



Contents lists available at [EKB](#)

Minia Journal of Tourism and Hospitality Research

Journal homepage: <https://mjthr.journals.ekb.eg/>



## Scenes of the Folded Cloth in the New Kingdom Private Tombs in Saqqara and Thebes

Heba Rabie Allam <sup>a</sup>

Heba Ibrahim Mahran <sup>b</sup>

Farag Ebeid Zaki <sup>c</sup>

<sup>a</sup> Master Student, Tourist Guidance Department, Faculty of Tourism and Hotels, Mina University.

<sup>b</sup> Professor, Tourist Guidance Department, Faculty of Tourism and Hotels, Mina University.

<sup>c</sup> Associate Professor, Tourist Guidance Department, Faculty of Tourism and Hotels, Mina University.

### Keywords

Saqqara  
Thebes  
Private tombs  
Folded-cloth

### Abstract

The New Kingdom private tombs at both Saqqara and Thebes have a number of scenes that represent the tomb owners either alone or accompanied by their wives in different manners practicing various activities. Most of these scenes depict the owners or their wives holding a variety of objects in their hands. This study deals with the scenes in which the tomb owners and their wives hold a folded cloth in order to track down these scenes in a group of New Kingdom private tombs in both Saqqara and Thebes. A descriptive and comparative methodology is employed in search of the significance of the folded cloth. As one of the results of the study; an inventory of the folded cloth scenes is made.

Printed ISSN 2357-0652

Online ISSN 2735-4741

## Introduction

The ancient Egyptians were particularly fond of their tombs. The walls of each tomb were richly adorned. Private tombs are said to provide the most complete record of both secular and religious life in ancient Egypt (Ghaly and Ibrahim 2017, Mahran 2020). When it comes to preserving a record of daily life in ancient Egypt, private tombs are more important than royal tombs. The wall scenes in private tombs contain informative pages about ancient Egyptian civilization. The scenes depict each of the high-ranking officials' historical, theological, and social backgrounds (Ghaly and Ibrahim 2017).

The folded cloth or napkin that the tomb owners and their spouses hold in their hands while performing various tasks can be commonly viewed as a necessity in everyday life because it had many functions.

Egypt was known throughout the ancient world for its skill in weaving linen cloth as well as the massive volume of it that was produced. The cloth was given to a laborer as payment for his services after being transported as a pricey gift from one king to another (Elsharnouby 2014, Vogelsang-Eastwood 1992). Although ancient Egypt used other textile fibers such as the wool of sheep and hair of goats, and a type of coconut fiber, most of its textiles were made from the flax plant '*Linum usitatissimum*'. Linen is a type of cloth created from this material (Aldabbagh and Omar 2020, Elsharnouby 2014, Vogelsang-Eastwood 1992). Textiles had an important role in all aspects of ancient Egyptian life, from the cradle to the cemetery (Vogelsang-Eastwood 2000).

Apart from a few exceptions, the majority of Ancient Egyptians wore linen. Clothes had several purposes, including cloaking and ornamenting the wearer to the symbolic and apotropaic protection of the body. Clothing has been an effective tool for expressing personality, class and gender (Hallmann 2017, Vogelsang-Eastwood, 2000).

Outdoor uses of textiles ranged from items such as the cloths used to cover something to sachets for carrying grain. Cloth is also employed as a strainer in the manufacturing of wine and perfume oils in various ways (Vogelsang-Eastwood 2000). The equipping of animals and vehicles also needed fabrics for dragging them (Vogelsang-Eastwood 1990, Vogelsang-Eastwood 2000). Cloth was also utilized aboard ancient Egyptian ships, notably for sails and awnings, but also for coverings over merchandise. Most sails are depicted as big sheets of cloth, one of which was recently discovered reused as a set of mummy covers (Goyon and Josset 1988).

Cloth also had a major rite function in temples. One of the rites which occurred throughout the country on a daily basis within the various sanctuaries of the temple was the washing, feeding and clothing of the statues of deities (Vogelsang-Eastwood, 2000).

Textiles were highly valued in funerary practices and were frequently included in the items chosen to accompany the dead in the afterlife. Tait, the goddess of weaving, is sometimes linked to funerary practices (Vogelsang-Eastwood 2000). Most ancient Egyptian tombs included objects viewed as necessary in this life and so equally vital in the next. Among the things were food, jars, pottery, cosmetics, tools and weapons, as well as textiles and apparel. Furthermore, cloth was placed in the tomb as covers for amulets and statues, as well as cloth wrapped around portions of meat and other delicacies. The amount of cloth discovered in a tomb can be substantial (Winlock 1940). The coffin was the centerpiece of the tomb's decor. This was normally covered with a large piece of cloth, which may range from two or three meters to roughly twenty meters depending on

how it was used. A shroud, or fabric, or cover, was also draped over, and occasionally wrapped around, the body (Vogelsang-Eastwood 2000).

The folded cloth held by tomb owners or their wives was a repeated theme in tombs. This cloth appeared in different forms as a small knot, a plain or pleated ribbon. It was either held independently or together with other objects. The following objectives are the focus of the current study:

1. Analyzing a selection of scenes from New Kingdom private tombs at Saqqara and Thebes in which the owners and their wives are seen grasping a folded cloth.
2. Creating an inventory of the studied scenes.
3. Discussing the nature of this cloth whether it had a symbolic or a real significance.

## **Previous Studies**

Though many academics have studied the individual New Kingdom tombs of both Thebes and Saqqara and occasionally referred to the folded cloth, none of these works collected thoroughly the folded cloth scenes held by the tomb owners or their wives or compared between its different styles in both tombs. But each of their contributions greatly aided the current study; particularly those of:

Manniche (1987) dealt with the tombs of individuals in Thebes during the entire Pharaonic era, focusing on the New Kingdom in particular. This book also dealt with a group of various scenes with their explanation.

Hodel-Hoenes (2000) tackled a corpus of the New kingdom private tombs at Thebes, mentioning the excavation history of each tomb, the autobiography of each owner, and describing the scenes and the tomb's architecture, especially during the 18<sup>th</sup> and 19<sup>th</sup> dynasties. In addition, a selection of texts from the tombs is also presented.

Vogelsang-Eastwood (2000) dealt with the original home of the plant from which the cloth was made and brought it to Egypt. This study also contributed to the knowledge of the common uses of cloth, whether in clothing, shrouding or medicine, in addition to the stages of weaving and dyeing cloth.

Staring (2015) included information on the early discoveries as well as biographical details about tomb owners, especially during the early nineteenth Dynasty at Saqqara. A database of four hundred forty-eight Memphite graves is also included in the study, complete with owner names, and a list of discoveries.

Mahran (2020) recorded a number of reliefs, blocks, and stelae from the Saqqara New Kingdom private tombs, where she briefly mentioned some of the objects that tomb owners carry in their hands. The study also provided descriptions of various scenes' contexts.

## **Methodology**

A descriptive and comparative methodology is employed to achieve the objectives of the study. There will also be descriptions of the contexts of various scenes. Finding out if this cloth relates to the scene's actual nature or represents a specific idea is taken into consideration. A comparison will be made between the various types of cloth that appeared in Saqqara and Thebes and the resemblance or differences in form or context.

## Discussion and Results

There were specific themes that were frequently used in ancient Egyptian art and were viewed as iconic from a very early time. These topics run across all of the eras of ancient Egypt. This contained depicting the tomb owner either sitting before the table of offerings or standing to observe activities. Tomb owners held specific implements when performing these actions (Mahran 2020, Müller 2015, Smith 1949, Vandier 1964). Among these objects is a piece of cloth of different lengths and occasionally bordered or frilled at one end like a folded cloth, and held either alone or with other objects. Holding the folded cloth is included in secular, funeral, and underworld scenes that the tomb owner meant to include in his tomb scenes.

### The Scenes of the Saqqara Tombs

The total number of scenes in which the folded cloth appears in the private tombs of the New Kingdom at Saqqara is fifty-six (Table 1). The folded cloth appears alone in only eight scenes as in the scenes of Ptahemwia (Table 1, S.3.d) (Raven 2020), Ya (Table 1, S.14.a) (Quibell and Hayter 1927), Ry (Table 1, S.15.b) (Staring 2018), and Ptahemheb (Table 1, No. S.28.a) (Quibell 1912). All are long, not pleated, and sag down straight beside/over either the right or left thigh of the holder except for the cloth of Ptahemheb sags from the lap down over the knees. The folded cloth as well appears in the hands of Horemheb (Table 1, S.5.c) (Martin, 1991), and Meryneith as a statue (Table 1, S.7.b) (Raven 2017), where the cloth is of med-length, not pleated, and sags from the lap down over the knees. The tomb of Maya contains two scenes (Table 1, S.10.b, c) (Martin 2012). The latter shows Maya as a statue, with a piece of cloth of medium length, not pleated, and sags down over the right thigh as usual for statues. Exactly the same for the cloth in the other scene, but it's long.

