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Scenes of Some Sports Activities and their Double Significance in New Kingdom Private Theban Tombs

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Abstract

Certain decorative programs of New Kingdom Private tombs show sports activities performed in some ceremonial and leisure contexts. The inclusion of any scene in the funeral framework has symbolic meanings and was chosen for specific purposes by the owner of the tomb and the designer of its decorative program. This paper aims at identifying some sports activities scenes in the New Kingdom Private Theban tombs for determining the types of sports and the context in which they appeared. It also tries to understand the significance and the reasons for their depiction in some tombs by analyzing their context and the motivation of the deceased to show them. It employs a descriptive-analytical methodology for a group of selected sports scenes showing clear activities similar to existing sports. The research concludes that a double significance was intended through the representation of these sports activities scenes; firstly, representing ritualistic practices so they will magically occur eternally, and secondly showing the sport as part of the context of a religious ceremony or important memorial event in which the deceased was involved as a part of his job duties.

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I. Introduction

Each represented scene in the New Kingdom private Theban tombs has various important functions. Scene of rituals aims at the tomb owner's resurrection and eternal well-being while daily life scenes project his personality to the living who would visit his tomb. Their meaning and symbolism created a magical environment that linked secular and religious ideas for the benefit of the deceased. Thus, the private tomb's function was as a vehicle that magically helps the deceased to be resurrected, project his identity and have eternal effectiveness of his cult.¹

One of the interesting scenes that appear in the funerary decorative programs of some tombs is the sports scenes. Identifying the meaning of these scenes could vary among scholars, as no equivalent word to "sport" exists in the Egyptian language, as it is known in modern times.² Besides, sports in ancient Egypt did not only appear as activities for amusement and recreation but largely as ritualistic practices. They are connected closely, as all the aspects of life, with religious beliefs. For the ancient Egyptians, sport and religion combine and they do not contravene since they function on separate planes.³ The depiction of sports on the New Kingdom private Theban tombs is exclusively included in certain contexts showing celebrations or leisure time and was not ever shown as a separate activity. However, the significance of their depiction could be read for more than one meaning and function.

Several previous studies dealt with some sports as rituals during the religious ceremonies in ancient Egypt as Touny,⁴ Piccione,⁵ Decker⁶, Wilson,⁷ and others. The previous studies focused on the sports themselves and their ritualistic role through pictorial and literary evidence. Piccione for example studied the sportive fencing to provide some meaning and context for their occurrences in Egyptian religious texts and depictions of that sport in temples and tombs. He concluded that fencing in these religious contexts is a ritualistic sport that is a means of recreating important mythological events in public.⁸ The previous studies did not provide an explanation of the reasons for depicting the sports scene and their function to the owner of the tomb. Therefore, this paper aims at identifying some sports types included in the decorative programs of New Kingdom Theban Private tombs for comprehending their context and revealing their significance to the deceased. It also investigates the reasons and the goals of the deceased to display them. For achieving that, it uses a descriptive-analytical methodology for all the clear examples of scenes that show sport activities played in the present days.

I. Scenes of Shooting at Target as a Sport:

In the Theban tombs of the New Kingdom, there are only a few examples showing the sport of shooting on a target or the sport of archery. From early times in Egypt, the bow and arrows were in use. The bow is known as a weapon of hunting and warfare in Egypt and it symbolizes the monarchical power of the king.⁹ Besides, during the coronation and jubilee celebrations, arrows were fired in the direction of the four cardinal points.¹⁰ In addition to their original function as weapons of hunting and warfare, they were depicted used in the sport of shooting on a target in the hall of two tombs, TT 109 and TT 143.

