views of each piece help to give a sense of all the detailing of the original artifact.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#102)

Parrot, Andre. Sumer, the Dawn of Art. New York: Golden Press 1961.

In typical Parrot style, the book presents excellent images, a strong glossary of terms, excellent chapter introductory charts for an overview of dates, and strong textual support. Images are generally referenced and dated for easy reference as well. Where needed detailed sketches support the original artwork for clarification. This is an excellent book as resource to this early culture.

(5) Maps, Charts, Photos. Excellent bibliography. (#49)

Ghirshman, Roman. Persia From the Origins to Alexander the Great. New York: Golden Press, 1962.

With text that reads well and reaches for its audience and images that are large, well dated and referenced, this book offers much to the costume historian. It also contains excellent chronological charts and maps. Perhaps its only lack of interest for Biblical research is the mere fact that Persia was not that much of an influence in the scriptural stories until well after the Babylonian and Assyrian conquests (the story of Queen Esther being the exception). But for any research in this region, this book becomes a strong choice as a principle source.

(5) Maps, Charts, Photos. Bibliography. (#88)

Collins, Paul. Assyrian Palace Sculptures. London: British Museum Press, 2008.

This beautifully illustrated book offers the reader a full-color view of the Assyrian collection of palace sculptures housed at the British Museum in London. This artwork represents five different palaces and covers over 200 years of Assyrian history. Images are well presented, with many close-up detail shots to better present the material. All images are well labeled and the introductory chapter by the author lays the historical context for the images to follow. There is a very short further reading list at the end of the book.

(5) Maps, Charts, Illustrations, Photos. Further readings. (#316)

Markowitz, Yvonne J., Joyce L. Haynes, and Rita E. Freed. Egypt in the Age of the Pharaohs. Boston: Museum of Fine Arts, 2002.

Well presented and professionally documented and dated, this book offers a strong overview of the Pharaohs of Egypt. It offers excellent information on each king and dynasty, and ends with a very strong bibliography. Images are handsomely presented in full museum-quality presence with professional museum labeling.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#260)

Robins, Gay. The Art of Ancient Egypt. Massachusetts: Harvard University Press, 2008.

This art book offers an overview of 3000 years of Egyptian art. Starting with an idea of its beginnings, each major period is represented quickly. There is also a chapter entitled "Understanding Ancient Egyptian Art" to aid the reader in approaching the work to follow. Images are nicely presented, most in full color and each is identified by dynasty with full descriptions. The text is lengthy enough to present a strong sense of each time period. The book ends with a strong bibliography and recommended further readings.

(5) Maps, Charts, Illustrations, Photos. Strong bibliography. (#274)

Lutz, Henry Frederick. Textiles and Costumes Among the Peoples of the Ancient Near East. New York: Leipzig J. C. Hinrichs, 1923.

This textile book is an excellent resource for fabrication techniques of the Biblical era. It offers not only a history of the development of textiles in the Palestine region, but also detailed descriptions of clothing items for a variety of cultures in the region. Though the majority of images are secondary re-drawings, they are clear and the photos used are typically textile samples. While specific dating of each image is not consistent, the images support the text well and vice versa. The text does move through German, French, Egyptian and Hebrew quotes often without any translation of any sort, but the materials are really very approachable and a must for understanding the textile techniques of the era. Fibers, spinning, weaving, dyes and construction techniques are all addressed. Don't let the age of this publication prevent you from gleaning from it as a strong source.

(5) Maps, Charts, Illustrations, Photos. Only footnotes. (#18)

Cornfeld, Gaalyahu (editor). Adam to Daniel. New York: The MacMillan Company, 1962.



This book makes researching particular parts of the Old Testament story a little easier, since it is set up to support the Bible chronology. Images are nicely presented, but unfortunately are not always dated or referenced. The text itself is very well written, using archaeological and anthropological findings as support for our Biblical understanding.