There are four other scenes in which the folded cloth appears alone, either in the hand of the tomb owner or his wife, regardless of what his/her partner is carrying in the same scene. The folded cloth appears with Kenna (Fig. 1) (Table 1, S.1.a) (Zivie 2013), and Pay (Table 1, S.9.c) (Raven 2005), where the cloth is folded over the chest, not pleated. The cloth appears as a small cord like a knot in the scene of Kenna while it is of a med-length in the other scene. The folded cloth as well was held by Khay (Fig. 4) (Table 1, S.26.a) (Martin 2001), and Hekamaetre-neheh (Table 1, S.27.a) (Málek 1985), where the cloth is long, not pleated, and sags down straight over either the right or the left thigh. Among them are three scenes showing women holding a folded cloth as in the scenes of Khay, Hekamaetre-neheh, and Pay.

The most common objects that appear alone with the folded cloth, either within one hand or in a different hand, are the staves. They appear together in eight scenes, as in the scenes of Aperel (Table 1, S.2.a) (Zivie 1988), Ptahemwia (Table 1, S.3.c) (Raven 2020), unknown official (Table 1, S.6.a) (Martin 1987), and Iniua (Table 1, S.8.a) (Hofmann 2015). Additionally, the cloth appears in two scenes of Meryneith as a statue (Table 1, S.7.a, c) (Raven 2017) and in two scenes of Pay (Table 1, S.9.a, b) (Raven 2005). In all these scenes, the cloth is long, not pleated, and sags down straight beside either the right or the left thigh.

The folded cloth appears alone with the *khu*-fan in seven scenes. Both Ramsesempere (Table 1, S.23.b) (Mahran 2020), and Sethherwenemef (Table 1, S.24.a, b) (Quibell 1908) held a very long piece of cloth slung over their arms, remarkably both with a *khu* fan in the same hand. The other high-ranking officials held the folded cloth by the top while letting the end rest on their laps as in the scenes of Horemheb (Table 1, S.5.e) (Martin 1989), Ramessesemperre (Table 1, S.23.a) (Berlandini-Grenier 1974), and Hekamaetre-neheh (Fig. 5) (Table 1, S.27.b) (Málek 1985). The folded cloth also appears in the hand of Ipy with the *khu* fan but in a separate hand (Table 1, S.4.a) (Pasqual, and Gessler-Löhr 2011).

In just six scenes, the folded cloth appears alone with the *khrep* scepter either in the same hand or separately as in the scenes of Ptahmose (Table 1, S.18.a) (Staring 2014), Khay (Fig. 2) (Table 1, S.25.a) (Weiss 2022), and Ry (Table 1, S.15.a) (Martin 1987). The cloth is long, not pleated, and sags from the lap down over the knees. Exactly the same characteristics as in the folded cloth that Horemheb carries (Table 1, S.5.f, g) (Martin 2017). The folded cloth held by Ptahmose (Table 1, S.18.a) and Horemheb (Table 1, S.5.g) is fringed. In addition to the scene of Maya (Fig. 2) (Table 1, S.10.e) (Martin 2012), where the cloth is long, pleated, and sags down straight over the right thigh.

The cloth appears alone in four scenes with the ‘salad’-scepter<sup>1</sup> in the same hand as in the scenes of Huynefer (ST 217) (Table 1, S.20.a) (El-Aguizy 2007) and Ptahnefer (Table 1, S.25.a) (Hofmann 2015) where the cloth is a long, and sag from the lap down over the knees. The napkin held by Ptahnefer is fringed and pleated. The folded cloth as well appears in the hands of Ameneminet (Table 1, S.12.b) (Koefoed-Petersen 1956) and Pay (Table 1, S.9.c) (Raven 2005). The handkerchief carried by Ameneminet is long, fringed and not pleated, and sags from the lap down over the knees. As for the cloth bearded by pay is seen as a loop.

In three scenes the studied object appears with flowers either in the same hand or in a separate hand as in the tomb of Iniua (Table 1, No. S.8.c) (Schneider 2012), Maya (Table 1, S.10.f) (Martin 2012), and an unknown official (Fig. 3) (Table 1, S.16.a) (Martin 1987), where the cloth is long except the handkerchief held by the unknown official is a long cord, and not pleated. All sag from the lap down over the knees but hangs down straight over Maya's right thigh.

The folded cloth appears alone in just one scene with the *nehbet*-scepter in the same hand of Mose (Loret No. 5) (Table 1, S.22.a) (Gaballa 1977), where the cloth is long, not pleated, and drops down straight beside the left thigh.

In scenes where there are other objects, either in the same or a different hand, the folded cloth appears repeatedly as in the examples of Mery-Sekhmet (BUB I.5) (Table 1, S.13.a) (Zivie 2000), Amenemone (Loret No. 2) (Table 1, S.11.a) (Ockinga 2004), and Ptahmose (Table 1, No. S.18.b) (Staring 2014), where the cloth is long and not pleated. As well in the examples of Hormin (LS) (Table 1, S.17.a) (Mariette 1872), Iniua (Table 1, S.8.b) (Schneider 1996), and two scenes of Maya (Table 1, S.10.a, d) (Staring 2014). It also materialized in the hands of Iyriy (Table 1, S.21.a)

<sup>1</sup> Another kind of scepters held by high-ranking officials in the scenes of Saqqara. The scepter appears to be two objects of varying sizes held together in one hand. The salad scepter can be thought of as a *khrep* scepter with a circular fan held together in one hand. Cf. Mahran, 2020. Scenes from the New Kingdom Private Tombs at Saqqara. 11-2.

(Anthes 1965), Amenemone (ST 101) (Table 1, S.19.a) (Gohary 1991), and in two scenes of Ptahemwia (Table 1, S.3.a, b) (Raven 2020). All the napkins are long except in the scenes of Iyriy (Table 1, S.21.a), and Amenemone (ST 101) (Table 1, No. S.19.a), where the cloth is very tall. All the cloths are not pleated except in the scenes of Iyriy (Table 1, S.21.a), Maya (Table 1, S.10.d), and that of Ptahemwia (Table 1, S.3.b), where the cloth is pleated.

**Table 1: An inventory of the folded cloth scenes in the New Kingdom Private Tombs at Saqqara.**

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
S.1	Kenna (Thoutmes, BUB.I. 19)	Chief of Outline Draughtsmen in the Place of Truth.	18	a. Small folded cloth.	√		a. Seated with his wife in front of an offering table. b. Standing. c. Standing. (little damaged)
				aa. Flower.		√	
				b. Folded cloth or <i>ankh</i> sign, and short stick or plant.	√		
				c. Long staff, folded cloth or <i>ankh</i> sign, and short stick or plant.	√		
S.2	Aperel	Vizier	18	a. Folded cloth and long staff.	√		a. Standing being libated.
S.3	Ptahemwia	Royal Butler	18	a. Folded cloth with a salad scepter and long staff.	√		a. Seated in front of an offering table. b. Seated in front of an offering table. c. Standing. d. Standing. (damaged)
				b. Folded cloth with a salad scepter and long staff.	√		
				c. Folded cloth and long staff.	√		
				d. Folded cloth.	√		
S.4	Ipy	Chief Steward in Memphis	18	a. Folded cloth and <i>khu</i> fan.	√		a. Seated in front of an offering Table.
S.5	Horemheb	Troop commander	18	a. Folded cloth, <i>khrep</i> scepter, two bouquets, and long staff.	√		a. Being censured by an attendant. b. Different representa- tions (offering table, worshipping, deriving the oxen). c. Offering table. d. Receiving the request of the foreign delegation. e. Informing the king of the request of the
				b. Folded cloth, staff, scepter, bouquets, and whip.	√		
				c. Folded cloth.	√		
				d. Folded cloth, fan, and ceremonial battle-ax.	√		
				e. Folded cloth, and	√		

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				fan.			foreign delegation. f. Offering table. g. Offering table.
				f. Folded cloth and <i>kheryp</i> scepter. (twin scene)	√		
				g. Folded cloth and <i>kheryp</i> scepter.	√		
S.6	NN	?	18	a. Folded cloth and long staff.	√		a. Standing with his wife beside stylized floral arrangements.
S.7	Meryneith (H9)	Steward of the Temple of the Aten.	Late 18	a. Folded cloth and long staff.	√		a. Standing statue receiving the opening of the mouth ceremony. b. Seated statue dragged to the tomb. c. Standing statue with his wife on a sled. d. Seated with his wife. (damaged)
				b. Folded cloth.	√		
				c. Folded cloth and double staff.	√		
				d. Folded cloth.	√		
S.8	Iniuia	Chief Steward of Memphis.	Late 18	a. Folded cloth and long staff.	√		a. Supervising workers. b. Standing with his wife. c. Seated in front of an offering table in the presence of his family.
				b. Folded cloth with salad scepter and long staff.	√		
				c. Folded cloth with two pointed plants.	√		
S.9	Pay (LS 28)	Overseer of the Royal Harim at Memphis.	Late 18	a. Folded cloth and double staff ( <i>w3s</i> -scepter and long staff).	√		a. Standing. (damaged) b. Standing. (damaged) c. Seated receiving offerings.
				b. Folded cloth and double staff ( <i>w3s</i> -scepter and long staff).	√		
				c. Folded cloth.		√	
				cc. Small folded cloth and salad-scepter.	√		
S.10	Maya (LS 27)	Overseer of the Treasury.	Late 18	a. Folded cloth with <i>kheryp</i> Scepter, and double staff ( <i>w3s</i> -scepter and long staff).	√		a. Standing with his wife being censured. b. Standing with his wife. (damaged) c. Seated statue dragged to the tomb. d. Seated being offered
				aa. <i>Menat</i> .		√	
				b. Folded cloth.	√		