1- TT 109: it is the burial place of Min at Sheikh Abd el-Qurna. The owner of the tomb was Mayor of Thinis and Overseer of Prophets of Onuris during the reign of king Tuthmosis III.¹¹ The decorations of the hall in this tomb include a scene showing the owner of the tomb, Min of Thinis, while he is teaching the son, prince Amenhotep

(future Amenhotep II) archery. In the scene, Amenhotep, guided by Min, shoots arrows with his bow at a rectangular target.¹² The depiction of this sport scene is to immortalize one of the proudest moments of Min's life as a trainer for the future king, so the choice of this sportive activity is a kind of self-pride.¹³ The nearby scenes also show the deceased placing the Prince on his lap which confirms the context of relaxation and enjoyment in which the sport was played. The owner of the tomb wanted to show the leisure time of the Prince in his company. At the same time, he wants to confirm the willingness of the future king to defend Egypt against foreign enemies and preserve the stable cosmic order. When the king shoots on the target, he is as is destroying the foreign enemies.¹⁴

2- TT 143: it is located in Dra Abu el-Naga. The name of its owner is lost but it is known that he was a noble during the reign of Tuthmosis III to Amenhotep II.¹⁵ Helck suggests that the owner of this tomb was called Min.¹⁶ In the hall of the tomb, one of the scenes depicts a king wearing the blue crown seated on a lion throne, while to the front another person, maybe wearing a crown, sits on a folding chair and drawing a bow (Fig. 1).¹⁷ According to some scholars, the image depicts king Thutmose III teaching his son Amenhotep II how to shoot.¹⁸ Based on the physique proportions, fluttering sashes, and other characteristics, it is more plausible that the figures were sketched later, in the post-Amarna period, and may represent Ay and Tutankhamun.¹⁹ The depiction is recreational in nature showing the senior king on the lion's throne supervising a junior royal on the folding chair.²⁰ The two sketches could be read as a sequence of ideas. Firstly was the king spearing a lion which represents symbolically slaying the enemies of Egypt in the form of a lion.²¹ Then the King is seated on the throne, to signify stability and peace, after getting rid of the lion (representing his enemies). Finally, the king is learning his successor to shoot at a target which denotes a future of stability through giving experiences.²² Surely, this scene of training the prince by his father could be interpreted as a sport in their leisure time while they are standing in a family atmosphere. However, it is also a form of preparation for the future king to defend the cosmic order and the stability of the country.

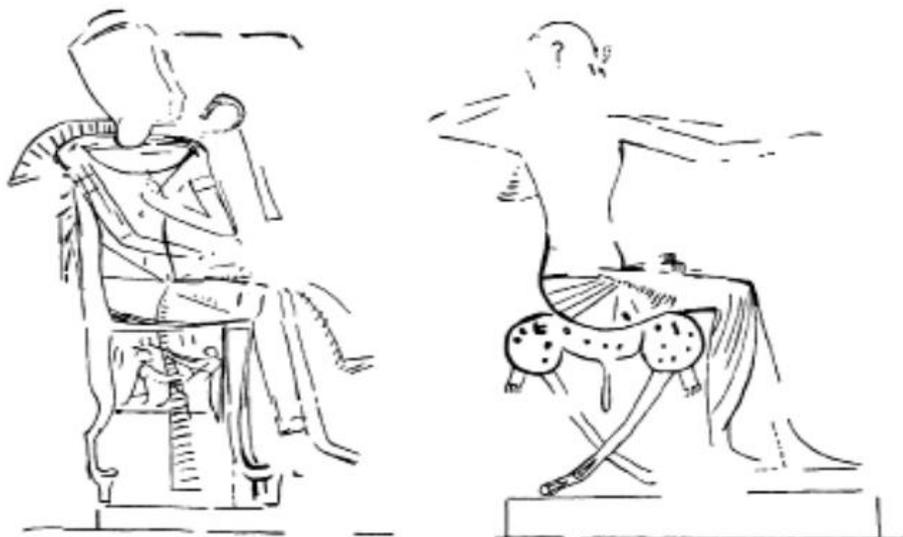


Fig. 1. Sketch of a seated king and a prince drawing bow in TT 143. (After Davies MSS. 10.92.1).

It can be concluded that the two scenes showing the sport of shooting at the target have double meaning and function. They are showing the secular aspect related to the

leisure time activities of the royal family and the nobles who maybe shared with them these happy and joyful moments. Another aspect is connected to the mythical royal role in maintaining cosmic order and fighting the enemies of Egypt. The aim of representing these scenes was not to show the sport itself, but rather to show that the owner of the tomb has a distinguished relationship with the royal family. The sport here is an expressive image of glorification by depicting happy moments of the royal family's life. At the same time, it indicates the strength and control over enemies, whether through the king's present ruling time or his successor who is coming to rule in the future.

