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**BALDNESS SCENES IN ANCIENT EGYPTIAN PRIVATE TOMBS;  
AS AN INDICATOR OF SOCIAL CLASS, ACTIVITY AND PHYSICAL  
ABILITY**

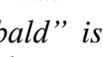
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**ABSTRACT**

*The Ancient Egyptians were quite advanced in their diagnoses and treatments of various illnesses. Their advancements in ancient medical techniques were quite extraordinary. The ancient Egyptians used their knowledge of the human anatomy and the natural remedies to treat with different diseases and disorders effectively.*

*Analysis of human remains, textual evidences and art depictions attested physical conditions and diseases that the ancient Egyptians were suffered from. Baldness and hair loss was one of the most important dermatological diseases the ancient Egyptians concerned. The ancient Egyptians were searching for a hair loss cure since 1500 BC. The Egyptian word for “bald” is “is” or “i’s” , which defines the natural baldness. This article aims to be an analytical- descriptive study of the modes of representation related to baldness figures in ancient Egyptian private tombs, their different types of portrayal and interpretations. Moreover the article would find out if baldness was restricted to other specific diseases. The researcher would also discuss the relationship between baldness and social classes in the ancient Egyptian society based on examining a group of private tomb scenes and textual evidences, in order to present a broader overview of the physical disabilities in ancient Egyptian contexts. Complete baldness or the clean shaven depictions will not regard in this paper, as it will be so difficult and confusing to differentiate between natural baldness and the artificial cases.*

**KEYWORDS:** Baldness, pathologies, diseases, ancient Egyptian art.

**INTRODUCTION**

With scientific research becoming increasingly detailed, each part of the body is beginning to tell its own fascinating story. This is particularly the case with hair, which Egyptians of all social classes treated in a wide range. Regarding the archaeological remains, the artistic and literary records, it is quite sure that the Egyptians’ hair was not always their own, a

choice dependent on personal preference, wealth and social status and influenced by the fashions which were changed from period to another. Wigs were commonly dressed either in their daily routine or in ritualistic performances. Hairstyles were linked to the identity of individuals and social groups, (Tassie, 2012). Hairstyles were linked to the identity of individuals and social groups. Within the social hierarchy, hairstyles were used as a means of displaying status. The use of certain hairstyles was restricted to the higher social classes, as longer hair was symbolizing to power and authority, (Tassie, 2011). Hairstyles as well as garment fashions could help to identify different social groups, activity and age, (Tassie, 2008). Being represented with real hair, false hair, such as wigs, can maintain the social norms in ancient Egypt, (Robins, 1999).

In certain cases the removal of the natural hair was a hygienic measure. The ancient Egyptian priests had to shave their own bodies and hair, a matter of purity and cleanness. Clean shaved heads will not be considered in this study. Shaved heads were shown without a hairline and left flesh-colored, while natural baldness was marked by a hair line that filled in black or grey paint, based on the age of the represented figure, (Tassie, 2008). The Ancient Egyptians were advanced in their diagnoses and treatments of various illnesses. Their medical techniques were quite extraordinary. They used their knowledge of the human anatomy and the natural remedies to treat with different diseases and disorders effectively, (Mahran and Kamal, 2016). Analysis of human remains, textual evidences and art depictions attested physical conditions and diseases that the ancient Egyptians suffered from. Baldness and hair loss was one of the most important dermatological diseases the ancient Egyptians concerned. Hairstylist was expected to be able to style hair, as well as many other things such as cure baldness, (Fletcher and Salamone, 2016). Baldness was known throughout all periods of Egyptian history from the Old Kingdom till the Ptolemaic period, (Tassie, 2009). The ancient Egyptians were searching for a hair loss cure since 1500 BC. There is a whole section within Ebers Papyrus that concerns with baldness in ancient Egypt. Certain oils were attested to be used as a hair care and preservation, (1998، الشافعى). Remedies against baldness and coloring for greying hair were evidence that the youthful ideal form was not just an artistic convention, but an essential part of the Egyptian culture, (Ebrahim, 2018). The Egyptian word for "baldness" was "is" or "i's", which defines the natural baldness. The baldness one was called "p<sup>3</sup> is", or "is", while the feminine term was "i'st", (الطلى 2012). The hieroglyphic determinative for seniority, as was listed by Gardiner, provided a remarkable form of a stooped old bald man who is

leaning against a long scepter with his right hand, and his inner leg is advanced, the scepter is forked at its lower end, (Figure 1).

## **METHODOLOGY**

This article aims to be an analytical- descriptive study of the modes of representation related to baldness figures in ancient Egyptian private tombs, their different types of portrayal and interpretations. Moreover the article would find out if natural baldness was restricted to other specific diseases. The researcher would also discuss the relationship between baldness and social classes in the ancient Egyptian society based on examining a group of private tomb scenes and textual evidences.

## **RESULTS AND DISCUSSION**

### **BALDNESS TEXTUAL EVIDENCE**

The Ebers Papyrus, discovered in Egypt, is believed to include medical knowledge which was collected 2,000 years earlier. It is the oldest complete medical text ever found, and it is devoted to treatments for various skin diseases and cosmetic conditions. It includes the oldest known written prescription for treating baldness: a mixture of iron oxide, red lead, onions, alabaster, honey and fat from a variety of animals. The mixture was to be swallowed, after first reciting a magical invocation to the Sun God Re, (Ebrahim, 2018). Remedies against baldness proved that the ideal and youthful manifestation was not just an artistic convention but an essential part of the Egyptian daily interest, (Aboelsoud, 2010).

### **BALDNESS IN ANCIENT EGYPT**

In ancient Egypt being or looking young, fit, healthy and able was a tradition which was emphasized in almost all the artistic illustrations. This was obviously dedicated to the royal and elite classes; on the other hand common representations were absolutely different, (Dimitri, 2010). Baldness or greying hair was rarely represented in the repertoire of the tomb wall scenes, particularly for the kings, princes and elite. (Tassie, 2012), although limited royal mummies were found with baldness lines in their heads, like those of Tuthmosis III, Seti I and others, (2012، الطلى). Regarding the lower classes of workers and commoners, it was completely different. They were portrayed in a very realistic attitude to indicate the social differences between them and their masters, (Robins, 1999). A detailed survey of baldness representations was occurred, investigating the tomb wall scenes in different contexts (Tables 1, 2, 3, 4) or the sculptured private statues and ostraca, (Table 5), from Old Kingdom date until the end of the late period. The study has revealed that baldness representations in

ancient Egyptian art began as early as the Old Kingdom, 4<sup>th</sup> Dynasty till the end of the Late period, (الطلى، 2012).

There are 122 scenes of baldness representatives in ancient Egyptian wall scenes depicted in different contexts. The large number of scenes was situated in the tomb of Ty which had **25** scenes. The investigated Old Kingdom tombs dated to the 4<sup>th</sup> to 6<sup>th</sup> Dynasties containing 83 baldness scenes, and they are; Kawab (G7110-G7120)<sup>1</sup>, Iasen and Penneru (G2196)<sup>2</sup>, Iteti (G7391)<sup>3</sup>, Meresankh III (G7530)<sup>4</sup>, Ty<sup>5</sup>, Nefer and Khay<sup>6</sup>, Ptahhotep<sup>7</sup>, Hetepherakhti<sup>8</sup>, Ihy<sup>9</sup>, Mehu<sup>10</sup>,

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<sup>1</sup> Kawab is the name of an ancient Egyptian prince of the 4<sup>th</sup> Dynasty. He was the eldest son of King Khufu and Queen Meritites I. He was vizier and was buried in the double mastaba G 7110 – 7120 to the east of the Giza Necropolis.

<sup>2</sup> The mastaba of Iasen (G2196) is located on the Giza plateau, in what is called the Western Cemetery, it was used as a burial from the 4<sup>th</sup> to 6<sup>th</sup> Dynasties, the main owner Iasen was a supervisor of the royal domain during the reign of king Khufu, 4<sup>th</sup> Dynasty.

<sup>3</sup> The tomb (G7391) is located in the south part of Khufu's eastern cemetery; the tomb owner was identified as a high priest.

<sup>4</sup> Meresankh III held the royal titles of King's Daughter and King's Wife, Great of Scepter. When she died after the reign of Khafra, she was buried in an extensively decorated mastaba tomb at Giza along with a rock-cut chapel (G7530-5440).

<sup>5</sup> Mastaba tomb of Ty at Saqqara, a family burial which began under Neferirkare-Kakai, and continued in use under Niuserre in the 5<sup>th</sup> Dynasty. It is one of the most famous tombs of the Old Kingdom, remarkable for the diversity and relevance of topics, as well as for the quality of execution of its reliefs and their state of preservation.

<sup>6</sup> Nefer was the "Supervisor of Artisans" and the "Director of Singers" in the 5<sup>th</sup> Dynasty during the reign of King Niuserre. His tomb is located at Saqqara near the Pyramid of Unas. The tomb is cut in the rock. Together with Nefer, eight other family members were buried in his tomb, including his father, Khay, who held the same title of "Director of Singers".