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				c. Folded cloth.	√		to. (little damaged) e. Seated in front of an offering table. f. Seated receiving offerings.
				d. Folded cloth with <i>kheryp</i> scepter and a long staff.	√		
				e. Folded cloth and <i>kheryp</i> scepter.	√		
				f. Folded cloth and flower bouquet.	√		
S.11	Amenemone (Loret No. 2)	Chief Goldsmith of the Lord of the Two Lands.	Late 18	a. Folded cloth with <i>nehbet</i> Scepter, and a long staff.	√		a. Seated in front of an offering table.
				aa. An arrangement of water-lilies.		√	
S.12	Ameneminet	General of the Lord of the Two Lands.	Late 18	a. long staff, and salad scepter with a folded cloth.	√		a. Standing beside a seated figure of his wife. (damaged)
				aa. Probably flower.		√	
				b. Folded cloth and salad scepter.	√		
S.13	Mery-Sekhmet (BUB I.5)	Overseer of the Double Granary of the Lord of the Two Lands.	Late 18	a. Foled cloth with <i>kheryp</i> scepter, and double staffs ( <i>w3s</i> -scepter and long staff).	√		a. Standing receiving offerings.
S.14	Ya	?	Probably Late 18	a. Folded cloth.	√		a. Offering table.
S.15	Ry	Head of Bowmen.	Late 18/ Early 19	a. Folded cloth and <i>kheryp</i> scepter.	√		a. Seated receiving offerings. b. Seated in front of an offering table.
				aa. Lotus flower.		√	
				b. Folded cloth.	√		
S.16	NN	?	Late18/ Early19	a. Folded cloth and stylized bouquet or plant.	√		a. Offering table.
S.17	Hormin LS 29 (Lepsius)	Overseer of the Royal Apartments of the Harim at Memphis.	Early 19	a. Long staff and folded cloth with two wild lettuces; long staff and folded cloth with <i>kheryp</i> scepter; long staff and folded cloth.	√		a. The last farewell of the deceased by his family in several scenes.
S.18	Ptahmose	Mayor of Memphis.	Early 19	a. Folded cloth with a <i>kheryp</i> Scepter.	√		a. Seated in front of an offering Table.



No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				b. Folded cloth with <i>kherp</i> scepter and double staff ( <i>w3s</i> -scepter and long staff). bb. <i>Menat</i> .	√		b. Standing with his wife. (damaged)
S.19	Amenemone (ST 101)	Overseer of the Treasury of the Lord of the Two Lands.	19	a. Folded cloth and flower bouquet, and <i>khu</i> -fan with <i>heqa</i> scepter. aa. Sistrum and flowers.	√		a. Seated in front of an offering table.
S.20	Huynefer (ST 217)	Overseer of (civil) Administration	19	a. Folded cloth and salad scepter. aa. A long stem of a bud lotus flower.	√		a. Seated in front of an offering table.
S.21	Iyiri	High Priest of Ptah.	19	a. Folded cloth, <i>khu</i> -fan and <i>heqa</i> -scepter.	√		a. Kneeling on one knee.
S.22	Mose (Loret No. 5)	Scribe of the treasury of Ptah.	19	a. Folded cloth and <i>nehbet</i> scepter.	√		a. Standing.
S.23	Ramsesempere	Fan bearer on the right of the king and Chief Royal Butler.	19	a. Folded cloth and <i>khu</i> fan. b. Folded cloth and <i>khu</i> - fan.	√		a. Standing. (damaged) b. Kneeling before Hathor.
S.24	Sethherwenemef	Royal Butler.	19	a. Folded cloth and <i>khu</i> fan. b. Folded cloth and <i>khu</i> fan.	√		a. Adoring the king as Re. b. Adoring the king as Ptah.
S.25	Ptahnefer	Scribe of the Treasury.	19	a. Folded cloth and salad scepter.	√		a. Seated.
S.26	Khay	Goldwasher of the Lord of the Two Lands.	Late 19/ Early 20	a. Folded cloth and <i>kherp</i> scepter. aa. Folded cloth.	√		a. Being censured and libated by their sons.
S.27	Hekamaatre-neheh	First Royal Butler of the Lord of the Two Lands.	20	a. Folded cloth. aa. <i>Kherp</i> scepter. b. Folded cloth and <i>khu</i> -fan.		√	a. Offering table. (damaged) b. a. Standing in front of a god. (damaged)
S.28	Ptahemheb	?	NK	a. Folded cloth.	√		a. Seated with his wife.

### The Scenes of the Theban Tombs

The total number of scenes in which the folded cloth appears in the currently discussed tombs of the New Kingdom at Thebes is sixty-nine. It is represented alone in only twenty-four scenes as in the scenes of Mentuherkhepeshef (TT. 20) (Table 2, T.6.a)<sup>2</sup> (Davies 1913), Amenhotep Sise (TT. 75) (Table 2, T.10.a)<sup>3</sup> (Davies 1923), and Ramose (TT. 55) (Table 2, T.16.a)<sup>4</sup> (Davies 1941), where the cloth is like a small cord, not pleated, and either folded over the chest or erected on the right or the left thigh. As well in the scenes of Roy (TT. 255) (Table 2, T.20.a)<sup>5</sup> (Baud and Drioton 1928), Khons (TT. 31) (Table 2, T.23.a)<sup>6</sup> (Davies 1948), and Peshedu (TT. 3) (Table 2, T.29.a)<sup>7</sup> (Zivie 1979), and two scenes of Userhêt (TT. 51) (Table 2, T.21.a, b)<sup>8</sup> (Davies 1927), where the cloth is long, fringed, not pleated, and either sags from the lap down over the knees or sags down over the right or the left thigh. The tomb of Puyemre (TT. 39) housed ten scenes (Table 2, T.21.a, b, c, d, e, f, g, h, i, j)<sup>9</sup>, where the cloth is like a small cord, not pleated, and either folded over the chest or erected on the right or the left thigh.

There are sixteen other scenes in which the handkerchief appears alone, either in the hand of the tomb owner or his wife, regardless of what his/her partner is carrying in the same scene. The folded cloth appears in the scenes of User (TT. 21) (Table 2, T.2.a)<sup>10</sup> (Davies 1913), Menna (TT. 69) (Table 2, T.11.a)<sup>11</sup> (Hodel-Hoernes 2000), and Nakht (TT. 161) (Table 2, T.14.a)<sup>12</sup> (Manniche 1986). As well in the scenes of Menkheperasonb (TT. 112) (Table 2, T.4.a, b)<sup>13</sup> (Davies 1933), and two scenes of Rekhmire (TT. 100) (Fig. 7) (Table 2, T.5.a, b)<sup>14</sup> (Davies 1943). The folded cloth as well appeared in the hands of Ramose (TT. 55) (Table 2, T.16.b)<sup>15</sup> (Davies 1941), and Merymaet (C4) (Table 2, T.18.a)<sup>16</sup> (Manniche 1988). all the napkins are like a small cord, not pleated, and either folded over the chest or erected on the right or the left thigh.

The most frequent object that appears alone with the handkerchief, either within one hand or in a different hand, is the flowers. They appear together in only ten scenes, as in the scenes of Hery (TT. 12) (Fig. 6) (Table 2, T.1.a)<sup>17</sup> (Galán, and Menéndez 2011), Nebamun (TT. 90) (Table 2, T.8.a)<sup>18</sup> (Davies 1923), Djoserkeresonb (TT. 38) (Fig. 8) (Table 2, T.9.a)<sup>19</sup> (Hartwig 2004), and

<sup>2</sup> *PM I*<sup>2</sup>, 35, (4)-(5) Sub-scene.

<sup>3</sup> *PM I*<sup>2</sup>, 149, (9).

<sup>4</sup> *PM I*<sup>2</sup>, 110, (10) II.

<sup>5</sup> *PM I*<sup>2</sup>, 340, (3)-(4) 2.

<sup>6</sup> *PM I*<sup>2</sup>, 48, Sub-scene at (4) and (5).

<sup>7</sup> *PM I*<sup>2</sup>, 10, (8) and (9).

<sup>8</sup> *PM I*<sup>2</sup>, 98, (8).

<sup>9</sup> *PM I*<sup>2</sup>, 71-4.

<sup>10</sup> *PM I*<sup>2</sup>, 36, (14).

<sup>11</sup> *PM I*<sup>2</sup>, 134, (2) III-IV.

<sup>12</sup> *PM I*<sup>2</sup>, 274, (5) I.

<sup>13</sup> *PM I*<sup>2</sup>, 229, (3) II; 230 (5).

<sup>14</sup> *PM I*<sup>2</sup>, 212, (16); 214, (20) II.

<sup>15</sup> *PM I*<sup>2</sup>, 107, (4) I.

<sup>16</sup> *PM I*<sup>2</sup>, 457, 2 in Hall.

<sup>17</sup> *PM I*<sup>2</sup>, 24, (3)-(4).

