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FEKRI HASSAN

CLEANLINESS. See Hygiene.

CLEOPATRA VII (69–30 BCE), sixteenth ruler of the Ptolemaic dynasty, Greco-Roman period, ruled 51–31 BCE. Despite the racist insinuations of Strabo (c.64/63 BCE–21 CE), who denigrated her lineage in the service of Roman imperial propaganda, careful study of the ancient inscriptional evidence proves beyond a shadow of a doubt that Cleopatra VII was born to Ptolemy XII Auletes (80–57 BCE, ruled 55–51 BCE) and Cleopatra, both parents being Macedonian Greeks. Cleopatra VII, called the Great, may have briefly shared the throne with her mother from 57 to 55 BCE, during the interval of her father's exile to Rome. In March of 51 BCE, she became coregent, at the age of seventeen, with Ptolemy XIII, her six-year-old brother, although at least one ancient Egyptian monument, dated to her first regnal year, described her as Egypt's sole monarch. In 48 BCE, the pursuit into Egypt by Roman general Julius Caesar of his rival, the Roman general Pompey, occasioned the death of Ptolemy XIII, by drowning, in a sea battle against Caesar. The younger brother Ptolemy XIV Philopator I was thereby elevated to the position of Cleopatra's coregent in 47 BCE.

Cleopatra's involvement with Julius Caesar began in 48 BCE and soon blossomed into an equal partnership, based on shared political objectives. To that end, she accompanied Caesar to Rome, was installed in opulent surroundings, and was presented as Venus (the mythological ancestress of the Roman race), an act in accord with Caesar's own imperial ambitions but perceived as sacrilegious by conservative Romans. In 47 BCE, she bore Caesar a son, Caesarion by name. His lineage was later denied by agents of Octavian, who became the emperor Augustus (r.27 BCE–14 CE), whose agenda it was to promote his own cause at the expense of Caesar's heir, whom they assassinated after entering Egypt in 30 BCE.

The assassination of Julius Caesar in Rome, in 44 BCE, had forced the return of Cleopatra VII to Egypt, at which time she murdered her brother and coregent Ptolemy XIV with a lethal dose of poison. In 41 BCE, she courted the assistance of Caesar's heir Mark Antony, who wed her in 37 BCE. She bore him three children—a set of fraternal twins and a second daughter, Cleopatra Selene. Together, she and Antony continued to implement her dream of world domination, eliminating all opposition at home, including that of her sister Arsinoe IV, whose murder they occasioned at Ephesus. On 2 September 31 BCE, Cleopatra and Antony challenged the might of Rome at Actium, in the ancient world's last sea battle. Recent excavations at Actium and a critical reassessment of the pertinent ancient texts suggest that Cleopatra's flight from that encounter was not due to cowardice but is rather to be attributed to a planned maneuver effecting her successful escape.

Realizing that her principles would be compromised if she effected a rapprochement with Augustus, and unwilling to subject herself to the humiliation of a Roman triumph, Cleopatra VII nobly chose ritual suicide rather than life as a captive. She took her own life on 12 August 30 BCE, eleven days after the ritual suicide of Antony. The means of her death remain unknown, although theories range from the bite of one or more serpents to poison, either ingested or pricked into the bloodstream with a pin. Her three children by Anthony survived her death, the twins being brought to Rome to be raised and the second daughter, Cleopatra Selene, eventually marrying Juba II, the king of Mauretania.