<sup>7</sup> Ptahhotep's tomb is located in a mastaba in North Saqqara (Mastaba D62), he was a vizier during the reign of king Djedkare-Isesi in the 5<sup>th</sup> Dynasty.

<sup>8</sup> Hetepherakhty was a judge, elder of the court and priest of Maat during the Fifth Dynasty. He served as wab priest of the pyramid of king Neferirkare, and *hm-ntr* priest of the sun temple of king Niuserre in nearby Abusir.

<sup>9</sup> Ihy was a vizier of King Unas of the 5<sup>th</sup> Dynasty at Saqqara, and the tomb was reused by princess Idut.

<sup>10</sup> Mehu was a high official during the reign of Unas and held the title of high priest and judge. His mastaba lies in the cemetery of Unas' pyramid at Saqqara and reused by others in successive periods.

Niankhamon and Khnumhotep<sup>11</sup>, Idut<sup>12</sup>, Sekhemankh-ptah (G7152)<sup>13</sup>, Ankhires (AS98)<sup>14</sup>, Neferirtenef<sup>15</sup>, Kaiem-ankh<sup>16</sup>, Kagemni<sup>17</sup>, Mereruka<sup>18</sup>, Nikausesi<sup>19</sup> and Inti<sup>20</sup>, (Table 1).

The investigated Middle Kingdom tombs dated to the 11<sup>th</sup> and 12<sup>th</sup> Dynasties containing 6 baldness scenes, and they are; Senbi I (B1)<sup>21</sup>, Ukhhotep son of Senbi (B2)<sup>22</sup>,

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<sup>11</sup> Niankhamon and Khnumhotep were royal servants. They shared the title of Overseer of the Manicurists in the court of King Nyuserre Ini of the 5<sup>th</sup> Dynasty. They were buried together at Saqqara and are listed as "royal confidants" in their joint tomb.

<sup>12</sup> Idut or Seshseshet, was a 'King's Daughter of his Body', thought to be a daughter of Unas of the 5<sup>th</sup> Dynasty and it was originally belonged to the vizier Ihy.

<sup>13</sup> Sekhemankh-ptah was a high official who lived during the Old Kingdom period. His main title was that of a vizier, making him to the most important official at the royal court. The date of his mastaba at Giza (G7152), was not certain but varied between 5<sup>th</sup> and 6<sup>th</sup> Dynasties.

<sup>14</sup> Ankhires, an inspector of hairdressers of the Great House who lived in the second half of the 5<sup>th</sup> Dynasty the tomb (AS98), was discovered by the Czech Institute of Egyptology, Faculty of Arts, Charles University at Abusir South during the autumn part of the 2016 mission.

<sup>15</sup> A tomb which dated back to the early 6<sup>th</sup> Dynasty at Giza.

<sup>16</sup> The tomb of Kaemankh, (G4561), at Giza dated back to the 5<sup>th</sup> or the 6<sup>th</sup> Dynasties, and the tomb owner was a high official during the reign of king Djedkara.

<sup>17</sup> Kagemni was a vizier from the reign of King Teti of the 6<sup>th</sup> Dynasty, whose tomb at Saqqara was the largest mastaba of Teti's cemetery.

<sup>18</sup> The mastaba of Mereruka is the largest and most elaborate of all the non-royal tombs at Saqqara with 33 rooms. Mereruka was the vizier to king Teti, of the 6<sup>th</sup> Dynasty.

<sup>19</sup> Nikausesi was a tomb owner who was represented with a leg deformity on the wall scenes of his tomb at Saqqara.

<sup>20</sup> The tomb of Inti was built at Abusir during the 6<sup>th</sup> Dynasty, next to his father Qar who was a vizier in the early period of the 6<sup>th</sup> Dynast. Recent rescue excavations carried out by the Czech Institute of Egyptology mission in the area have uncovered new sources of information relevant for the history of the whole Abusir–Saqqara necropolis.

<sup>21</sup> Tomb B.1 of Senbi I at Meir in Asiut governorate, dating to the reign of I. The tomb was containing unusual painted scenes, characterized by their naturalistic qualities. Senbi I was a local governor of the 14<sup>th</sup> nome of Upper Egypt.

<sup>22</sup> Tomb B2 of Ukhhotep who was the son of Senbi (B-1) and held the hereditary titles of 'Great Chief of the Nome', 'Overseer of Priests of Hathor at Cusae' and 'Overseer of Priests of the Lady of All', during the 12<sup>th</sup> Dynasty reign of Senwosret I.

Khnumhotep II<sup>23</sup>, (Table 2). The investigated New Kingdom tombs dated to the 18<sup>th</sup> and 20<sup>th</sup> Dynasties containing 32 baldness scenes, and they are; Puemre (TT39)<sup>24</sup>, Menna (TT69)<sup>25</sup>, Nakht (TT52)<sup>26</sup>, Horemheb (TT78)<sup>27</sup>, Rekhmire (TT100)<sup>28</sup>, Ipyu (TT217)<sup>29</sup>, Nebamun and Ipuki (TT181)<sup>30</sup>, Paheri<sup>31</sup>, Renni (EK7)<sup>32</sup>, Khaemhat (TT57)<sup>33</sup>, Kenamun (TT162)<sup>34</sup>, Merire

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<sup>23</sup> Tomb of Khnumhotep II no.3 at Beni Hassan, Minia governorate, was one of the best and most preserved tombs of the site and dated to the 12<sup>th</sup> Dynasty. The tomb owner was a local governor of the 16<sup>th</sup> nome of Upper Egypt or the oryx nome during the reign of king Amenemhat II and Senusert II.

<sup>24</sup> The Theban tomb TT39 is located in El-Khokha, on the west bank of the Nile. The tomb owner was a high priest of Amon during the reign of king Tuthmosis III.

<sup>25</sup> The Theban tomb TT69 is located in Sheikh Abd el-Qurna, on the west bank of the Nile. The tomb owner was Overseer of fields of Amon, during the reign of king Tuthmosis IV.

<sup>26</sup> The Theban tomb TT52 is located in Sheikh Abd el-Qurna, on the west bank of the Nile. Nakht was a high official who held the position of a scribe and astronomer of Amon during the reign of king Tuthmosis IV.

<sup>27</sup> The Theban tomb TT78 is located in Sheikh Abd el-Qurna, on the west bank of the Nile. Horemheb was a supervisor of the sacred cattle and archers.

<sup>28</sup> Rekhmire was a vizier in the reign of the kings Tuthmosis III and Amenhotep II in the 18<sup>th</sup> Dynasty. His tomb TT100 locates at Sheikh Abd el-Qurna.

<sup>29</sup> Tomb of Ipyu TT217 is located at Deir el-Medina at Thebes, and the tomb owner was a chief of artists and craftsmen in the reign of king Ramses II.

<sup>30</sup> Nebamun and Ipuki were both chief of sculptures at Thebes during the reign of Kings Tuthmosis IV and Amenhotep III, and they shared the same tomb TT181, The tomb is close to Deir el-Bahari, on the south side of the hill of el Khokha.

<sup>31</sup> Paheri, the tomb owner, was a monarch of the 3<sup>rd</sup> nome of Upper Egypt of Nekhen, or the present El kap during the reign of king Tuthmosis III in the 18<sup>th</sup> Dynasty.

<sup>32</sup> Renni was also a monarch of the 3<sup>rd</sup> nome of Upper Egypt of Nekhen, the present El kap in the reign of king Amenhotep I. His tomb EK7 is of great interest as it is one of the rarest tombs dated to Amenhotep I period of reign.

<sup>33</sup> Tomb TT57 is located in Sheikh Abd el-Qurna at Thebes. The tomb belongs to Khaemhat who was royal scribe and overseer of double granary, during the reign of Amenhotep III. The relief decoration of the tomb is regarded as the best of New Kingdom art.

<sup>34</sup> Tomb TT162 locates in the site of Dra abu el-Naga at Thebes. The tomb belongs to Kenamun and his wife who served during the reign of Amenhotep III, 18<sup>th</sup> Dynasty.

I (no.4)<sup>35</sup>, Puyemre (TT39)<sup>36</sup>, (Table 3). The investigated Late period tombs revealed one tomb which dated to 550-525BC and has only one baldness scene, and this is the tomb of Ankh-ef-en-sekhmet<sup>37</sup>, (Table 4).

After investigating the previous tombs, a careful examination of minor figures of each reveals that minor figures had individual features even if they were not named. These features were either facial or physical such as baldness, aging and any kind of deformity, (Kanawati and Woods, 2009).

The results reveal that the total number of 122 baldness scenes includes 94 figures which were depicted as aged men, 16 figures seemed to be young and 12 were uncertain cases, (Table 6). Regarding the previous analysis a canon could be established that baldness suited to be a sign for being old in ancient Egyptian portrayals especially the determinative of old age in ancient Egyptian language was a bald old man leaning against a long staff as a walking aid, (Loeb and Nunn, 1997). One of the more iconic features related to senior people representations are bald heads, grey hair (Figures 2, 3, 4), weak muscles, plump stomach, extra folds on the eyelid and physical ability which was also considered. Many old representatives of bald figures still a question, if their different activities like papyrus bearers needed the experience and wise of such senior people, or these kind of daily tasks never needed powerful young individuals and the bald old men were quiet enough to accomplish their routine duties.