<sup>18</sup> *PM I*<sup>2</sup>, 183, (2) I-II.

<sup>19</sup> *PM I*<sup>2</sup>, 70, (4) I.

User (TT. 21) (Table 2, T.2.b)<sup>20</sup> (Davies 1913), where the cloth is like a small or med-length cord, not pleated, and either folded over the chest or erected on the right or the left thigh. As well appears in the hands of Roy (TT. 255) (Table 2, T.20.b)<sup>21</sup> (Baud, and Drioton 1928), Ipyu (TT. 217) (Table 2, T.24.a)<sup>22</sup> (Davies 1927), and Djoserkeresonb (TT. 38) (Table 2, T.9.e)<sup>23</sup> (Hartwig 2004), where the cloth is long, not pleated, and sags down over the left or the right thigh except for the cloth of Ipyu sags from the lap down over the knees.

The folded cloth appears alone in nine scenes with the long staff as in the scenes of Siuser (A4) (Fig. 9) (Table 2, T.17.a)<sup>24</sup> (Manniche 1988), Djoserkeresonb (TT. 38) (Table 2, T.9.b)<sup>25</sup> (Davies 1963), Menna (TT. 69) (Table 2, T.11.c)<sup>26</sup> (Hodel-Hoenes 2000), and two scenes of Nakht (TT. 52) (Table 2, T.12. a, b)<sup>27</sup> (Davies 1917), where the cloth is like a small cord, not pleated, and either folded over the chest or erected on the right or the left thigh. As well in the scenes of Amenemope (TT. 148) (Table 2, T.27.a)<sup>28</sup> (Ockinga 2009), Surer (TT. 48) (Table 2, T.13.a)<sup>29</sup> (Säve-Söderbergh 1957), Nakht (TT. 161) (Table 2, T.14.b) (Manniche 1986), where the cloth is of a med-length except the cloth of Amenemope is long, not pleated, and, and sags down beside the left or the right thigh.

In just six scenes, the folded cloth appears alone with the *kheryp* scepter either in the same hand or separately as in the scenes of Neferhotep (TT. 50) (Table 2, T.19.a) (Hari 1985), Panehesi (TT. 16) (Table 2, T.22.a)<sup>30</sup> (Baud and Drioton 1932), and Nekhtamun (TT. 341) (Table 2, T.25.b)<sup>31</sup> (Davies 1948), where the cloth is long, not pleated, and sags down over the left or the right thigh except the cloth of Nekhtamun sags from the lap down over the knees. As well in the scenes of Amenhotep (TT. 346) (Table 2, T.28.a)<sup>32</sup> (Davies 1948), Sennedjem (TT. 1) (Fig. 10) (Table 2, T.26.b)<sup>33</sup> (Tolba, et al. 2022), where the cloth is long, not pleated, and sags from the lap down over the knees. It also appears in the hands of Mentuherkhepeshef (TT. 20) (Table 2, T.6.b)<sup>34</sup> (Davies 1913), where the cloth is of med-length, not pleated, and sags down beside the right or left thigh.

The folded cloth appears alone with the *khufu* fan in just one scene of Ipyu (TT. 217) (Table 2, T.24.b)<sup>35</sup> (Davies 1927), where the cloth is long, not pleated, and held it by the top while letting the end hang down.

<sup>20</sup> *PM I*<sup>2</sup>, 36, (13).

<sup>21</sup> *PM I*<sup>2</sup>, 340, (3)-(4) I.

<sup>22</sup> *PM I*<sup>2</sup>, 316, (3) II.

<sup>23</sup> *PM I*<sup>2</sup>, 70, (6) I-II.

<sup>24</sup> *PM I*<sup>2</sup>, 448, Right wall of the passage.

<sup>25</sup> *PM I*<sup>2</sup>, 69, (3) II.

<sup>26</sup> *PM I*<sup>2</sup>, 134-5, (2) II.

<sup>27</sup> *PM I*<sup>2</sup>, 99 (1).

<sup>28</sup> *PM I*<sup>2</sup>, 260 (11) II.

<sup>29</sup> *PM I*<sup>2</sup>, 88, (2) 4.

<sup>30</sup> *PM I*<sup>2</sup>, 28, (4) I.

<sup>31</sup> *PM I*<sup>2</sup>, 409, (8) and (9) I.

<sup>32</sup> *PM I*<sup>2</sup>, 414, (I).

<sup>33</sup> *PM I*<sup>2</sup>, 3, (6) II.

<sup>34</sup> *PM I*<sup>2</sup>, 35, (4)-(5) II-III.

<sup>35</sup> *PM I*<sup>2</sup>, 315, (2) I.

In scenes where there are other objects, either in the same or a different hand, the folded cloth appears repeatedly as in the examples of Huy (TT. 40) (Table 2, T.15.a)<sup>36</sup> (Davies 1926), Amenemope (TT. 148) (Table 2, T.27.b) (Ockinga 2009), and Nekhtamun (TT. 341) (Table 2, T.25.a)<sup>37</sup> (Manniche 1987), where the cloth is long, not pleated, and sags down straight to either the right or left thigh, often slightly swaying backward.

**Table 2: An inventory of the folded cloth scenes at the New Kingdom Private Tombs at Thebes.**

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
T.1	Hery (TT. 1)	Overseer of the granary of the King's wife and King's mother.	18	a. Folded cloth and long stem of a lotus flower.	√	√	a. Banqueting.
T.2	User (TT. 21)	Scribe, Steward of Tuthmosis I.	18	a. Folded cloth.	√		a. Offering table. b. Offering table. c. Seated.
				aa. A bunch of foliage.		√	
				b. Folded cloth and Flower bouquet.	√		
				c. Folded cloth.	√		
				cc. A bunch of foliage.		√	
T.3	Puyemre (TT. 39)	The Second Prophet of Amon.	18	a. Folded cloth.	√	√	a. Seated receiving a bouquet. b. Offering table. c. Offering table. d. Performing rites for the deceased. e. Offering to the deceased. f. Performing rites for the deceased. g. Offering to the deceased and his wife. h. Seated with his wives at meal. i. Receiving offerings from the temples. j. Receiving the homage of their children.
				b. Folded cloth.	√		
				c. Folded cloth.	√		
				d. Folded cloth.	√		
				e. Folded cloth.	√		
				f. Folded cloth.	√		
				g. Folded cloth.	√		
				h. Folded cloth. (A twin scene)	√		
				i. Folded cloth.	√		
				j. Folded cloth.	√		
T.4	Menkhepearsonb (TT. 112)	First prophet of Amun.	18	a. Folded cloth.	√		a. Seated. b. Seated with his mother in front an offering table.
				aa. Flower.		√	
				b. Folded cloth.	√		
				bb. Flower.		√	

<sup>36</sup> *PM I*<sup>2</sup>, 76, (8) I-III.

<sup>37</sup> *PM I*<sup>2</sup>, 409, (12).

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
T.5	Rekhmire (TT. 100)	Governor of the town and Vizier	18	a. Two pieces of folded cloth.	√		a. Consecration a meal to the deceased couple by their son. b. Receiving offerings from their son. c. Consecration a meal to the deceased couple by their son. d. Seated with his wife receiving offerings from their son Men-kheper-re-sonbe. e. consecration a meal to them by their son Men-kheper-re-sonbe. f. Rites performed on the statue of the deceased. g. Seated with members of their families. h. Seated with members of their families.
				aa. Flower.		√	
				b. Folded cloth.	√		
				bb. Flower.		√	
				c. Folded cloth.	√		
				cc. Flower.		√	
				d. Folded cloth.	√		
				dd. Flower.		√	
				e. Folded cloth.	√		
				ee. Flower.		√	
				f. Folded cloth and long staff.	√		
g. Folded cloth.	√						
h. Folded cloth.	√						
T.6	Mentuherkhepeshef (TT. 20)	Fan-bearer, Mayor of Aphroditopolis.	18	a. Folded cloth.	√		a. Seated beside his mother in front of an offering table. b. Standing watching the rite "Opening of the Ground".
				b. Folded cloth and <i>kheryep</i> scepter.	√		
T.7	Nebamun (TT. 17)	Scribe and physician of the King.	18	a. Folded cloth and flower.	√		a. Seated in front of an offering table.
T.8	Nebamun (TT. 90)	Captain of troops of the police on the west of Thebes.	18	a. Folded cloth and flower.	√		a. Receiving a decorated vessel from his daughter.
T.9	Deserkarasonb (TT. 38)	Scribe, Counter of the grain in the granary of divine offerings of Amun.	18	a. Folded cloth and flower.	√		a. Seated. b. Seated in front of an offering table. c. Seated with his wife before an offering table. d. Seated. e. Seated (damaged).
				aa. Flower.		√	
				b. Folded cloth and long staff.	√		
				c. Folded cloth.	√		
				cc. <i>Nehbet</i> scepter.		√	
d. Folded cloth and	√						