II. Scenes of Single Stick Fencing:

There are some ancient Egyptian scenes and literature that include the sport of single stick which was referred to as "stick fighting", "single stick", or sometimes, "stick fencing". The term "fencing" is uncommon in studies of this kind of ancient Egyptian sport.²³ This research prefers to use the term "single stick fencing". The earliest references to what seems to be a fencing activity exist in the Pyramid Texts and rituals of the Middle Kingdom. They are not referring to the sword, but practices with fighting sticks, clubs, and even plant stalks.²⁴ The Spells 324 (as a recitation of a medical incantation to heal the god Horus),²⁵ 469 (as the stick fighting by the leaders of the city of Letopolis),²⁶ and 482 (as a funerary dance performed by the souls of Pe during the funeral of Osiris)²⁷ coming from the Pyramid Text as well as Ramesseum Dramatic Papyrus confirm that fencing was one of the practices that were performed as a ritualistic activity.

According to the scenes and the archaeological evidence, the fighting stick or club used during the New Kingdom had developed as a very maneuverable striking weapon. It became a long single rod, usually lashed or wrapped in strong metal foil, and occasionally with a weight or mace-head at the tip.²⁸ Fencing as a sport was associated with the ideology of kingship, although the Egyptian kings were never represented while fencing with others. However, it is sure that they practiced this sport which can be confirmed by the fencing sticks that were discovered in Tutankhamun's tomb.²⁹ The depiction of the sport of single stick fencing in the New Kingdom Theban tombs can be found in three tombs, in one depiction in TT 19 and TT 192 and two depictions in TT 31.

1- TT 19: it is located in Dra Abu el-Naga and belongs to Amenmose, who was the First Prophet of Amenhotep I during the early 19th Dynasty, from Ramesses I to Seti I. One of the scenes in the hall shows festivals of the defied Amenhotep I includes two fencers with a single stick (Fig. 2) and four wrestlers³⁰ who are depicted competing in the second court of the mortuary temple of Thutmose III, in the open area between the second pylon and the temple proper.³¹ These sports scenes are depicting clearly fighting rituals during the festival of Amenhotep I, and they were observed by the standing statue of Thutmose III in the bark shrine of the temple.³²



Fig. 2. Scene of single-stick in TT 19 (After Foucart 1935: part of pl. xiii).

2- TT 31: it is located in the necropolis of Sheikh Abd el-Qurnah and dates from the 19th Dynasty, the reign of Ramesses II. It belonged to an official called Khonsu.³³ In the hall of this tomb, there are two representations of single stick fencing during the processional festivals and ceremonies of the god Montu of Armant. The divine bark of Montu is towed by two military vessels, each propelled by rowers.³⁴ On the east wall, the scene includes two men on the roof of the cabin engaged in single stick exercises (Fig. 3). It is a matter of ritual activity as much as miming yje activity of the destruction of the enemies of Horus. Habitually, it would be performed in the presence of the king, but here it is Montu who is watching. On the south wall, another scene shows sports with the fight using a stick, on the kiosk of the second boat (Fig. 4), but this time, the man on the right confesses to being the loser, having had his staff knocked from his hand, and says: "It is Amon who gives victory".³⁵ Although this fencing scene resembles that of Amunmose, no king is present during the ritual combat. Here it is Montu is witnessing the events. The significance and function of the depiction of the ceremonies for the god including the sports scene are for immortalizing them in his tomb, as by magic as ritualistic effective practices, they will continue to happen forever. In addition, the owner of the tomb apparently played an important role in the ceremonies and wanted to show it in his tomb.