From 122 baldness wall scenes, only 7 figures were belonging to the elite, certain few cases of bald figures were the tomb owners themselves such as Idut in the 5<sup>th</sup> Dynasty was depicted as a bald man who was leaning against a long scepter as a kind of walking aid, as a result of getting old. He was facing a group of male fowling hunters in a marshland context, (Figure 5) (Harpur, 1987). 115 figures were commoners or the so-called minor figures, (Table 6). Minor figures were performing different various activities. The most depicted ones were herdsmen 29 (Figures 6, 7), farmers 10 (Figures 8, 9) and papyrus bearers and collectors 8 (Figure 10),

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<sup>35</sup> The rock cut tomb of Merire I at Amarna (no.4) is one of the best private tombs of the northern group, and the tomb owner was known as the high priest of god Aten, reign of king Akhenaten, 18<sup>th</sup> Dynasty.

<sup>36</sup> Tomb of Puemre TT39 was discovered in the site of El-Khokha at Thebes. It dated back to Tuthmosis III's reign, 18<sup>th</sup> Dynasty, Puemre was a high priest of Amon and a supervisor of the construction process at Hatshepsut's temple at Deir el-Bahari.

<sup>37</sup> The tomb of Ankh-ef-en-sekhmet was discovered at Memphis, (now kept in Walters Art Museum, 22.38), and it dated to the Late period, 550-525BC.

(Table 7(A)). Others had varied activities such as fishermen (Figure 11), offering bearers, fish gutters, craftsmen and others, (Table 7(A, B, C)).

The baldness scenes are characterized by a sense of movement and liveliness and almost all the figures are represented in the moment of performance. This was difficult to occur in the strictly conventional funerary scenes, even in private tombs, while the painting reliefs became more frequently in the daily life scenes. There was a big contradiction between the modeling of the tomb owner and his family members, and that of the commoners in the same wall scene. The farmers, herdsman, carpenters and other workmen were arranged in composite groups, in pairs or even individually. Their realistic features and attitudes created a sense of contrast with the aesthetic and idealized features of the tomb owner, (Salim, 2013).

Minor figures were commonly represented with their realistic attitudes, with all the individual facial and physical features such as baldness, being old with weak muscles, or any physical deformity if exists, rope with his left. The workers' facial features reflect seriousness, while their protruding muscles testify on their power even if they are seniors. Most figures are naked except from a short length apron to facilitate movement during work, (Mahran, 2014), (Figures 6, 7). From 122 baldness wall scenes, 94 figures were represented as able and healthy individuals, and 9 figures were uncertain cases, while 19 figures were depicted with disabilities, (Table 6). The most mutual disability presented was leg deformity (Figures 8, 9), one scene of blind musician at Amarna, tomb of Merire I, as the bald blind harpist is a rather iconic figure especially as early as the New Kingdom. Two cases with hunched back deformity, (Figure 10), and limited scenes of dwarfs performing different activities, (Figure 11). All the bald figures with leg deformity were usually depicted as aged men leaning against a long staff as a walking aid. The staff was caught vertically in front of the figure, normally by right hand, with the arm slightly fixed at the elbow, (Mahran and Kamal, 2016).

#### **BALDNESS TYPES OF ANCIENT EGYPTIAN WALL SCENES AND PORTRAITS, (table 8)**

This study has outlined two main types of baldness represented in ancient Egyptian wall scenes and portraits. Type (A), appeared as early as the Old Kingdom, 4<sup>th</sup> Dynasty and continued till the end of the Middle Kingdom. Baldness was depicted on the forehead, while the rest of the head was full of hair. The hair in this style was short cut with heavy locks. This hairstyle was portrayed again in the Late period, (1998، الوشاحى). Type (B), which appeared along the New Kingdom, Baldness was shown with very light locks of hair on man's forehead and sides while the rest of the head has

little sparky hair locks whether black or grey hair. The hair in this style was long light locks of hair which hardly extended to the shoulders, (Hartwig, 2001). Type (C), this type was also appeared along the New Kingdom. Baldness was represented as a round disk on the center of the head, with light, long and sparky locks of hair on the back and forehead, whether black or grey hair, (Kanawati, 2001). Type (D), This type was shown in the Late period, where baldness was depicted on the forehead like that of the Old Kingdom, but sometimes extended to a very rare line in the head like that of the New Kingdom, (الطلي، 2012).

**Table 1: Baldness Representations in the Old Kingdom**

<b>Scene and context</b>	<b>Tomb owner</b>	<b>Tomb location and date</b>	<b>Bald man's activity</b>	<b>Physical ability</b>	<b>Age</b>
A bald man was leaning against a long scepter as a walking aid because he was apparently suffering from leg deformity, in a marshland context, (Evans, 2015).	Kawab	Giza, 4 <sup>th</sup> Dynasty. Harvard University, Boston Museum of Fine Arts Expedition, no. 34.59.	It is not clear that he is the tomb owner or one of his supervisor.	Disable with a leg deformity (polio disease).	Seems to be old.
A bald old herder was holding a calf on his back in an animal husbandry context, (Woods, 2011).	Iasen and Penmeru	Giza, 4 <sup>th</sup> Dynasty	herdsman	Able	Definitely old due to the remaining white locks of hair.
A bald herdsman was lying on one knee on the ground while feeding a cow in an animal husbandry context, (Kanawati and Woods, 2009).	Iasen and Penmeru	Giza, 4 <sup>th</sup> Dynasty	herdsman	Able	seems to be old
A bald herder was crouching down, and was assisting in a cow's deliver in an animal husbandry context, (Woods, 2011).	Iasen and Penmeru	Giza, 4 <sup>th</sup> Dynasty	herdsman	Able	seems to be old
A bald old man was leaning against a	Iasen and	Giza, 4 <sup>th</sup> Dynasty	supervisor	Able	definitely old

long scepter as a walking aide and also may indicate his authority. He was supervising different activities in an animal husbandry context, (Simpson, 1980).	Penmeru				age as it was emphasized by the long scepter he was resting on
A bald offering bearer was carrying a vase of offering by both hands in an offering procession context depicted on the outer doorpost of the tomb, (Badawi, 1967).	Iteti	Giza, 4 <sup>th</sup> Dynasty	offering bearer	Able	seems to be old
A bald man was sitting on the ground while making a papyrus mat with other two men in a marshland context, (Dunham, 1974).	Meres-ankh III, (G7530)	Giza, 4 <sup>th</sup> Dynasty	boat builder	Able	seems to be old
Two bald herders, one was leading an ox by a rope, in his left hand, and his right arm was placed across his chest, while the other one was leading another ox in an animal husbandry context, (Dunham, 1974).	Meres-ankh III, (G7530)	Giza, 4 <sup>th</sup> Dynasty	herdsmen	Able	seems to be old, due to their grey locks of hair
A bald herdsman was carrying a calf on his back in an animal husbandry framework, (Kanawati and Woods, 2009).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old, the old age was emphasized by the grey locks of hair
A bald herdsman was accompanying a	Ty	Saqqara, 5 <sup>th</sup>	herdsman	Able	Seems to be old

group of cows in an animal husbandry context, (Kanawati and Woods, 2009).		Dynasty			
Two bald herdsmen were sitting, while each one is feeding a cow in an animal husbandry perspective, (Porter and Moss, Malek J., 2003).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old.
Two bald bread-makers are depicted in a bread manufacture context. The first one was stirring the uncooked bread in a large container, while the other was sitting to add a final touch to the jars which were going to receive the beer, whilst checking the coating inside one of them, (René, 2005)	Ty	Saqqara, 5 <sup>th</sup> Dynasty	Bread-makers	Able	Seems to be old.
Three bald male figures were harvesting flax, one was seated in the upper register, while the 2 others were standing in the lower one in a flax harvesting context, (Porter and Moss, Malek J., 2003).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	farmers	Able	Seems to be old.
Four bald men were harvesting barely in 2 registers, 2 men in each row in an agricultural framework, (Henri, 1966).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	farmers	Able	Seems to be old.
Four bald male figures were harvesting wheat in an agricultural context, (Kousoulis and Lazaridis, 2015).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	farmers	Able	Seems to be old.