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				flower.			
				dd. Flower.		√	
				e. Folded cloth and flower.	√		
				ee. Probably a bunch of flowers.		√	
T.10	Amenhotep-Sise (TT. 75)	Second prophet of Amun.	18	a. Folded cloth.	√		a. Enjoying a social meal as if on earth.
T.11	Menna (TT. 69)	Scribe of the fields of the Lord of the Two Lands of Upper and Lower Egypt.	18	a. Folded cloth.	√		a. Receiving offerings from a priest. b. Seated with his wife. c. Inspection.
				b. Folded cloth.	√		
				bb. A lotus flower.		√	
				c. Folded cloth and long staff.	√		
T.12	Nakht (TT. 52)	Scribe, Astronomer of Amun.	18	a. Folded cloth and long staff.	√		a. Watching the harvest of the crops. b. Superintending the ploughing and sowing of his fields.
				b. Folded cloth and long staff.	√		
T.13	Amenemhet called Surer (TT. 48)	Chief steward.	18	a. Folded cloth and long staff.	√		a. Standing statue receiving the opening of the mouth ceremony. b. Two figures of the owner offering to king Amenhotep III.
				b. Standard with animal's head and pectoral; <i>hkt</i> -crook and probably a folded cloth.	√		
T.14	Nakht (TT. 161)	Bearer of the floral offerings of Amun.	18	a. Folded cloth.	√		a. Receiving an offering list from a priest. b. Standing receiving the opening of the mouth ceremony.
				aa. Flower.		√	
				b. Folded cloth and long staff.	√		
T.15	Amenhotp called Huy (TT. 40)	Viceroy of Kush, Governor of the South Lands.	18	a. Folded cloth, <i>heqa</i> -crook, and fan; fan, dish of a lapis lazuli, and a gold pectoral; fan.	√		a. Presenting the tribute of Asia to Tutankhamun.
T.16	Ramose (TT. 55)	Governor of the town and Vizier.	18	a. Folded cloth.	√		a. Seated with his wife in front of an offering table. b. Seated with wife in front of an offering table.
				aa. Bouquet.		√	
				b. Folded cloth.	√		
T.17	Siuser (A4)	Mayor of the Southern City.	18	a. Folded cloth and long staff.	√		a. Seated beside his wife.
T.18	Merymaet (C4)	<i>Wab</i> -Priest of Maat.	18	a. Folded cloth.	√		a. Seated in front of an offering table.
				aa. Flower.		√	

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				b. Folded cloth.	√		b. Seated in front of an offering table.
				bb. Mandrake fruit.		√	
T.19	Neferhotep (TT. 50)	Divine father of Amen-Ra	Late 18	a. Folded cloth and <i>kheryp</i> scepter.	√		a. Seated in front an offering table.
				b. Folded cloth.	√		b. Offering of incense to the deceased couple. (damaged)
T.20	Roy (TT. 255)	Royal scribe, Steward in the estates of Horemheb, and of Amun.	Late 18 (?)	a. Folded cloth.	√		a. Censing and libation.
				b. Folded cloth and flower.	√		b. Censing and libation.
T.21	Userhêt Called Neferhabef (TT. 51)	First prophet of the royal ka of Tuthmosis I.	19	a. Folded cloth.	√		a. Censing and libating before the dead pair.
				b. Folded cloth.	√		b. Censing and libating before the dead pair.
				c. Folded cloth.	√		c. Censing and libating before the dead pair.
T.22	Panehesi (TT. 16)	Prophet of Amenophis of the Forecourt.	19	a. Folded cloth and <i>kheryp</i> scepter.	√		a. Censed and libated by a priest.
T.23	Khons (TT. 31)	First prophet of Menkheperrea	19	a. Folded cloth.	√		a. Censed and libated by a lector and four women.
T.24	Ipyu (TT. 217)	Sculptor.	19	a. Folded cloth and bouquet.	√		a. Seated with his wife receiving food and flowers from his children.
				b. Folded cloth and <i>khufan</i> .	√		b. Rewarding from king Rameses II.
T.25	Nekhtamun (TT. 341)	Head of the altar in the Ramesseum.	19	a. Folded cloth with a <i>hys</i> -scepter, and long staff.	√		a. Standing.
				b. Folded cloth and <i>kheryp</i> scepter.	√		b. Seated with his wife receiving offerings.
				bb. Small vessel.		√	
T.26	Sennedjem (TT. 1)	Servant in the Place of Truth.	19	a. Folded cloth and lotus flower.	√		a. Kneeling in front of an offering table in the underworld.
				b. <i>Kheryp</i> scepter and folded cloth.	√		b. Banqueting.
T.27	Amenemope (TT. 148)	Third Prophet of Amun.	20	a. Folded cloth and long staff.	√		a. Standing in front of a male figure in a shrine.
				b. Folded cloth with	√		b. Standing in front of a

No.	The owner	Titles	Dynasty	Objects	Holder		Context
					Owner	Wife	
				<i>nehbet</i> scepter, and long staff.			male figure in a shrine. c. Praying before a deity. (damaged)
				c. Folded cloth.	√		
T.28	Amenhotep (TT. 346)	Overseer of the women of the royal harim of the divine adoratress Tentopet.	20	a. Folded cloth and <i>kheryp</i> scepter.	√		a. Seated in front of an offering table.
T.29	Peshedu (TT. 3)	Servant in the Place of Truth on the west of Thebes.	Ramesside	a. Folded cloth.	√		a. Back from Abydos.

The folded cloth, handkerchief, or napkin appears to have been quite popular. Since the Old Kingdom it has been held by senior officials either alone or together with other things (Mahran 2020, Staring 2014). A number of suggestions were introduced regarding the significance of the folded cloth. Most opinions stated that it was most likely a handkerchief; a symbol of higher classes as the case for Europeans in the Middle Ages. The cloth may have a practical use, as the weather in Egypt is known to be hot, so It is probably used to wipe sweat or hands (Mahran 2020).


The napkin is a hieroglyphic sign of health (Davies and Gardiner 1915, Soliman, et al. 2021), where it is used in order to dry an object or person, similar to the modern towel (Davies 1913, Vogelsang-Eastwood 2000, Wilkinson 1847). As well, it is used as kerchief to cover the head of women to protect them from the sun's rays and to protect their hair from fine dust while engaging in some agricultural activities (Davies 1917, Winlock 1916). It can also be used as a bandage to cover a wound and keep medicaments in place. It is used to clean wounds by absorbing pus or blood and thus serving as a swab (Vogelsang-Eastwood 2000, Ghalioungui 1973). Through some texts, it is clear that the cloth is related to healing, where the Book of the Dead chapter 117(a) states: “*The road of my face is toward Rosetau. It is I who clothed the great one with greatness. I have come, I have come; I have established offerings in Abydos. Open for me the road in Rosetau, for (I have) healed things in Osiris*”. Another similar spell in the Book of the Dead chapter 146(w) also asserts this belief. (Allen 1960). Moreover, it can be said that the cloth provides its owners with healthy protection from all epidemics and diseases.

There are some artistic depictions that show deceased individuals using folded cloths in funerary rituals or in the afterlife as in the scenes of Horemheb (Table 1, S.5. a, b, c), Meryneith (Table 1, S.7. a, b), Maya (Table 1, S.10. c), Hormin (LS 29) (Table 1, S.17. a), Surer (TT. 48) (Table 2, T.13. a), Nakht (TT. 161) (Table 2, T.14. b), Sennedjem (TT. 1) (Table 2, T.26. a), Amenemope (TT. 148) (Table 2, T.27. a, b). Texts also indicate that cloth is to be used after death as in the Book of the Dead chapter 168, the deceased is instructed to “*Take to thee thy clothing, thy sandals, thy staff, thy linen garment, and all thy weapons for (the journey) ...*” (Allen 1960). As



well, in the Coffin Texts spell 255 “*I am loosed in the Lakes of Peace, I will wipe my face with these (cloths(?)) which are on the shoulders of Re, I will receive sandal-straps thence, I will appear as Horus who ascends in gold from upon the lips of the horizon*” (Faulkner 1973). These scenes and texts confirm that the cloth the deceased holds serve a divine purpose in the underworld, regardless of its secular uses.

Generally, cloth appeared in some religious rituals. Some of the wall-reliefs in the temple of Seti I at Abydos show the king presenting folded cloths to the statues of the gods which are depicted as lengths of folded cloth. It is clear from the successive scenes that this action is just a part of the ritual of "clothing for the gods". It is probable that it was presented to the gods by placing it in front of the image or it was wrapped around the statues, perhaps like a cloak (Reeves 1990, Vogelsang-Eastwood 2000). These elaborate clothes were created and presented to the gods for specific occasions such as the Festival of the New Year (Cumming 1982). When it was time to re-clothe the statue, the old and now 'sanctified' cloths were placed on one side and used for other purposes, most notably as bandages for mummies (Andrews 1984).

These cloths offered to the gods, which were later used to wrap mummies, resemble the long knotted cloth that was carried by the high officials in the private tombs of Saqqara and Thebes. The knot of the cloth is in some scenes resembles the hieroglyphic symbol V<sub>7</sub>  loop of cord as in the word šn<sup>c</sup> “encircle” (Gardiner 1957). Regarding the ritual of “clothing of the statue”, the Pyramid Texts spell 300 address the deceased “*Ho, Pepi [Neferkare]! Horus [has arrayed you] with the woven cloth [from] Ta’it-town, with which [he] arrayed his father, [with which he] arrayed [Osiris]. Provide yourself with [it, and it will provide you] as a god, and endure for you with you*” (Allen 2005). This text indicates that the cloth was a tool utilized in the transformation of the deceased into a deity. In addition to the spell 255 of the Coffin Texts, mentioned above, confirm this. As well, the 'god's' hieroglyphic sign appears to be either a pole with cloth streamers attached or a cloth-wrapped pole (Faulkner and Goelet 1994).