Fig. 3. Sport of single-stick in TT 31, (After Davies 1948, Pl. XI)

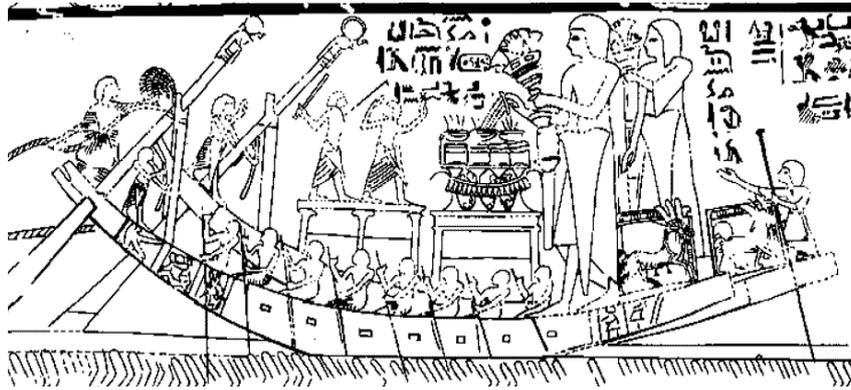


Fig. 4. Sport of single-stick in TT 31, (After Davies 1948, Pl. XI)

3- TT 192: This tomb is located at Assasif and belongs to Kheruef who was Steward to the Great Royal Wife Tiye,³⁶ during the reign of Amenhotep III.³⁷ On the portico of the west of the court of the tomb, there are scenes of sports activities as such jousting with papyrus stalks (Figs. 5- 6) and boxing while other ceremonial activities of the third jubilee sed-festival of Amenhotep III including dancing, and singing occur. The depicted jousting sport, as the single stick fencing, is associated with the erecting of the *dd*-pillar ritual, a rite that enacted the resurrection of Ptah-Sokar-Osiris.³⁸ The weapons used in this combat are papyrus reed or bundled stalks of papyrus. Three papyrus stalks combats between seven fencers are shown. In two combats, there are two fencers fighting each other while the third combat includes two fencers fighting against only one fencer. The fencers confronting each other were identified as “the men of Pe” and “the men of Dep”.³⁹

The texts besides the fencer show the number of scoring hits that each one had collected: “*nDr*” for one hit and “*nDr sp-sn*” for two hits. The game was refereed by two judges who can be seen raising their arms and declaring “*nn (wn) Xfty (t) .k*”

which means “You have no opponent!”.⁴⁰ This seems to be a judgment call for the fencer on the right side as a winner because the other fencer is scoring hits illegally while stepping on his foot. Thus, the breaking of the rules of the game by using illegal interventions cancels the scored points.⁴¹ In a nearby scene, a lector priest uses the same words of the judges while two men behind him, identified as singers, standing in their same position. The movements and judgment call would also have a religious meaning associated with the victory of the king in erecting the *Dd*-pillar. However, the context of the whole scene is full of natural exciting sports and recreational activities. This reflects a mixed atmosphere of the religious ceremonies, as the sport has a dual significance in the first place ritualistic and recreational to motivate and entertain the participants and spectators.

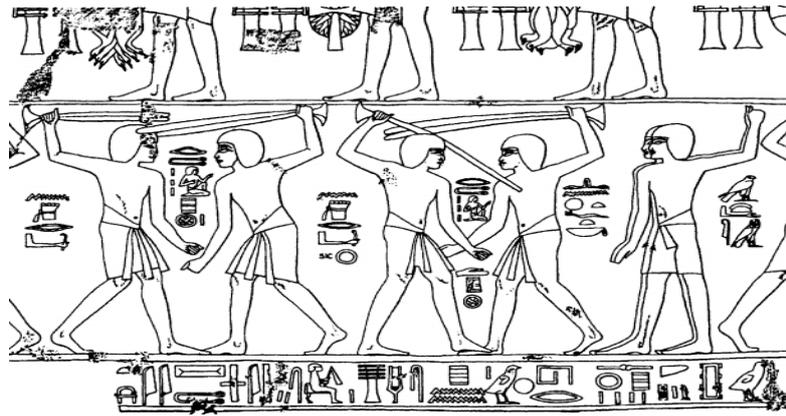


Fig. 5. Four Fencers scene in the tomb of Kheruef (after *Kheruef*, pls. 61, 63)