A bald herdsman was riding a group of donkeys in an animal husbandry context, (Wild, 1953).	Ty	Saqqara, 5 <sup>th</sup>	herdsman	able	Seems to be young.
Two bald herdsman were trying to control a donkey to carry a pile of sheaves waiting for transportation in an agricultural context, (Weeks, 1970).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be young.
Two bald peasants were building haystacks in an agricultural context, (Wild, 1953).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	farmers	Able	Seems to be young.
The tomb owner was depicted as a bald old man who was leaning against a long scepter while supervising some field work activities, (Weeks, 1970).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	High official	Able	Definitely old.
Two bald men were depicted in a market or a trade context. The first was sitting on a mat, a bag around his chest. He works with an awl or punch, the long object in his left hand, while the other facing him bends down with interest and had a bag on his shoulder. They seemed to be in a conversation, may be for exchange their products, (Wild, 1953).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	Market attendants	able	Seems to be old.
A kneeling bald man was blowing with a long blow torches at the flames	Ty	Saqqara, 5 <sup>th</sup> Dynasty	Metal worker	Able	Seems to be young.

surrounding the crucible containing the smelting ore in a metal working context, (Wild, 1953).					
Four bald herdsmen were driving oxen in an animal husbandry context, the scene was depicted in 2 registers, (Wild, 1953).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsmen	able	Seems to be old.
Three bald herdsmen were also driving oxen in a husbandry framework, (Kanawati and Woods, 2009).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsmen	Able	Two men seemed to be young, while the third one seems to be old and fragile with weak muscles.
Four bald men were crossing the Nile in 2 papyrus boats with a group of oxen in a marshland context, (Wild, 1953).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsmen	Able	Seems to be old.
A bald supervisor was leaning against a walking scepter while watching crossing the Nile of the male figures in the 2 papyrus boats together with the oxen in a marshland context, (René, 2005).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	supervisor	Physical disable (back knee deformity).	Seems to be old.
Four bald herdsmen were engaged in different activities in an animal husbandry context, either feeding calf	Ty	Saqqara, 5 <sup>th</sup> Dynasty	herdsmen	Able	Seems to be old.

or helping to deliver another one, (Wild, 1961).					
A bald supervisor was leaning against a walking scepter while watching the animal husbandry activities, (René, 2005).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	supervisor	Physical disable (polio disease).	Seems to be old.
A group of bald fishermen were engaged in a marshland perspective, (Wild, 1961).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	fishermen	Able	Seems to be old.
Two bald men were seated back to back on low cushions in front of very low tables. They were cutting and gutting fish then place them to dry in a marshland context, (René, 2005).	Ty	Saqqara, 5 <sup>th</sup>	fishermen	able	Seems to be old.
A group of bald men were fixing the fishing nets while others were trying to put the captured fowls into cages in a very dynamic marshland context, (Wild, 1961).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	fishermen	Able	Seems to be old.
A group of bald fishermen were accompanying the tomb owner in 2 papyrus boats while fishing hippopotamus and fish with throwing sticks in a marshland context, (Wild, 1961).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	fishermen	Able	Seems to be old.

Four bald male papyrus collectors were carrying the piles of papyrus plants on their backs in a marshland context, (Mahran, 2014).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	Papyrus bearers	Able	Seems to be old.
A group of bald male boat builders who were making papyrus boats and arranged in 2 registers, (Morgan, 1996).	Ty	Saqqara, 5 <sup>th</sup> Dynasty	Papyrus-boats manufacture	Able	Seems to be old.
Three bald male figures were represented in a marshland context, two papyrus bearers and one collector,	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	Papyrus bearers and collectors.	Able	Seems to be old.
A bald herdsman was drinking a cow in animal husbandry context, (Kanawati and Woods, 2009).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old.
A bald herdsman was leading a group of oxen in an animal husbandry context, (Oser, 2011).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	able	Seems to be old.
Two old men were depicted in some sort of market context. One was sitting on the ground while baking loaves of bread, while the other is bald figure who is sitting on the ground and kneading the bread dough which is put on a large pottery jar, (Moussa and Altenmüller, 1971).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	Bread-makers	Able	Seems to be old due to his grey hair

Two bald men were carrying yokes on their shoulders and trying to put the caught fowls into cages in a marshland context, (Moussa and Altenmüller, 1971).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	Bird-bearers	able	Seems to be old.
A group of male figures were shown in leather workshop while making leather belts and other products, (Lashien, 2013).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	Leather-makers	Able	Seems to be old.
Two bald men were helping in boat building process, (McFarlane and Mourad, 2010).	Nefer and Khay	Saqqara, 5 <sup>th</sup> Dynasty	Boat-builders	Able	Seems to be old.
A bald herdsman was catching an ox by a rope in his right hand, while with the other hand he was holding a stalk in an animal husbandry context, (Mahran and Kamal, 2016).	Ptahhotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Disable with leg deformity (back-knee deformity).	Seems to be old.
A group of bald men were building 3 papyrus boats in a papyrus swamps context, (Kanawati and Woods, 2009).	Ptahhotep	Saqqara, 5 <sup>th</sup> Dynasty	Boat-builders	able	Seems to be old.
A group of bald papyrus bearers were represented in a marshland framework, (Mahran, 2014).	Ptahhotep	Saqqara, 5 <sup>th</sup> Dynasty	Papyrus bearers	Able	Seems to be old.

<p>A bald man was sitting on the ground and making ropes in a workshop, (Mahran and Kamal, 2016).</p>	<p>Ptahhotep</p>	<p>Saqqara, 5<sup>th</sup> Dynasty</p>	<p>Rope makers</p>	<p>Disable with a round hunched back deformity</p>	<p>Seems to be old.</p>
<p>The tomb owner was depicted as a bald man sitting in a papyrus boat, while a male servant drinking him a drink put in a jar and in front of him an offering table. This unique scene seems to be a picnic in a marshland context, (Harpur and Scremin, 2008).</p>	<p>Ptahhotep</p>	<p>Saqqara, 5<sup>th</sup> Dynasty</p>	<p>Tomb-owner (vizier)</p>	<p>able</p>	<p>Seems to be old.</p>
<p>A bald fish gutter was sitting on the ground in a market context, (Mahran and Kamal, 2016).</p>	<p>Ptahhotep</p>	<p>Saqqara, 5<sup>th</sup> Dynasty</p>	<p>Fish gutter</p>	<p>Disable with a round hunched back deformity</p>	<p>Seems to be old.</p>
<p>A bald man was leaning against a long scepter as a walking aide, because he seemed to suffer from leg deformity. He was apparently in a conversation with a young man in a market</p>	<p>Hetephera khti</p>	<p>Saqqara, date not confirmed but may be 5<sup>th</sup> Dynasty</p>	<p>May be a supervisor</p>	<p>Disable with a leg deformity (polio disease).</p>	<p>Definitely old.</p>

perspective, (Daumas, 1964).					
A bald herdsman was catching an ox by a rope in his left hand, while with the other hand he was holding a bag in an animal husbandry context, (Mahran and Kamal, 2016).	Ihy	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Disable with leg deformity (back-knee deformity).	Seems to be old.
A bald peasant was depicted in harvesting context, (Shafik, 2011).	Meḥu	Saqqara, 5 <sup>th</sup> Dynasty	farmer	Able	Seems to be old.
A bald herdsman was pulling an ox by a rope in an animal husbandry context, (Evans and Woods, 2016).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Disable with a back-knee deformity	Seems to be young.
A bald herdsman was pulling a fat ox by a rope, while holding a bag over his chest in an animal husbandry context, (Moussa and Altenmüller, 1977).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be young.
Two bald offering bearers were represented in an offering context. Each was carrying one item of food on his shoulder, (Porter and Moss, 1994).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	Offering bearers	able	Seems to be young.
Two bald sculptures were facing each other's while sculpturing a statue with	Niankh-amun and	Saqqara, 5 <sup>th</sup> Dynasty	sculptures	Able	Seems to be young.

the mallet and chisel in craft workshop. One was kneeling on one leg, and the other was seating on a stone base, (Moussa and Altenmüller, 1977).	Khnum-hotep				
Four bald men were sitting on the ground and smelting of metal product in a workshop, (Porter and Moss, 1994).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	Metal-workers	Able	Seems to be old.
Three bald male carpenters were making wooden funeral furniture in a workshop, (Moussa and Altenmüller, 1977).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	carpenters	able	Seems to be old.
Two bald men were helping in a calf birth process in an animal husbandry context. One was lying on one knee to pull out the calf, while the other was standing behind giving hand signals, (Kanawati and Woods, 2009).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsmen	Able	Seems to be old.
A bald herdsman was lying on one knee on the ground while milking a cow in an animal husbandry context, (Evans and Woods, 2016).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old.
A bald fish gutter was lying on one knee on the ground, while taking a bottle of beer from another male figure in a trade and market context, (Moussa	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	Fish gutter	able	Hard to determine the age.

and Altenmüller, 1977).					
A bald aged man was leaning against a long staff as a walking aid and was holding something like bag on his shoulder, in an animal husbandry context, (Mahran and Kamal, 2016).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Disable with leg deformity , may be as a result of the old age	Definitely old.
Two bald men were positioned beneath a shelter. One is butchering a goat, but the other one, was comfortably settled and fast asleep. This scene was a part of a market context, (Evans and Woods, 2016).	Niankh-amun and Khnum-hotep	Saqqara, 5 <sup>th</sup> Dynasty	butchers	Able	Seems to be old.
Three bald hunters were represented in a papyrus boat and were engaged in different marshland activities context, (Kanawati and Abder-Razi, 2003)	Idut	Saqqara, 5 <sup>th</sup> Dynasty	bird hunters	able	Seems to be old.
A bald herdsman was touching gently a fat ox in an animal husbandry context, (Kanawati and Abder-Razi, 2003).	Idut	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old.
The tomb owner as a bald man was leaning against a long scepter as a kind of walking aid, as a result of getting old. He was facing a group of male fowling hunters in a marshland context,	Idut	Saqqara, 5 <sup>th</sup> Dynasty	tomb owner	Able	Definitely old.