The folded cloth began in the scenes as a small ribbon as a knot- like cord. From the reign of Amenhotep III onward, the cord got longer, wider, and slightly trapezoidal towards both ends, with one end occasionally pleated or fringed like a folded cloth (Mahran 2020, Pasquali and Gessler-Löhr 2011, Staring 2014). However, the traditional cloth shape was retained in both New Kingdom Saqqara tombs and Theban graves (Mahran 2020).

In detail, over long periods, clothing had minimal alterations in the manner it was manufactured, and forms tended to remain the same. These variations are certainly reflected in the shape of the cloth that the high employees hold in their hands. During the Old and Middle Kingdoms, the ancient Egyptians used to wear clothes that were usually simple in form, regardless the status (Vogelsang-Eastwood 2000). Consequently, the cloth often appears as a knot or cord of medium length and Sometimes in the form of a piece of medium-length cloth (Badawy 1978, Brovarski 2000, Davies 1920, Kanawati and Woods 2008). But as a result of the development of the textile industry during the New Kingdom, the fact that clothes have become more complicated than before cannot be ignored (Vogelsang-Eastwood 2000). Thus, the napkin appears as a long, often pleated and fringed at one end (Mahran 2020, Pasquali and Gessler-Löhr 2011, Staring 2014). The

long type appears to be bearing only by men, at least in the post-Amarna period (Pasquali and Gessler-Löhr 2011).

Going through the scenes, it is noticed that the cloth is held by men more than women, whether in the scenes of Saqqara or Thebes. This may support the assumption that the cloth being used in wiping sweat as men are usually outdoors more than women and need the handkerchief more. The cloth is used in various contexts including offering tables, banquets, tribute, registration even in funeral rites and awards of distinction. It is used to wipe the mouth and hands in banquet scenes or in offering table scenes. It could be also used as indicated before to wipe the sweat during supervising or watching activities.

There are four main poses of the placement of the folded cloth whether in the scenes of Saqqara or Thebes: falling down straight at right angles to either the right or the left thigh, and often slightly swaying backward beside the chair, dropping from the lap down over the knees, rising on either the right or the left thigh, folding over the chest of the holder.

The cloth appeared in three different forms through successive times as follows: a folded small cord (Figs. 1, 7 and 8), a folded long cord (Figs. 3, 6 and 9) and a long, wide piece of cloth and slightly trapezoidal toward both ends (Figs. 2, 4 and 10).

The cloth appeared frequently in the Saqqara scenes with the staves that relate to office and authority, while in the Theban scenes it appeared most frequently with flowers that relate to resurrection. This can demonstrate Saqqara's interest in daily life and Thebes focus on the afterlife. The napkin has a distinctive and different appearance with the *khu* fan, where it appears very long and wide and either hangs on the arm of the holder or is held by its top leaving its end lying down (Fig. 5).

It is noticeable that some scenes of the pleated and fringed cloth appear in the tombs of Saqqara, which may indicate its superiority in the textile industry at that time compared to Thebes.

In the scenes of statues, the cloth is generally depicted hanging down over/beside either the right or the left thigh of the statue-owner except for the only scene of Meryneith at Saqqara (Table 1, No. S.7.b) (Raven 2017). Both types of the napkin, the long type and the folded small cord, are depicted on a double stone statue of Meryneith and his wife (Raven 2001-2).

## Conclusion

The tomb owners in the New Empire individuals' tombs at Saqqara and Thebes were depicted in a variety of scenes, either alone or with their wives or children, worshipping gods, receiving offerings, sitting before the offering tables, inspecting workers, or performing ceremonies and other activities. The owners or their wives held the folded cloth in the majority of these scenarios. In fact, the most widely utilized object in ancient Egypt was cloth. It was viewed as a necessity in everyday life because it could be used for various things.

The development of the cloth shapes from one period to the other was a reflection of developing fashion. It began as a brief small knot. This evolved from the time of Amenhotep III onwards by a much longer and wider. It was even longer in depictions with the *khu* fan.

From Saqqara, tracking of fifty-six scenes of twenty-eight owners revealed the folded with various objects, which had a certain role or symbol (Table 1). The folded cloth appears alone in only eight scenes while appearing alone in other four scenes, either in the hand of the tomb owner or his wife, regardless of what his/her partner is carrying in the same scene. The most representative object with the napkin is the staves (eight scenes), followed by *khu*-fan (six scenes) and *khery* scepter (six scenes), then the 'salad'-scepter (four scenes). It appeared with the flower in three scenes. The *nehbet* scepter was not common; It appeared with the handkerchief in just one scene.

From Thebes, tracking of sixty-nine scenes of twenty-nine owners revealed the folded with various objects, which had a certain role or symbol (Table 2). The folded cloth appears alone in only twenty-four scenes while appearing alone in other sixteen scenes, either in the hand of the tomb owner or his wife, regardless of what his/her partner is carrying in the same scene. The most representative object with the napkin is the flowers (ten scenes), followed by the long staff (nine scenes), then *khery* scepter (six scenes). It appeared with the *khu*-fan in just one scene.

## Figures



Fig. 1: Kenna holding a folded cloth, 18<sup>th</sup> Dynasty (Bub. 1. 19).

(Source: Weiss, 2022. *The Walking Dead at Saqqara*. 90, Fig. 13 [right])



Fig. 2: Maya holding a folded cloth, Late 18<sup>th</sup> Dynasty.

(Source: Martin, 2012. *The Tomb of Maya and Meryt I*. Pl. 17 [9])



Fig. 3 (left): Unknown official holding a folded cloth, Late 18-Early 19.

(Source: Martin, 1987. *Corpus of Reliefs of the New Kingdom Necropolis and Lower Egypt*. Pl. 14 [39])



Fig. 4 (left): Khay and his wife Tawethetepeti holding a folded cloth, Late 19/Early 20 Dynasty.

(Source: Weiss, 2022. *The Walking Dead at Saqqara*. 73, Fig. 10a [upper])



Fig. 5 (left): Hekamaetre-neheh holding a folded cloth, the 20<sup>th</sup> Dynasty.  
(Source: Málek, 1985. *The Tomb-Chapel of Hekamaetre-Neheh at Northern Saqqara*. Fig. 7. 56)

Fig. 6 (right): Hery and his wife holding a folded cloth, 18<sup>th</sup> Dynasty (TT. 12).  
(Source: Galán, and Menéndez, 2011. *The Funerary Banquet of Hery (TT 12)*. 160. Fig. 8 [lower, right])

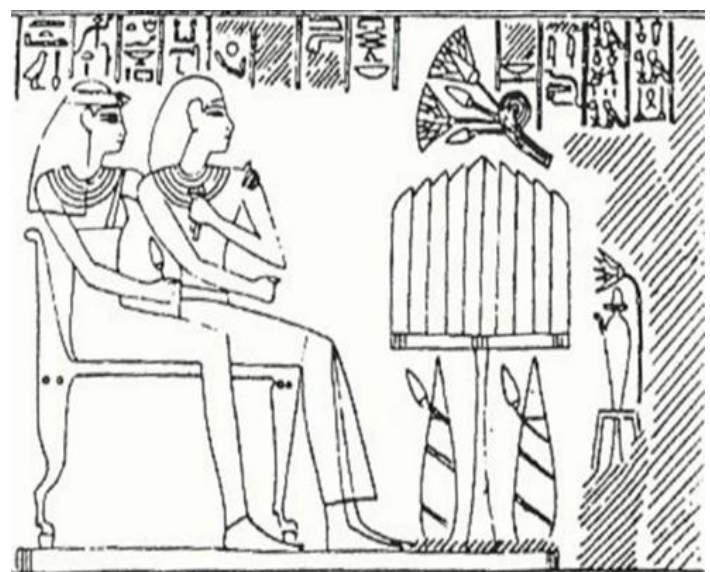
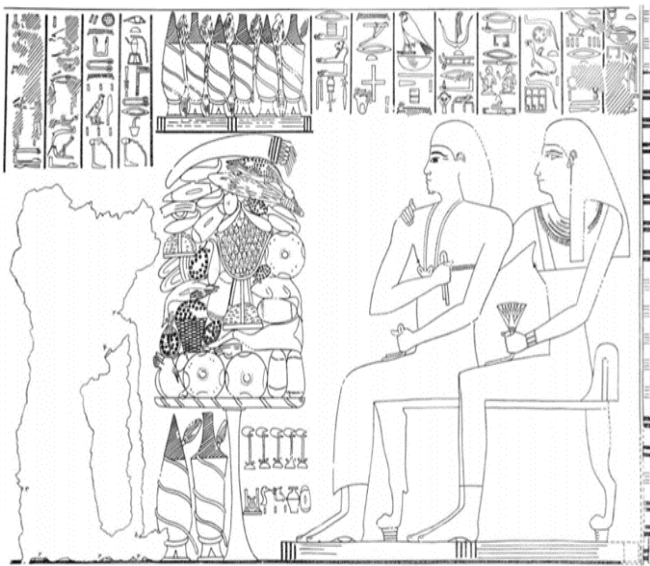