Hardly a beauty, as Cleopatra's coin portraits reveal, the ancient sources are, however, unanimous in their assessment of her intellect and political acumen. She was the only member of her Macedonian Greek dynasty who knew the hieroglyphs. Furthermore, she based the external trappings of her monarchy on the precedents provided by famous ancient Egyptian female monarchs, Hatshepsut among them, as were clearly demonstrated in her representations and the accompanying inscriptions at

the temple of Hathor at Dendera. From both a Hellenistic Greek and an ancient Egyptian perspective, Cleopatra VII was a heroine, one who dared to assert her Greco-Egyptian legacy, openly consorting with and challenging the might of Rome. She lost. As a result, the triumphant Romans put their own spin on the legend of Cleopatra VII, casting calumny on all aspects of her character. They impugned her lineage and portrayed her as a vacuous sex kitten. The people of Egypt held a contrary view and honored the memory of this illustrious monarch. As late as 393 CE, Egyptians were still caring for her statues, such as the one on the island of Philae in the Nile, which was covered once again in gold at that time. So forceful was the impact of her real reputation in the region that subsequent queens of note, Xenobia of Palmyra (Syria) above all, were (in their biographies) cast in the mold of Cleopatra VII—so much so that it is difficult to discern their individuality.

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ROBERT STEVEN BIANCHI

CLOTHING AND PERSONAL ADORNMENT.

In general, clothing of pharaonic Egypt has escaped the close study that was applied to European costume of more recent millennia. This lack is gradually being rectified by textile specialists, but many misconceptions and gaps in knowledge are still obvious. One of the chief problems in the interpretation of artistic evidence is the extreme stylization of personal appearance in ancient Egyptian sculpture, painting, and relief. People, especially those of the upper classes, are often shown in clothing that is archaic, or at least entirely unlike the actual garments found in tombs. For example, women's dresses almost always appear to hug the body, revealing the line of hip and pubic area; by contrast, surviving ancient dresses tend to be loose. Artists were also anxious to "code" representations so that the subject's age, status, and function were immediately apparent. To this end, they relied on visual clichés of nudity versus clothing, elaboration versus simplicity, and archaic versus contemporary. Upper-class

Egyptians are usually represented in their finest clothing, even when it is not suitable for the task at hand. For example, in the New Kingdom, a tomb owner might be shown plowing and harvesting in elaborate court clothing. This was a convention designed to indicate the subject's status and wealth. In addition, the artistic treatment of clothing was often influenced by the desire to create harmonious patterns of regular curving or straight lines; thus, folds or creases in garments were sometimes represented as if they were geometrically perfect pleats.

Clothing as an Indicator of Social Status and Profession. In Egyptian art, generally speaking, the more elaborate is the clothing, the higher is the social status of the wearer. Restrictive, bulky, or elaborate clothing was the hallmark of the supervisory class. Scribes are often depicted in ornate garments, the neatness of which would have been difficult to maintain, especially in the heat of summer; however, their pleated, enveloping garments are badges of rank and function, just as certain grades of priests might wear leopard skins over their shoulders.

Servants, entertainers, and those involved in vigorous activities are often shown naked, or wearing only a girdle (belt) or loincloth. For example, laborers of the Old Kingdom might wear only a sash around the waist or a loincloth. Boatmen and acrobats, to name just two professions, also wore loincloths. The sailors would have worn an additional, outer loincloth made of soft leather, with slashes for coolness; a square patch was left beneath the buttocks. Various types of leather, including gazelle skin, were used to make these garments. Clothing of pierced leather has been excavated in Nubia (where pierced leather girdles were worn by women until very recently), and it has been suggested that this type of garment was imported into Egypt with Nubian soldiers. In pharaonic times there is, however, little evidence that these garments were worn by women, though it is possible that some acrobats, such as the young woman depicted on a Turin ostrakon, are meant to be wearing a leather rather than a cloth wrap. More frequently, girdles (i.e., bands of beads around the hips) were worn by dancing girls and female musicians. Dancers might also wear bead dresses, similar in construction to beaded shrouds, with the beads arranged in a pattern of large, open squares. The dress worn by the dancers is intended to accentuate rather than conceal their nudity, and to maximize their erotic potential.

Royal Clothing. With the exception of certain garments worn only by a pharaoh, there are relatively few distinctions between royal and nonroyal clothing, except in the subtleties of folds and knots (Simpson 1988). By the New Kingdom, both kings and queens are sometimes shown wearing relatively contemporary clothing. Queens begin to appear in the draped gowns popular in the New Kingdom by the reign of Amenhotpe II, while kings in