(Harpur, 1987).					
A bald fish gutter was sitting on the edge of a papyrus boat and holding a knife in one hand while with the other hand he was catching fishing net. A linen bag filled with fish was put next to him, (Kanawati and Abder-Razi, 2003).	Idut	Saqqara, 5 <sup>th</sup> Dynasty	Fish gutter	able	Seems to be old.
A bald fisherman was holding fishing net while standing on a papyrus boat in a marshland context, (Harpur, 1987).	Idut	Saqqara, 5 <sup>th</sup> Dynasty	fisherman	Able	Seems to be old.
A bald herder with leg deformity was pulling an ox with a rope in one hand, and with the other hand he was carrying a bag in an animal husbandry context, (Mahran and Kamal, 2016).	Idut	Saqqara, 5 <sup>th</sup> Dynasty	herdsman	Disable with leg deformity (back knee deformity).	Seems to be old.
A bald man was carrying a bundle of papyrus plants on his back in a marshland context, (Dulíková, 2018).	Ankhires, (AS 98)	Abusir, 5 <sup>th</sup> Dynasty	papyrus bearer	Able	seems to be old
Two bald peasants were facing each other's; both were carrying a bundle of wheat spikes and going to throw it into the crop granary in an agricultural context, (Badawy, 1967).	Sekhem-ankh-ptah	Saqqara, 5 <sup>th</sup> Dynasty	farmers	able	seems to be young
A bald peasant was carrying a pile of	Sekhem-	Saqqara, 5 <sup>th</sup>	farmer	Able	seems to be old

unclear product in an agricultural context, (Badawy, 1967).	ankh-ptah	Dynasty			
A bald man was catching song bird and trying to put them in cages in a marshland context, (Beek, 2014).	Neferirten ef	6 <sup>th</sup> Dynasty	fowls hunter	Able	seems to be old.
Two bald male figures were shown in different scene. Both of them were sitting on the ground while making loaves of bread in a market context, (Lashien, 2013).	Kaiem-ankh	Giza, 6 <sup>th</sup> Dynasty	Bread-makers	able	Seems to be old.
Two bald fishermen were represented in two papyrus boats in marshland context. One was squatting on his knees, directs the frail craft, while the other in the second boat was trying to raise a heavy hooped net of fish, (Kanawati and Woods, 2009).	Kagemni,	Saqqara, 6 <sup>th</sup> Dynasty	Fishermen	Able	Seems to be old.
A bald herdsman was feeding milk to a puppy from his own mouth in an animal husbandry context, (Kanawati and Woods, 2009).	Kagemni	Saqqara, 6 <sup>th</sup> Dynasty	Herdsman	Able	Seems to be old.
A bald herdsman was carrying a calf on his back in an animal husbandry context, (Yvonne and Paolo, 2006).	Kagemni	Saqqara, 6 <sup>th</sup> Dynasty	Herdsman	able	Seems to be old.
A bald herdsman was catching the legs of a cow by a robe while his partner	Kagemni	Saqqara, 6 <sup>th</sup> Dynasty	Herdsman	Able	Seems to be old.

was milking it in an animal husbandry context, (Yvonne and Paolo, 2006).					
Two bald herdsmen were depicted in an animal husbandry context. The first one was lying on one knee on the ground while milking a cow and the other was leaning against a scepter and holding a bag on his shoulder, (Walsem, 2005).	Kagemni	Saqqara, 6 <sup>th</sup> Dynasty	Herdsmen	The first one is able, while the other seems to be disable with a polio disease.	The first one seems old, while the other one with physical disability was definitely old.
Two bald men were depicted in a market context. One was butchering an animal, perhaps an antelope, and the other resting on a bench, (Yvonne and Paolo, 2006).	Kagemni	Saqqara, 6 <sup>th</sup> Dynasty	Butchers	able	Seems to be old.
Two bald dwarfs were making leather belts in a leather-working workshop context, (Kanawati and Woods, 2009).	Mereruka	Saqqara, 6 <sup>th</sup> Dynasty	Leather-makers	Dwarfs	Seems to be young.
Six bald male figures were fishing in a marshland context, (Kanawati and Woods, 2009).	Nikausesi	Saqqara, 6 <sup>th</sup> Dynasty	fishermen	Able	Seems to be old.
The tomb owner Nikausesi was as a bald man and leaning against a long scepter as a kind of walking aid	Nikausesi	Saqqara, 6 <sup>th</sup> Dynasty	Tomb owner	Disable with leg deformity	Seems to be old.

because it was apparently suffered from polio disease, (Mahran and Kamal, 2016).				(polio disease).	
A bald deformed male servant was holding a dog by a rope attached to his ribbon. The male servant was standing next to his master's chair, (Mahran and Kamal, 2016).	Nikausesi	Saqqara, 6 <sup>th</sup> Dynasty	Dog-keeper	Disable with a round humped back and deformed chest.	Seems to be young.
A bald dwarf was positioned under the chair of his master Inti, while holding his favorite dog, (Barta, 2016).	Inti (judge)	Abusir, 6 <sup>th</sup> Dynasty	Dog-keeper	Dwarf	Seems to be young.

**table 2: baldness representations in the middle kingdom**

Scene and context	Tomb owner	Tomb location and date	Bald man's activity	Physical ability	Age
A group of bald male figures were depicted on two registers. They were carrying bundles of papyrus plants on their shoulders in a marshland context, (Mahran, 2014).	Ukhhotep son of Senbi (B 2).	Meir, 12 <sup>th</sup> Dynasty	Papyrus bearers	Able	Seems to be old.
A bald man was engaged in building a papyrus boat in a marshland context,	Ukhhotep son of Senbi	Meir, 12 <sup>th</sup> Dynasty	Boat builder	Able	Seems to be young.

(Kanawati and Evans, 2018).	(B 2).				
A bald old man, with very weak muscles was leaning against a scepter as a walking aide, and standing as a supervisor next to a group of boat builders in a marshland context, (Kanawati and Evans, 2018).	Ukhhotep son of Senbi (B 2).	Meir, 12 <sup>th</sup> Dynasty	supervisor	Seems to be disable as a result of old age.	Definitely old.
A bald helping in a calf delivery in an animal husbandry context, ( Blackman, 1915).	Senbi I	Meir, 12 <sup>th</sup> Dynasty	herdsman	Able	Seems to be old.
A bald man was sitting on a base slab to have a rest in an animal husbandry context, (Kanawati and Evans, 2018).	Senbi I	Meir, 12 <sup>th</sup> Dynasty	herdsman	able	Seems to be old.
A man was carrying fowls as offerings presented to the tomb owner in an offering procession context, (Kanawati and Woods, 2010).	Khnumhotep II	Beni Hassan, 12 <sup>th</sup> Dynasty	Offering bearer	Able	Seems to be young.

**Table 3: Baldness Representations in the New Kingdom**

Scene and context	Tomb owner	Tomb location and date	Bald man's activity	Physical ability	Age
A bald man was carrying a bundle of papyrus plants on his back in a marshland context, (Mahran,	Puemra	Thebes, 19 <sup>th</sup> Dynasty	Papyrus bearer	Able	Seems to be old.

2014).					
A bald old man was leaning against a long scepter as a walking aide in an agricultural context. He was supervising field working of wheat and flax, (Hartwig, 2013).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Supervisor	Disable with leg deformity, (polio disease).	Definitely old.
A bald herder was driving a cow and holding a stick in his right hand in an animal husbandry context, (Hartwig, 2001).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Herdsman	Able	seems to be young.
A bald old man whose white hair indicates his advanced age and he was wearing a kilt which reaches down beyond his knees. He was herding a calf which is destined to be slaughtered as an offering in an offering procession context, (Hartwig, 2001).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Herdsman	Able	definitely old due to his weak muscles and white hair.
A bald old man was leaning against a long staff as a walking aide, while supervising male and female peasants in an agricultural framework, (Vadenabeele, 2018).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Supervisor	may be disable as a result of old age	definitely old.
A bald farmer was working in preparing the land in an agricultural context, (Vadenabeele,	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	farmer	Able	seems to be old.