Fig. 7 (left): Rekhmire holding a folded cloth, 18<sup>th</sup> Dynasty (TT. 100).  
(Source: Davies, 1943. *The Tomb of Rekh-mi-rē' at Thebes*. Pl. LXXVII)

Fig. 8 (right): Djeserkeresonb holding a folded cloth, 18<sup>th</sup> Dynasty (TT. 38).  
(Source: Hartwig, 2004. *Tomb Painting and Identity in Ancient Thebes*. 210, Fig. 8 [lowest left])



Fig. 9 (left): Siuser holding a folded cloth, 18<sup>th</sup> Dynasty (A4).  
(Source: Manniche, 1988. *Lost Tombs*. Pl. 19 [33])

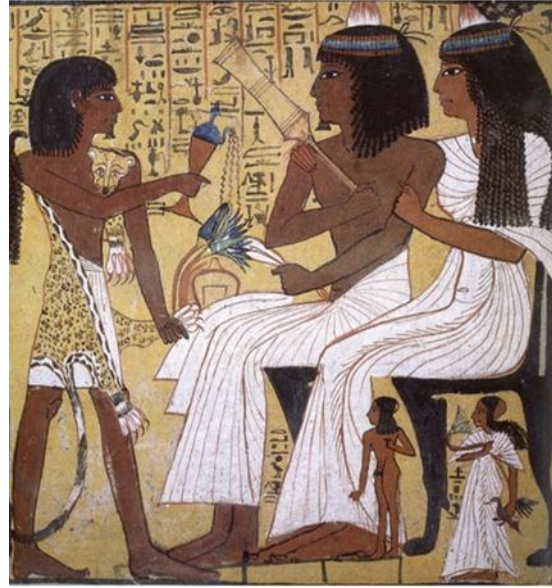


Fig. 10 (right): Sennedjem holding a folded cloth, 19<sup>th</sup> Dynasty (TT. 1).  
(Source: Tolba, et al. 2022. *Phyto-religious Symbolism in the Funerary Banquet Scene of the Tomb of Sennedjem*. 236, Fig. 7)

## References

- Aldabbagh, M., and Omar, Sh. I., 2020. Sustainability in flax fabric and the use of alternative local agricultural products in the Pharaonic era. *International Journal of Design and Fashion Studies* 3: 67-75.
- Allen, J. P. (2005). *The Ancient Egyptian Pyramid Texts*. Society of Biblical Literature, Atlanta.
- Allen, T. G. (1960). *The Egyptian Book of the Dead Documents in the Oriental Institute Museum at the University of Chicago*. Chicago.
- Andrews, C. (1984). *Egyptian Mummies*. London: BMP.
- Anthes, R. (1965). *Mit Rahineh 1956*. Museum Monographs. Philadelphia.
- Badawy, A. (1978). *The Tomb of Nyhetep-Ptah at Giza and the Tomb of Ankhmcahor at Saqqara*. London.
- Baud, M. and Drioton, E. (1928). *Tombes Thebaines, Nécropole de Dirâ' Abû'n-Nága: Le Tombeau de Roÿ (Tombeau No 255)*. MIFAO.
- Baud, M., and Drioton, E. (1932). *Le Tombeau de Panehsy (Tombeau No. 16)*. MIFAO, 57/2. Cairo.
- Berlandini-Grenier, J. (1974). Le dignitaire Ramsès-em-per-Rê. *BIFAO* 74: 1–19.
- Breasted, J. H. (1906). *Ancient Records of Egypt 5*. Chicago: University of Chicago Press.
- Brovarski, E. (2000). *The Mastabas of Senedjemib Inti (G2370), Khnumenti (G2374), and Senedjemib Mehi (G2378), Giza Mastabas 7*. Boston: Museum of Fine Arts.
- Cumming, B. (1982). *Egyptian Historical Records of the Later Eighteenth Dynasty*. Warminster: Aris and Phillips.
- Davies, Ni. de Garis, and Gardiner, A. H. (1915). *The Tomb of Amenemhēt (No 82)*. London.

- Davies, Ni. de Garis, (1933). *The Tombs of Menkheperasonb, Amenmosē, and Another* (Nos. 86, 112, 42, 226). London.
- Davies, Ni. de Garis, (1963). *Scenes from some Theban Tombs* (Nos 38, 66, 162 with excerpts from 81). Griffith Institute, Oxford.
- Davies, No. de G. (1903). *The Rock Tombs of El-Amarna I*. London: EEF.
- Davies, No. de G. (1913). *Five Theban Tombs* (Being those of Mentuherkhepeshef, User, Daga, Nehemawäy and Tati). London.
- Davies, No de G. (1917). *The Tomb of Nakht at Thebes*. New York.
- Davies, No. de G. (1920). *The Tomb of Antefoker, Vizier of Sesostris I, and of His Wife, Senet* (No. 60). TTS 2. London.
- Davies, No. de G. (1922). *The Tomb of Puyemre at Thebes I*. New York.
- Davies, No. de G. (1923). *The Tomb of Puyemre at Thebes II*. New York.
- Davies, No. de G. (1926). *The Tomb of Huy, Viceroy of Nubia in the Reign of Tut'ankhamūn* (No. 40). TTS 4. London.
- Davies, No. de G. (1927). *Two Ramesside Tombs at Thebes*. PMMA 5. New York.
- Davies, No. de G. (1941). *The Tomb of the Vizier Ramose*. MET 1. London.
- Davies, No. de G. (1943). *The Tomb of Rekh-mi-rea at Thebes*. PMMA 11. New York.
- Davies, No. de G. (1948). *Seven Private Tombs at Kurnah*. MET 2. London.
- Ebied, D. A. (2014). Deceased receives New Year Gifts in Theban Private Tombs. *Studies in the Antiquities of the Arab World* 16: 1-23.
- El-Aguizy, O. (2007). A Preliminary Report on Three Seasons of Excavations at Saqqara: 2005-2007. *BEM* 4: 41-50.
- Elsharnouby, R. M. (2014). Linen in Ancient Egypt. *JGUAA* 15: 1-22.
- Faulkner, R. O., 1973. *The Ancient Egyptian Coffin Texts I: Spells 1-354*. ARIS & PHILLIPS Ltd. Warminster.
- Faulkner, R. O. and Goelt, O. (1994). *The Egyptian Book of the Dead: The Going Forth by Day*. San Francisco.
- Gaballa, G.A. (1977). *The Memphite Tomb-chapel of Mose*. Warminster.
- Galán, J. M., and Menéndez, G. (2011). The Funerary Banquet of Hery (TT 12), Robbed and Restored. *JEA* 97: 143-166.
- Gardiner, A. H. (1957). *Egyptian Grammar* 3. London: Oxford University Press.
- Ghalioungui, P. (1973). *The Physicians of Pharaonic Egypt*. Mainz: von Zabern.
- Ghaly, E., and Ibrahim, O. (2017). The Funerary Procession Scenes at Private Tombs of Post-Amarna Period in Thebes and Memphis. *International Journal of Heritage, Tourism and Hospitality* 11. No. 1/2, 150-168.
- Gohary, S. (1991). The Tomb-chapel of the Royal Scribe Amenemone at Saqqara. *BIFAO* 91: 195-205.
- Goyon, J. C., and Josset, P. (1988). *Un Corps pour l' Eternité, Autopsie d'une Momie*. Paris: Le Léopard d'Or.
- Hallmann, A. (2017). Clothing (non-royal), Pharaonic Egypt. *The Encyclopedia of Ancient History*. R. S. Bagnall, K. Brodersen, C. B. Champion, A. Erskine, and S. R. Huebner (eds.), 1-9. John Wiley & Sons Ltd.
- Hari, R. (1985). *La Tombe Thébaine du Père Divin Neferhotep*. Collection Epigraphica. Geneva.
- Hartwig, M. K. (2004). *Tomb Painting and Identity in Ancient Thebes, 1419-1372 BCE*. Monumenta Aegyptiaca 10, Brepols: Turnhout.