(4) Maps, Charts, Illustrations, Photos. No bibliography. (#111)

Isserlin, B. S. J. The Israelites. London: Thames & Hudson, 1998.

This historical approach to Israel is in simple enough form that the less experienced reader is not lost. Images are strong, including drawings presented to further visually support the reading materials. While many images are not dated or referenced particularly well, their placement is very logical within the reading materials. For an historical approach to the Bible, this is one of the most approachable.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#18)

Houston, Mary G. Ancient Egyptian, Mesopotamian, and Persian Costume and Decoration. London: Adam & Charles Black, 1954.

It is important to find the 1954 reprint of Miss Houston's book, since it was originally produced in 1920 in conjunction with another author in a rather slow reading project. The first book began the idea of recreating the flat, stone images of Mesopotamia in full fabric regalia. Miss Houston has expanded this idea in this more recent text, presenting full drawings and pattern layouts for garments interpreted from the original sculptures. This book is a must for any artist interpreting the realized garments of the ancient Near East, as it demonstrates that the limited stone cutter cheated gathers and fullness of fabrics to create the smooth historical models we see throughout Mesopotamia. Simply said, this is an excellent book for the Bible costume historian.

(5) Illustrations. Bibliography. (#38)

Weir, Shalegh. Palestinian Costume. Northampton: Interlink Books, 2009.

While Weir's work deserves the highest commendations, this book spends most of its time on clothing of the 1800s and 1900s. Its introductory Historical Background offers a brief view of the Biblical past, with important notes and basic knowledge. And its images throughout are well chosen, dated and referenced.

(5) Maps, Illustrations, Photos. Further readings. (#146)

Barber, E. J. W. Prehistoric Textiles. New Jersey: Princeton University Press, 1991.

This incredible book on the history of textiles in the Aegean, Mesopotamian, Levant and Egyptian regions is a wonderful source book for the understanding of current textile knowledge based on archaeological research. Images included a large number of illustrations to support the text, along with many images of found fabrics, all well dated and referenced. The exhaustive bibliography is worth as much as the rest of the book itself as a resource for further information.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#177)

Wiseman, D. J., ed. Peoples of Old Testament Times. Oxford: Clarendon Press, 1973.

For a research source in cultures of the Old Testament, this is one of the best books available. Each of the chapters on the included 17 races is written by a separate expert on the topic. While images are limited to a single handful, everything is well documented, down to the incredible bibliography at the end of each chapter. The reading covers history, anthropological support and other current information that makes for a thorough understanding of each cultural topic. This is a must on anyone's research listing.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#98)

Yadin, Yigael. Art of Warfare in Biblical Lands in Light of Archaeological Study, Vol 1-2. New York: McGraw-Hill Book Company Inc., 1963.

For information on weapons, armor and warfare within the Old Testament lands, this is the best book series available. It breaks down its information in sections based on actual weapons and war devises, regions and Biblical periods. Images are exceptional and are well dated and referenced. Everything is finished with an excellent bibliography.

(5) Maps, Charts, Illustrations, Photos. Bibliography. (#112 & #113)

J. James Tissot, Biblical Paintings. New York: Jewish Museum, 1982.

As a resource to any research on James Tissot, who painted an entire series of images for the bible stories, this book offers a strong sampling of his work. At the end of the book is also a complete listing of all Tissot's work in the bible series.

(5) Illustrations, Photos. Bibliography. (#256)

Frankel, Ellen, and Betsy Platkin Teutsch. The Encyclopedia of Jewish Symbols. New Jersey: Jason Aronson Inc., 1995.

This little reference book offers an alphabetical listing of common Jewish topics. Each is defined, placed historically with a Jewish context, and then brought into contemporary light with meaning and descriptions of current practices. This is a wonderful guide for anyone studying the Jewish traditions, both historical and to date. Illustrations are small and few and are used for visual references as appropriate. The book is indexed and a section on Sources is included.