2018).					
A bald servant was standing, bending slightly forwards, in front of his master's shelter placing two dark red vessels, possibly containing wine or water for his master to drink in an agricultural context, (Hartwig, 2013).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Servant	able	definitely old as his age was emphasized by his grey hair, balding slightly at the front, plump stomach and weak muscles
A bald old man was supervising measuring field's activity. He was holding a long scepter as a symbol of high authority, while resting the other hand on the head of a young boy in an agricultural context, (Hartwig, 2013).	Menna, (TT69).	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Supervisor	Able	seems to be old
A bald peasant was measuring the field by ropes and was carrying a bag with one hand in an agricultural context, (Hartwig, 2013).	Menna, (TT69)	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Farmer	Able	seems to be old
A farmer in an agricultural context was bending over his plough and with his partially bald head was obviously much older; his plough was pulled by two black and white oxen, (Shedid and Seidel, 1996).	Nakht, (TT52)	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	Farmer	able	seems to be old

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A bald man with sparse hair was sitting on one knee on the ground in a marshland context, (Cooney, 1944).	Horemheb, (TT78)	Thebes, 18 <sup>th</sup> Dynasty, now kept in Louvre museum	fowl-hunter	Able	seems to be old
A bald man was sitting on a comfortable seat while removing the geese plumage on a sloping work surface. The birds were hanging from the cross-beam of the structure in a market context, (Shedid and Seidel, 1996).	Nakht, (TT52)	Sheikh Abd el-Qurna, Thebes, 18 <sup>th</sup> Dynasty	geese cleaner	Able	seems to be old
A bald peasant was pouring the liquids into an amphora in wine vintage perspective, (Johnson, 2003).	Rekhmire, (TT100)	Thebes, 18 <sup>th</sup> Dynasty	Farmer	Able	seems to be old
A bald draughtsman was preparing a shrine for holding a statue in a workshop context, (Johnson, 2003).	Rekhmire, (TT100)	Thebes, 18 <sup>th</sup> Dynasty	draughtsman	Able	seems to be old
A bald man was holding a vase in measuring golden products context, (Johnson, 2003).	Rekhmire, (TT100)	Thebes, 18 <sup>th</sup> Dynasty	Craftsman	able	seems to be old with his white locks of hair

A bald old man was leaning against a long scepter, while resting a hand on the head of a young boy in an agricultural context, (McDowell, 2002).	Ipuu (TT217)	Deir el-Medina, Thebes, 19 <sup>th</sup> Dynasty	Farmer	Seems to be disable as a result of old age.	Definitely old.
A bald peasant was kneeling while holding two vases filled with liquids in an agricultural context, (McDowell, 2002).	Ipuu (TT217)	Deir el-Medina, Thebes, 19 <sup>th</sup> Dynasty	Farmer	Able	Seems to be old.
A bald old craftsman was fitting the decorative elements into open panels of catafalque in a sculpture workshop context, (Kanawati, 2001).	Nebamun and Ipuu (T181).	El-Khokha, Thebes, 18 <sup>th</sup> Dynasty	Craftsman	Able	Seems to be old.
A bald man was sawing a plank in a sculpture workshop context. One can notice his stupefied gaze, his baldness and splaying hair, (Kanawati, 2001).	Nebamun and Ipuu (T181).	El-Khokha, Thebes, 18 <sup>th</sup> Dynasty	Craftsman	Able	Seems to be old.
A bald herder was driving a group of cows in an animal husbandry context, (Porter and Moss, 2004).	Paḥeri	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	Herdsman	Able	Seems to be old
A bald fish gutter was lying on one knee on the ground and cleaning fish on a sloping board in a marshland context, (Porter and	Paḥeri	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	fish gutter	Able	Seems to be old

Moss, 2004). Porter and Moss, 2004).					
Two bald men, face to face, were preparing or repairing a net one using a needle, the other was twisting a kind of spindle on his thigh in a marshland context, (Porter and Moss, 2004).	Paḥeri	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	net makers	Able	Seems to be old
The tomb owner, Renni, was supervising animal husbandry activities, and he was represented as a bald man and a little larger than his servants. He was holding a sekhem- scepter in one hand, and a long stalk with the other, (Porter and Moss, 2004).	Renni	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	Tomb owner (overseer of the priests of Nekhbet)	Able	Seems to be young
A bald old man was seated on a chair while attending banquet context, (Porter and Moss, 2004).	Renni	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	one of the tomb owner relatives (elite)	Able	Seems to be old
A bald old man was identified as the friend of the tomb owner, and he was leading the funeral procession of the deceased. He was obviously a man of importance considering his	Renni	El-Kab, Thebes, 18 <sup>th</sup> Dynasty	tomb owner friend (elite)	able	Seems to be old

imposing presence, his clothing and the honour which was bestowed on him. Next are four porters who transport a chest in a funeral procession context, (Porter and Moss, 2004).					
A bald old man was squatting on the ground and kneeling while taking something from another male figure in a market context, (Pino, 2005).	Khaemhat, known as Mahu, (TT57)	Sheikh abd El-Qurna, valley of the nobles, Thebes, 18 <sup>th</sup> Dynasty	seller in market context	Able	Seems to be old
Two bald offering bearers were represented in offering procession framework, (Peet, 1932).	Kenamon (TT162)	Dra Abu el-Naga, Thebes, 18 <sup>th</sup> Dynasty	offering bearers	Able	seems to be young
A group of bald blind musicians were sitting on the ground, while chanting and clapping on the harp's rhythm, (Kemp, 1989).	Merire I, (No.4)	El-Amarna, 18 <sup>th</sup> Dynasty	Musicians	disable, (blind men with visual disability)	Seems to be old
A bald man was carrying a bundle of papyrus over his back and shoulder in a splitting papyrus context, (Lythgoe, 1923).	Puyemre, (TT39)	Khokha, Thebes, 18 <sup>th</sup> Dynasty	papyrus bearer	Able	seems to be old
Two bald men were standing in a papyrus boat while gathering papyrus plants in a marshland context, (Lythgoe, 1923).	Puyemre, (TT39)	Khokha, Thebes, 18 <sup>th</sup> Dynasty	papyrus collector	Able	seems to be old

A bald man was sitting on a small base slab and holding a knife in his right hand to prepare the fish on a sloping board in front of him in a market context, (Lythgoe, 1923).	Puyemre, (TT39)	Khokha, Thebes, 18 <sup>th</sup> Dynasty	fish gutter	Able	seems to be old
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**Table 4: Baldness Representations in the Late Period**

Scene and context	Tomb owner	Tomb location and date	Bald man's activity	Physical ability	Age
A bald musician called Pismatic-seneb, was sitting on the ground while playing on the harp in the presence of his master and family, (1998، الوشاحى)	Ankh-ef-en-sekhmet	Memphis, (now kept in Walters Art Museum, 22.38), in Late period, 550-525BC	musician (harpist)	able	seems to be old

**Table 5: Baldness Representatives of the Ancient Egyptian Sculpture and Ostraca**

Artifact	Owner position and social class	Date and location	Physical ability	Age
A painted limestone bust of a bald man whose name was Ankh-haf, (Smith, 1960).	Prince.	4 <sup>th</sup> Dynasty, Old Kingdom and it was found in the chapel of Khufu-Khaf at Giza.	Hard to be determined.	Seems to be old
A fragment of a head that of a bald man, (Assmann, 1999 ).	Priest of Goddess Hathor.	New Kingdom	hard to be determined	Seems to be old

<p>A bald male figure was depicted on painted ostraka. He was fighting with another man by long scepters, may be for entertainment, (Valdesogo,, 2019).</p>	<p>commoner</p>	<p>New Kingdom, may be was found at Deir el-Medina and now is kept in the Louvre museum</p>	<p>able</p>	<p>seems to be old</p>
<p>A bald head of a man, leftward-facing profile. It was depicted on an ostraka made from limestone and painted in black ink and red pigment, (10.3x9.5 cm). It is possible that this was a trial piece for a painting in a Theban tomb, (Anthea, 2018).</p>	<p>seems to belong to the elite due to his facial portrayal and accessory</p>	<p>New Kingdom, Thebes, (UC33244)</p>	<p>hard to be determined</p>	<p>seems to be old</p>
<p>A bald man was represented on a black ostraca, may be a part of a votive stelae, (11.3x13 cm). He was kneeling on his left leg and sitting on his heel of his foot, while his right leg was drawn up towards his body. He was facing an offering table and a figure which may be a deity, (Anthea, 2018).</p>	<p>commoner</p>	<p>New Kingdom, Deir el-Medina, (UC33238)</p>	<p>hard to be determined</p>	<p>seems to be old</p>
<p>A bald man was depicted on an ostraca, (21.3x18.5 cm). He was carrying bundles in both hands, (Anthea, 2018).</p>	<p>commoner, may be a farmer</p>	<p>New Kingdom, 20<sup>th</sup> Dynasty Thebes, (UC2227)</p>	<p>able</p>	<p>seems to be old</p>

A group of bald men were having sex with women in many various positions. This scene was depicted on the recto side of the so-called “erotic papyrus”, or papyrus Turin 55001, (Jiri <b>Janak</b> and Hana Navratilova;	difficult to be determined, but due to the site of its discovery at Deir el-Medina, it could related to workers.	New Kingdom, 20 <sup>th</sup> Dynasty, reign of King Ramses II, Deir el-Medina, Thebes, but now it is kept in the Egyptian museum of Turin, Italy	able	seems to be young
A bald man was carrying a yoke on his left shoulder, the yoke was equipped with cages which were fitting for having fowls, (Driaux, 2019).	commoner, may be offering bearer	not certain but it could be New Kingdom due to the form of his baldness	able	seems to be old
A bald head of a statue of Montuemhat, the priest of Amon and Mayor of Thebes. He was the greatest man in Upper Egypt during the 25 <sup>th</sup> -26 <sup>th</sup> Dynasties. The head depicts him as an old bald man with wrinkled facial features, (2012، الطلى).	high official and priest of Amon in Thebes	Late period, 25 <sup>th</sup> -26 <sup>th</sup> Dynasties, it was found at Thebes and now kept in Neues Museum, Berlin	able	seems to be old