- Hodel-Hoernes, S. (2000). *Life and Death in Ancient Egypt: Scenes from Private Tombs in New Kingdom Thebes*. Translated from German by S. Warburton. London: Conrell University Press.
- Hofmann, E. (2015). *Bilder im Wandel: Die Kunst der Ramessidischen Privatgräber*. Theben 17. Mainz am Rhein.
- Kanawati, N. and Woods, A. (2009). *Artists in the Old Kingdom: techniques and achievements*. Cairo: Supreme Council of Antiquities Press.
- Koefoed-Petersen, O. (1956). *Catalogue des Bas-Reliefs et Peintures Égyptiens*. Copenhagen: Publication de la Glyptothèque NY Carlsberg.
- Mahran, H. (2020). What are you holding? Scenes from the New Kingdom Private Tombs at Saqqara. *Athens Journal of Mediterranean Studies* 6: 1-31.
- Málek, J. (1985). The Tomb-chapel of Hekamaetre-Neheh at Northern Saqqara. *SAK* 12: 43–60.
- Manniche, L. (1986). The Tomb of Nakht, The Gardener, at Thebes (No. 161) as Copied by Robert Hay. *JEA* 72: 55-72.
- Manniche, L. (1987). *City of the Dead: The Tombs of the Nobles at Luxor*. Cairo.
- Manniche, L. (1988). *Lost Tombs: A Study of Certain Eighteenth Dynasty Monuments in the Theban Necropolis*. Kegan Paul International, London.
- Mariette, A. (1872). *Monuments divers recueillis en Égypte et en Nubie (Texte par G. Maspero, 1889)*. Paris.
- Martin, G. T. (1987). *Corpus of Reliefs of the New Kingdom from the Memphite Necropolis and Lower Egypt*. Studies in Egyptology. London.
- Martin, G. T. (1989). *The Memphite Tomb of Horemheb, Commander-in-chief of Tut'ankhamūn, I: The Reliefs, Inscriptions, and Commentary*. EES EM 55. London.
- Martin, G. T. (1991). *The Hidden Tombs of Memphis: New Discoveries from the Time of Tutankhamun and Ramesses the Great*. New Aspects of Antiquity. London.
- Martin, G. T. (2012). *The Tomb of Maya and Meryt, I: The Reliefs, Inscriptions, and Commentary*. EES EM 99. London.
- Martin, G. T. (2017). The Bestower and the Recipient: On a Controversial Scene in the Memphite Tomb of Horemheb. In *Imaging and Imagining the Memphite Necropolis*. C. Demarée, A.J. Stuart and V. Verschoor (eds), 47-56. Leuven.
- Müller, M. (2015). Iconography and Symbolism. In Melinda K. Hartwig, *A Companion to Ancient Egyptian Art: Chichester*, Willey Blackwell, 78-96.
- Ockinga, B. G. (2004). *Amenemone, the Chief Goldsmith: A New Kingdom Tomb in the Teti Cemetery at Saqqara*. ACE Reports 22. Oxford.
- Ockinga, B. G. (2009). *The Tomb of Amenemope (TT 148) I: Architecture, Texts and Decoration*. The ACE Reports: 27 (Oxford).
- Pasquali, S., and Gessler-Löhr. B. (2011). Un nouveau relief du grand intendant de Memphis, Ipy, et le temple de Ptah du terrain-*b'ḥ*. *BIFAO* 111: 281–99.
- Quibell, J. E. (1908). *Excavations at Saqqara (1906-1907)*. Cairo.
- Quibell, J. E. (1912). Excavations at Saqqara (1908-9, 1909-10): The Monastery of Apa Jeremias. Cairo.
- Quibell, J. E., and Hayter, A. G. (1927). *Excavations at Saqqara: Teti Pyramid, North Side*. Cairo.
- Raven, M. J. et al. (2001–2). Preliminary Report on the Leiden Excavations at Saqqara, Season 2001: The Tomb of Meryneith. *JEOL* 37: 71–89.
- Raven, M.J. (2005). *The Tomb of Pay and Raia at Saqqara*. EES EM 74. Leiden.
- Raven, M. J., and Van Walsem, R. (2014). *The Tomb of Meryneith at Saqqara*. PALMA 10. Turnhout.



- Raven, M. J. (2017). Copying of Motifs in the New Kingdom Tombs at Saqqara. In *Imaging and Imagining the Memphite Necropolis*. C. Demarée, A.J. Stuart and V. Verschoor (eds), 81-94. Leuven.
- Raven, M. J. (2020). *The Tombs of Ptahemwia and Sethnakht at Saqqara*. Turnhout.
- Reeves, C. N. (1990). *The Complete Tutankhamun*. London: Thames and Hudson.
- Säve-Söderbergh, T. (1957). *Four Eighteenth Dynasty Tombs*. Griffith Institute, Oxford.
- Schneider, H. D. (1996). *The Memphite Tomb of Horemheb, Commander-in-Chief of Tut'ankhamūn, II: A Catalogue of the Finds*. EES EM 61. Leiden.
- Schneider, H.D. (2012). *The Tomb of Iniuiia in the New Kingdom Necropolis of Memphis at Saqqara*. PALMA 8. Turnhout.
- Smith, W. A. (1949). *History of Egyptian Sculpture and Painting in the Old Kingdom*, 2 ed., London.
- Soliman, A. K., et al. (2021). Scenes of the Tomb Owner's Offering to Ancestors in the New Kingdom Private Theban Tombs. *International Journal of Tourism and Hospitality Management* 4: 125-152.
- Staring. N. (2014). The Tomb of Ptahmose, Mayor of Memphis Analysis of an Early 19<sup>th</sup> Dynasty Funerary Monument at Saqqara. *BIFAO* 114: 455-518.
- Staring. N. (2018). "Keys to Unlocking the Identity of 'Tomb X': Introducing Horemheb's Army Official, Ry". *Saqqara Newsletter* 16: 31-46.
- Tolba, M., et al. (2022). Phyto-religious Symbolism in the Funerary Banquet Scene of the Tomb of Sennedjem (TT. 1). *Journal of the Faculty of Archaeology* 25: 227-45.
- Vandier, J. 1964. *Manuel d'Archéologie Égyptienne* 4, A et J. Picard, Paris, 1964.
- Vogelsang-Eastwood, G. (1990). Textiles from Quseir al-Qadim, Egypt. *OMRO* 70: 195-200.
- Vogelsang-Eastwood, G. (1992). *The Production of Linen in Pharaonic Egypt*. Leiden.
- Vogelsang-Eastwood, G. (2000). Textiles. In *Ancient Egyptian Materials and Technology*. Nicholson, P.T., Shaw, I., (eds.). Cambridge University Press: Cambridge, UK. 268-298.
- Weiss, L. 2022. *The Walking Dead at Saqqara: Strategies of Social and Religious Interaction in Practice*. De Gruyter, Berlin/Boston.
- Wilkinson, G. (1847). *The Manners and Customs of the Ancient Egyptians*. London.
- Winlock, H. E. (1916). Ancient Egyptian Kerchiefs. *BMMA* 11: 238-42.
- Winlock. H. E. (1940). The Mummy of Wah Unwrapped. *BMMA* 35: 253-9.
- Zivie, A.-P. (1979). *La Tombe de Pached à Deir el-Médineh (N° 3)*. MIFAO 99, Le Caire, Égypte.
- Zivie, A.-P. (1988). 'Aper-el et ses voisins: considerations sur les tombes rupestres de la XVIIIe dynastie à Saqqarah. In *Memphis et ses necropoles au Nouvel Empire: Nouvelles données, nouvelles questions. Actes du Colloque International CNRS, Paris, 9 au 11 octobre 1986*. A.-P. Zivie (ed.), 103-12. Paris.
- Zivie, A.-P. (2000). La resurreccion des hypogées du Nouvel Empire à Saqqara. In *Abusir and Saqqara in the Year 2000*. M. Bartá and J. Krejčí (eds), 173-92. ArOr Supp 9. Prague.
- Zivie, A.-P. (2013). *La Tombe de Thoutmes, Directeur des Peintres dans la Place de Maât (Bub. I.19)*. Les Tombes du Bubasteion à Saqqara 2. Toulouse.



المحتوى متاح على بنك المعرفة المصري EKB

مجلة المنيا لبحوث السياحة والضيافة

رابط المجلة <https://mjthr.journals.ekb.eg/>



## مناظر القماش المطوى فى مقابر أفراد الدولة الحديثة فى كل من سقارة وطيبة

هبه إبراهيم مهران<sup>2</sup>

هبه ربيع علام<sup>1</sup>

فرج عبيد زكي<sup>3</sup>

- <sup>1</sup> طالبة ماجستير – قسم الإرشاد السياحي – كلية السياحة والفنادق – جامعة المنيا.  
<sup>2</sup> أستاذ – قسم الإرشاد السياحي – كلية السياحة والفنادق – جامعة المنيا.  
<sup>3</sup> أستاذ مساعد – قسم الإرشاد السياحي – كلية السياحة والفنادق – جامعة المنيا.

### المستخلص

تضم مقابر الأفراد في المملكة الحديثة في كل من سقارة وطيبة على عدد من المشاهد التي تمثل أصحاب المقابر إما بمفردهم أو برفقة زوجاتهم بطرق مختلفة يمارسون أنشطة متنوعة. تصور معظم هذه المشاهد أصحابها أو زوجاتهم مُمسكين بأشياء متنوعة بأيديهم. تتناول هذه الدراسة المشاهد التي يحمل فيها أصحاب المقابر وزوجاتهم قطعة قماش مطوية من أجل تعقب هذه المشاهد في مجموعة من المقابر الخاصة بالمملكة الحديثة في كل من سقارة وطيبة. تم استخدام منهجية وصفية ومقارنة للبحث عن أهمية القماش المطوي. كإحدى نتائج الدراسة؛ يتم عمل جرد لمشاهد القماش المطوية.

### الكلمات الدالة

سقارة  
طيبة  
مقابر الأفراد  
القماش المطوى