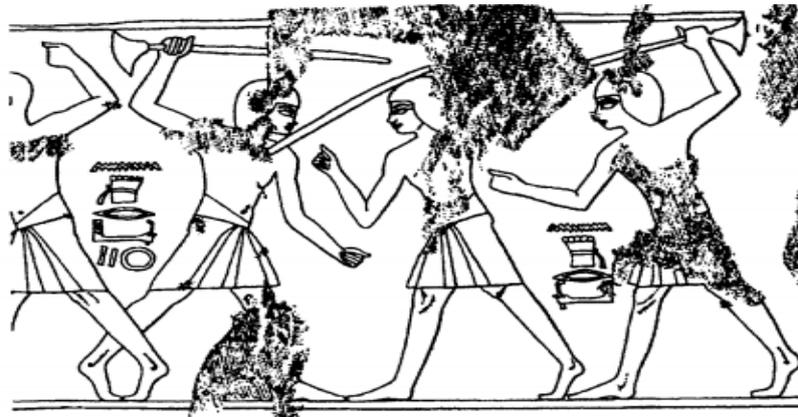


Fig. 6. Three Fencers Fight Each Other in a Single Bout (after Kheruef, pl. 63).

It can be deduced that the scenes have two functions for the sport of the single stick fencing in the New Kingdom private tombs. It was showing the important religious festivals and the rituals included. The owners of the tombs as Khonsu and Kherouf want to show their achieved duties in the presence of the king or the god. It is a record of the great achievements that occurred during their lifetime as they were responsible for organizing these festivals.

III. Scenes of Boxing:

1- TT 192: in the same scene showing the celebrations of the Sed festival of Amenhotep III in this tomb of Kheuef exits a boxing scene. Some scholars believe that this is the first evidence showing the boxing sport in ancient Egypt.⁴² Others like Wilsdorf believe that the represented men are wrestlers rather than boxers. However, the way in which the men are using their fists confirms that they are in boxing games. These boxers are also associated with the ritual of *Dd*-pillar.⁴³ The scene is showing six pairs of them while they are hitting with their fists in a boxing position. In the text beside the boxers “*nDr*” means “strick or hit” referring to the attacking position and “*Anmt*” means “to protect” referring to a defensive position. These ceremonial games were performed in honor of the king.⁴⁴ They were showing real boxing matches as a performance of ritual scenes associated with the celebration of the third Sed festival.⁴⁵ The significance and purpose of depicting the sports of the single stick and boxing are the same related to a commemorative image and ritualistic function.



Fig. 6. Boxing scene in the tomb of Kheruef, (After <https://www.flickrriver.com/photos/manna4u/50528961626/> accessed in 30/8/2022)

IV. Scenes of Wrestling:

1- **TT 19:** In the same scene of the festivals of Amenhotep I in the tomb of Amenmose, four men are depicted wrestling⁴⁶ (Fig. 7) in the the mortuary temple of Thutmose III while other the single stick fencing is also occurring beside.⁴⁷ Wrestling as the single stick in this context is obviously a sportive ritual performed in the occasion of the ceremonies dedicated to Amenhotep I.⁴⁸ The sports scenes were depicted for immortalizing the festival and its rituals. It also commemorates the role of the owner of the tomb in this festival as one of his brilliant successes.



Fig. 7. Scene of wrestling in TT 19 (After Foucart 1935: part of pl. xiii).

2- **TT 24:** this tomb is located in Sheikh Abd el-Qurna. It belongs to the official, Nebamun who was the steward of the king's wife Nebtu, one of the wives of king Thutmose III. According to PM, one of the scenes in the hall of this tomb is depicting six groups of wrestlers.⁴⁹ While Bouriant believes that various groups perform different gymnastic games forming six groups of two figures.⁵⁰

3- **TT 74:** it is located in Sheikh Abd el-Qurna. Its owner was the noble Thanuny who was a Royal Scribe and Commander of the Soldiers during the reign of king Thutmosis IV.⁵¹ In the hall of the tomb, there is a scene depicting a military parade including a different group of soldiers in what seems to be military exercises that were performed before the owner of the tomb. On the upper register two, there are two groups facing each while advancing to each other in military wide steps. The group on

the right hand side is preceded by a man who seems to be a chief commander. He is wearing differently and holding sticks in both hands. On the lower register (Fig. 8), another group includes five men holding staffs and marching together, with the last man carrying a standard with two wrestlers represented on it. Some men have Nubian physical characteristics.⁵² These sportive activities are normal in the military field as a part of preparing the soldiers for the battles against the enemies. The scene itself is related to the owner of the tombs' self-pride by his profession, as he is "Commander of the Soldiers". It is also an expression of military power through the physical exercises of the troops of the army that take place in this military parade. This scene confirms that sportive activities were performed in the military context.