**Table 6: Baldness scenes in Ancient Egyptian private tombs; as an Indicator of Age, Social Class and Physical Ability**

Total number of Baldness Scenes depicted in the investigated tombs	old age	young age	uncertain cases	Elite	Commoners (minor figures)	able	disable	uncertain cases
122 scene	94	16	12	7	115	94	19	9

**Table 7 (A): Baldness scenes in Ancient Egyptian private tombs; as an Indicator of Individual Activity**

The Surveyed Activities of Baldness Figures depicted in the investigated Wall Scenes	Herdsmen	Farmers	papyrus bearers and collectors	supervisors	fishermen	fish gutter	bird hunter and bearer	boat makers	offering bearer
122 scene	29	10	8	8	7	5	4	3	3

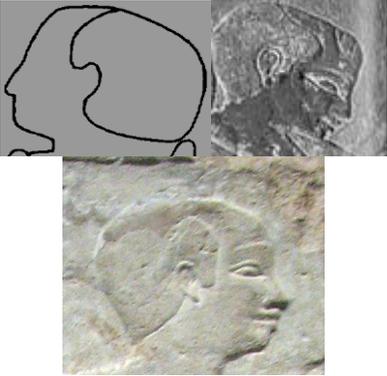
**Table 7 (B): Baldness scenes in Ancient Egyptian private tombs; as an Indicator of Individual Activity**

The Surveyed Activities of Baldness Figures depicted in the investigated Wall Scenes	bread makers	craftsmen	musicians	metal workers	butchers	market attendants	dog keeper	leather maker	
122 scene	3	3	2	2	2	2	2	2	2

**Table 7 (C): Baldness scenes in Ancient Egyptian private tombs; as an Indicator of Individual Activity**

The Surveyed Activities of Baldness Figures depicted in the investigated Wall Scenes	sculpture	rope maker	net maker	draughtsman	geese cleaner	servant
122 scene	1	1	1	1	1	1

**Table 8: Types of Baldness Portrayals in Ancient Egypt**

Type	Period	Example
<p><b>Type (A)</b>, appeared as early as the Old Kingdom, 4<sup>th</sup> Dynasty and continued till the end of the Middle Kingdom. Baldness was depicted on the forehead, while the rest of the head was full of hair. The hair in this style was short cut with heavy locks. This hairstyle was portrayed again in the Late period.</p>	<p>appeared as early as the Old Kingdom and continued till the end of the Middle Kingdom</p>	
<p><b>Type (B)</b>, which appeared along the New Kingdom, Baldness was shown with very light locks of hair on man's forehead and sides while the rest of the head has little sparky hair locks whether black or grey hair. The hair in this style was long light locks of hair which hardly extended to the shoulders</p>	<p>appeared along the New Kingdom</p>	
<p><b>Type (C)</b>, this type was also appeared along the New Kingdom. Baldness was performed as a round disk on the center of the head, with light, long and sparky locks of hair on the back and forehead, whether black or grey hair</p>	<p>appeared along the New Kingdom</p>	

<p><b>Type (D)</b>, This type was shown in the Late period, where baldness was depicted on the forehead like that of the Old Kingdom, but sometimes extended to a very rare line in the head like that of the New Kingdom.</p>	<p>Late period</p>	
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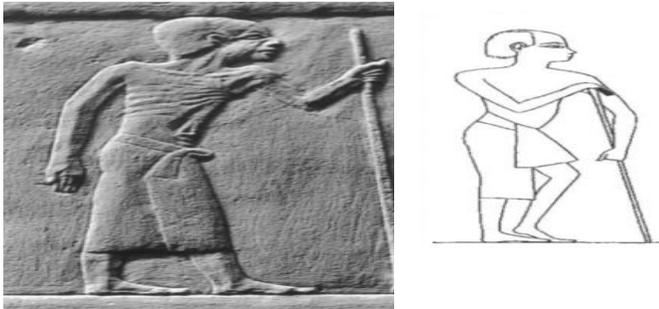
## CONCLUSION

The artistic sources provide a rich documentation of baldness figures position and engagement in the context of daily life activities in ancient Egypt. Kings, high officials and elite were rarely depicted as bald portraits in ancient Egypt. Female figures were never ever represented as baldness individuals although there was a feminine term for baldness, “*ist*”.

The physical portrayal of ancient Egyptian figural art could be visual bodily displays of status. Being bald or different hairstyles, was one of the major evidences for self-representations in ancient Egypt. Baldness codification was more apparent during the Old Kingdom, rarely represented in the Middle Kingdom and less apparent during the Old Kingdom. Hairstyles were used as a means of displaying status. These codified hairstyles continued to serve as the norms for identifying members of the administration or signs of authority. Baldness figures were exclusively for commoners, mostly working as farmers, herdsmen, rope-makers, fishermen and papyrus plants collectors, so baldness was one of the major components of social classification markers in ancient Egypt. A large number of the bald figures were represented with a certain deformity. One can say that the relation between baldness and physical ability is still a question. Dwarfs were traditionally portrayed as bald figures in the wall scenes contexts. Ancient Egyptian iconography transmits an idealized representation in which concepts like hierarchy, social stability, and ranking between rulers and commoners. Kings and elite were usually depicted in an idealistic body in certain postures and situations. Commoners were represented in very realistic attitude, so natural baldness if existed, was exclusively for commoners in ancient Egypt. Human portrays, were very rarely depicted with individual features or differences. They were portrayed as a standard or idealized figure of the person's gender, so natural baldness could be considered as one of the very few individual features, especially for the commoners in ancient Egypt. Baldness scenes were not rare in ancient Egypt as was previously thought, the statistical study of wall scenes and portrayals of sculptured artifacts and

ostraca, the results reveal 122 baldness scenes in different contexts which dated back to the Old Kingdom till the end of the Late period. The recognizable iconographic data were investigated and confirmed the fact that all the baldness scenes were represented among daily life routine contexts and never depicted within ritualistic or military themes. Finally, after experimentation with a broad spectrum of all data, a canon could be established, that the stereotype of ancient Egyptian conventional line of art was broken by the baldness representations.

## FIGURES



**Figure 1:** The hieroglyphic determinative for seniority, as was listed by Gardiner, provided a remarkable form of a stooped old bald man who is leaning against a long scepter with his right hand, and his inner leg is advanced. After: Loeb, W.Y. and Nunn. F. J. (1997), *Staffs as Walking Aids in Ancient Egypt and Palestine*, *Journal of the Royal Society of Medicine*, no. 9, 453, Figure 6.



**Figure 2:** Two bald old herders with grey hair, one was leading an ox by a rope, in his left hand, and his right arm was placed across his chest, while the other one was leading another ox in an animal husbandry context, Tomb of Meresankh (G7530), 4<sup>th</sup> Dynasty at Giza. After: Dunham, D. and Simpson, W. K. (1974), *The Mastaba of Queen Meresyankh III, Giza Mastabas I*, Boston: Museum of Fine Arts, plate IV.



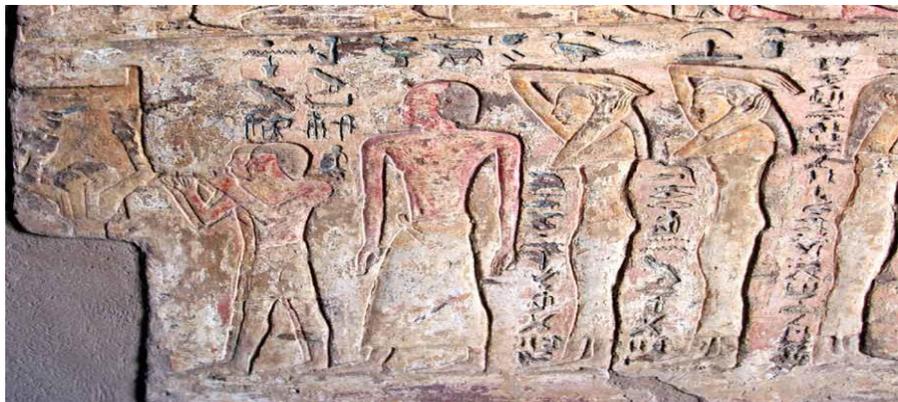
**Figure 3:** Two old men were depicted with grey hair in some sort of market context. One was sitting on the ground while baking loaves of bread, while the other is bald man who is sitting on the ground and kneading the bread dough which is put on a large pottery jar, Tomb of Nefer and Khay, 5<sup>th</sup> Dynasty at Saqqara. After: Moussa, A. M. and Altenmüller, H. (1971), *The Tomb of Nefer and Ka-hay*, Mainz am Rhein, Figure 4.