(5) Illustrations. Source listing. (#307)

Rizza, Alfredo. The Assyrians and the Babylonians: History and Treasures of an Ancient Civilization. Italy: White Star, 2007.

This lavish book offers large, beautiful color images of these well-known artifacts, principally from the major museums of the world. Unfortunately each piece is not dated specifically, but it is placed within a chapter denoting the over chronology of the images. Citations are, however, definite for holding information.

(5) Maps, Photos. Short French and Italian listing. (#270)

Rubens, Alfred. A History of Jewish Costume. London: Peter Owen Ltd., 1967.

Because this book attempts to cover the entire spectrum of Jewish costume history, the one chapter on "origins and distinctive features" only covers some 25 pages. Most of the space is spent with images and discussions of more contemporary garments throughout the world. The back sections on costumes of the High Priest and extracts from sumptuary laws and dress regulations are an interesting source. Images are well presented, fully dated and referenced.

(5) Illustrations, Photos. Bibliography. (#126)

### Other Recommended Sources

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- Erman, Adolf. Life in Ancient Egypt. New York: Macmillan & Co., 1894/1971 (#190)
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- Miller, Madeleine S., and J. Lane. Encyclopedia of Bible Life. New York: Harper & Brothers Publishers, 1944. (#246)
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- Stillman, Yedida Kalfon. Palestinian Costume and Jewelry. Albuquerque: University of New Mexico Press, 1979. (#96)
- Tenney, Merrill C. The Zondervan Pictorial Encyclopedia of the Bible, Vol. 1 – 5. Grand Rapids: Zondervan Publishing House, 1976. (#245)
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- Watson, Philip J. Costume of Old Testament Peoples; New York: Chelsea House Publishers, 1987. (#173)

## GARMENT TERMS

### GENERAL:

*BEGED*- general term for clothing

*LBUSH*- garment, raiment

*MAD*- cloth, measure of fabric, carpet

### BASIC:

*KTHONETH*- tunic, undergarment (garment given to Adam & Eve in the garden) we derive “tunic”

*M'YIL*- robe, (especially worn by Aaron with EPHOD)  
“sleeveless long, upper garment worn over KTHONETH” (Lutz #18)

*SALMAH*- outer garment, wrapper, mantle (used as collateral for debt)  
“bedroll”

*'EZOWR*- waist cloth, inner-most cloth, waistband

### SECONDARY:

*'ADDERETH*- “coat, outer garment (“hairy garment”)

*'CADIYN*- “linen wrapper, worn at nights only, linen, too”

*CHAGOWR*- “apron, belt” – early drawstring waist skirt

*MA'ATAPHA*- over garment of wool, heavy

*TSA'IYPH*- “wrapper, shawl, veil”

### ACCESSORY:

*'ABNET*- “girdle, sash”

*'AGIYL*- “hoop, ring, earring” (male or female)

*'CHARIT*- “purse or bag”

*'EKEC*- “bracelet”

*LIVYAH*- crown or chain for head, wreath

*MIGBA'AH*- “turban, headgear”

*NA'AL*- sandal, shoe

*PUWK* – black cosmetic, eye paint

*RADIYD*- wide wrapper, large veil

*SHABIYC*- woman's headband

*TS'ADAH*- anklet, armllet, chain

Redrawn from western orthostat  
frieze of north portal, Karatepe fortress,  
Turkey