**Figure 4:** A bald herdsman was carrying a calf on his back in an animal husbandry context, he seems old with the grey hair locks, weak muscles and tiring facial features. Tomb of Ty, 5<sup>th</sup> Dynasty at Saqqara. After: Kanawati, N. and Woods, A. (2009), *Beni Hassan. Artists in the Old Kingdom. Techniques and Achievements*, Supreme Council of Antiquity, Cairo, pl. 116.



**Figure 5:** The tomb owner is depicted as a bald man was leaning against a long scepter as a kind of walking aid, as a result of getting old. He was facing a group of male fowling hunters in a marshland context. Tomb of Idut, 5<sup>th</sup> Dynasty at Saqqara. After: Harpur, Y. (1987), *Decoration in Egyptian Tombs of the Old Kingdom: Studies in Orientation and Scene Content*. Studies in Egyptology, London.



**Figure 6:** A bald old man was identified as the friend of the tomb owner, and he was leading the funeral procession of the deceased. He was obviously a man of importance considering his imposing presence. Tomb of Renni, El-Kab, Thebes, 18<sup>th</sup> Dynasty. After: John, J. (1900), *Wall drawings and monuments of El Kab*, vol. 4: The tomb of Renni, London, plate XL.



**Figure 7:** A bald man was helping in a calf birth process in an animal husbandry context. He was lying on one knee to pull out the calf. Tomb of Niankh-amun and Khnum-hotep, 5<sup>th</sup> Dynasty at Saqqara. After: Kanawati, N. and Woods, A. (2009), *Artists in the Old Kingdom. Techniques and Achievements*, Supreme Council of Antiquity, Cairo, plate 118.



**Figure 8:** A bald herdsman was feeding milk to a puppy from his own mouth in an animal husbandry context. Tomb of Kagemni, 6<sup>th</sup> Dynasty at Saqqara. After: Kanawati, N. and Woods, A. (2009), *Artists in the Old Kingdom. Techniques and Achievements*, Supreme Council of Antiquity, Cairo, plate 122.



**Figure 9:** A bald old man was leaning against a long scepter as a walking aide in an agricultural context. He was supervising field working of wheat and flax, Tomb of Menna, (TT69), Sheikh Abd el-Qurna, Thebes, 18<sup>th</sup> Dynasty. After: Hartwig, M. (Ed) (2013), *The Tomb Chapel of Menna (TT 69). The Art, Culture and Science of Painting in an Egyptian Tomb*, ARCE conservation Series 5, American University in Cairo Press.



**Figure 10:** A bald old man was bending forward and holding a long scepter in the granaries in an agricultural context. Tomb of Nebamon and Ipuy (TT217), Deir el-Medina, Thebes, 19<sup>th</sup> Dynasty. After: Kanawati, N. (2001), *The Tomb and Beyond: Burial Customs of Egyptian Officials*, Aris and Phillips.



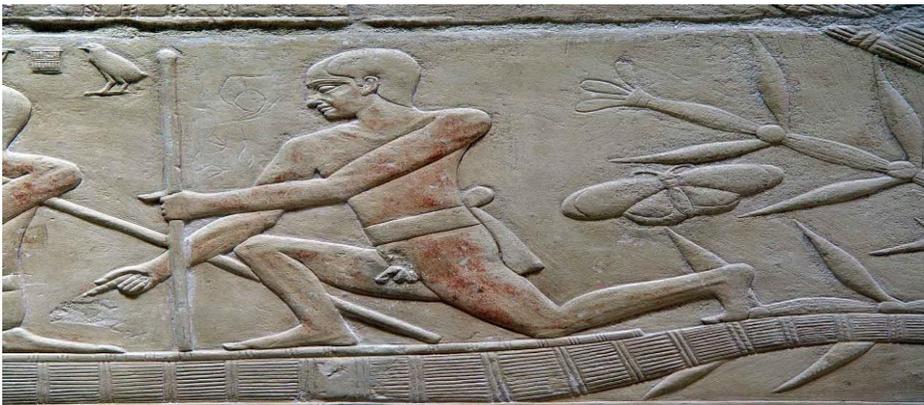
**Figure 11:** A group of bald old papyrus bearers and collectors, almost naked, tying the bundles of papyrus plants by ropes and carrying them on their backs in a marshland context. Tomb of Nefer and Khay, 5<sup>th</sup> Dynasty, Saqqara. After: Kanawati, N. and Woods, A. (2009), *Artists in the Old Kingdom. Techniques and Achievements*, Supreme Council of Antiquity, Cairo, plate 114.



**Figure 12.** A bald old fisherman was sitting on one knee at the edge of a papyrus boat, catching a sceptor with one hand and carrying the other fishing tools on his right shoulder. Tomb of Ty, 5<sup>th</sup> Dynasty, Saqqara. After: Daumas, F. (1964), *Quelques Remarques sur les Représentations de pêche à la ligne sous le'ancien empire*: BIFAO 62, 67-85, figure 11.



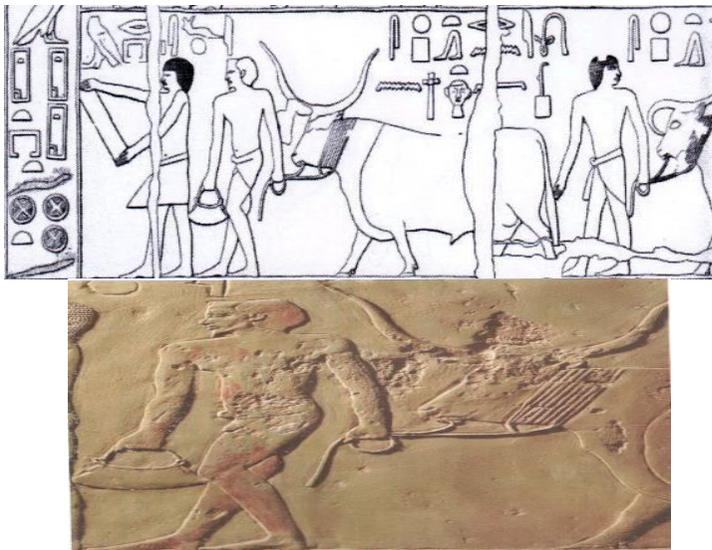
**Figure 13:** A bald man, almost naked, was carrying a bundle of papyrus over his back and shoulder in a splitting papyrus context. Tomb of Puemre, El-Khokha, Thebes (TT39), 19<sup>th</sup> Dynasty. After: Mahran, H. (2014), *A Papyrus-carrying scene from the Tomb of Ukhhotep son of Senbi (B 2) at Meir*. *Journal of Association of Arab Universities for Tourism and Hospitality* 11, issue 2, 2014, 53-64, Figure 4.



**Figure 14:** A bald fisherman was represented almost naked in a papyrus boat in marshland context. One was squatting on his knees, directs the frail craft. Tomb of Kagemni, 6<sup>th</sup> Dynasty at Saqqara. After: Kanawati, N. and Woods, A. (2009), *Artists in the Old Kingdom. Techniques and Achievements*, Supreme Council of Antiquity, Cairo, plate 95.



**Figure 15.** A bald man was leaning against a long scepter as a walking aid because he was apparently suffering from leg deformity, in a marshland context. Tomb of Kawab at Giza, 4<sup>th</sup> Dynasty. Harvard University, Boston Museum of Fine Arts Expedition, no. 34.59. After: Evans, L. (2015), “Bird behavior in ancient Egyptian art”: *Between Heaven and Earth: Birds in Ancient Egypt*. Edited by Rozenn Bailleul-LeSuer, The Oriental Institute for the University of Chicago, 91-98, figure 10.6.



**Figure 16.** A bald herdsman with back knee deformity. Tomb of Ihy and Idut, 5<sup>th</sup> Dynasty at Saqqara. After: Mahran, H. and Kamal S. M. (2016), *Physical Disability in Old Kingdom Wall Scenes*: *Athens Journal of History* 2 No.3, July 2016, 169-191, figure 3



**Figure 17.** A bald fish gutter was depicted with a hunched back deformity. Tomb of Ptahhotep, 5<sup>th</sup> Dynasty at Saqqara. After: Harpur, Y. and Scremin, P. J. (2008), *Chapel of Ptahhotep: Scenes details* (Reading Oxford Expedition to Egypt), Oxford, UK, 306, plate 167.



**Figure 18.** A bald dwarf, a dog-keeper, was positioned under the chair of his master Inti, while holding his favorite dog. Tomb of Inti at Abusir, 6<sup>th</sup> Dynasty. After: Barta, M. (2006), *The Sixth Dynasty Tombs in Abusir. Tomb Complex of the Vizier Qar and his Family*. The Old Kingdom Art and Archaeology. Proceeding of the conference held in Prague, May 31-June 4, 2004. Czech Institute of Egyptology Faculty of Arts, Charles University in Prague Academia Publishing House of the Academy of Sciences of the Czech Republic Prague, 45-62, figure 8.

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