Syro-Hittite

800 BC

OTFF017150

Redrawn from wall painting in the palace  
of Til Barsip (Tell Ahmar), Syria







Syrian  
700 BC

OTMG037106

Redrawn from statue of Assurnasirpal II in the British Museum, London





Assyrian  
800 bc  
OTMG10226

Redrawn from tomb painting from Thebes,  
Egypt in the British Museum, London



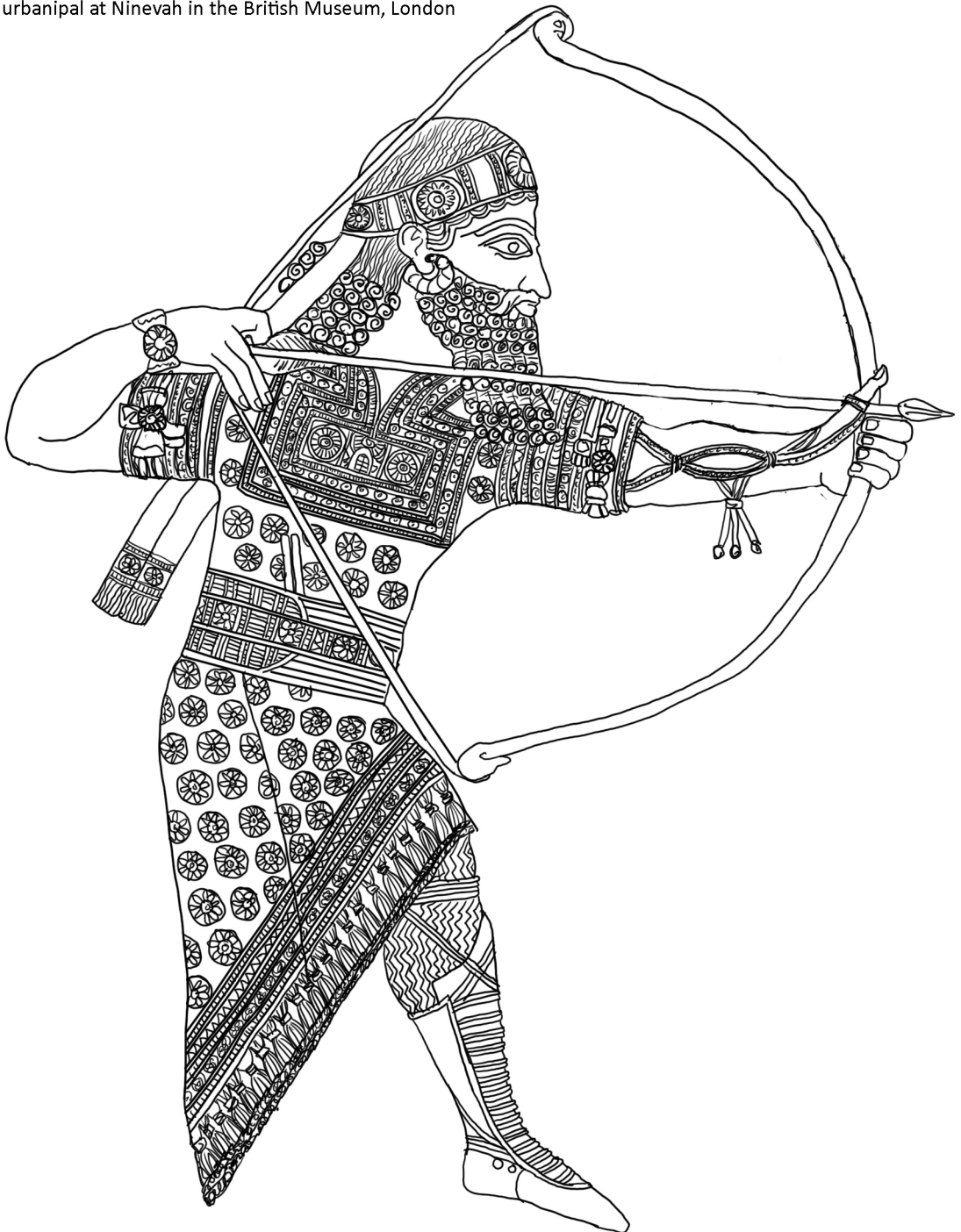


Semitic Envoy

1450 BC

OTMD126007

Redrawn from alabaster relief from North Palace of King  
Ashurbanipal at Ninevah in the British Museum, London





Ashurbanipal

669-624 BC

OTMH026258