Fig. 8. Wrestlers in a military parade from the tomb of Thanuny (After <http://www.hellenicaworld.com/Art/Paintings/en/Part14603.html> in 17/8/2022).

The depiction of the wrestling scene has a double meaning. It was represented for religious purposes, associated with the beliefs of the victory over the evil represented by the enemies. It is also a commemorative element for the owner of the tomb, his career and most important achievements.

Table 1

Tomb	Date	Context & place of the scene	Title or Job of the owner	type of sport	Symbolic Meaning
TT 109	Tuthmosis III	Leisure time / Hall	Mayor of Thinis & Overseer of Prophets of Onuris	Shooting on a target	Recreational & mythical (destroying the foreign enemies)
TT 143	Tuthmosis III to Amenhotep II	Leisure time / Hall	Unkown	Shooting on a target	Recreational & mythical (defending the cosmic order & the country)
TT 19	Ramesses I to Seti I	Ceremonial / Hall	First Prophet of Amenhotep	Single stick	recreational and ritualistic (festival)

			I	fencing & Wrestling	of Amenhotep I)
TT 31	Ramesses II	Ceremonial / Hall	First Prophet of Menkheperre (Thutmose III)	Single stick fencing	recreational and ritualistic (festivals of the god Montu of Armant)
TT 192	Amenhotep III	Ceremonial / Portico	Steward to the Great Royal Wife Tiye	Single stick fencing & Boxing	recreational and ritualistic (third jubilee sed-festival of Amenhotep III)
TT 24	Thutmose III	Gymnastic games / Hall	Steward of the king's wife Nebtu, one of the wives of king Thutmose III	Wrestling	Recreational & maybe ritualistic (during ceremonies before the deceased & his wife)
TT 74	Thutmosis IV	Ceremonial / Hall	Royal Scribe & Commander of the Soldiers	Wrestling	military parade & mythical (showing the military power)

The date of the depicted sport scenes started from the time of Thutmose III in the 18th Dynasty until the the reign of Ramesses II in 19th Dynasty. The majority of the depictions are from the reign of Thutmose III as in TT 24, TT 109 and TT 124. The scenes showing shooting on a target are in two tombs (TT 109, TT 143) that date back to Tuthmosis III. The single stick fencing was represented in three tombs (TT 19, TT 31 & TT 192). Wrestling was shown also in three tombs (TT 19, TT 24 & TT 74). All the scenes were depicted in the first hall except for TT 192 in the portico which show a traditional style of decoration. The titles of the owner of the tombs varied but sometimes related with the sport scene as a part of the job as in TT 19 and in TT 74. In two tombs (TT 24, TT 192), the owner of the tombs were steward of royal wife in two different reigns (Thutmose III & Amenhotep III). It could be also noticed that some scenes contained two types of sports in same ceremonial context as in TT 19 (single stick fencing & wrestling) and TT 192 (single stick fencing & boxing). Most of the scenes are shown in recreational and ritualistic context as in TT 19, TT 31 and TT 192. The sports were practiced in the festival of Amenhotep I, festivals of the god Montu of Armant, third jubilee sed-festival of Amenhotep III. The scene of Shooting on a target had double significance; recreational for the king or the prince and at the same time there is mythical meaning showing the monarchical power of the King and his heir destroying the foreign enemies and defending the cosmic order.

Conclusion

Sports scenes in the private Theban tombs have a double significance. They are projecting the personality of the owner of the tomb and commemorating his achievements to the living who would visit his tomb. They are also representing religious ideas that were associated with the rebirth and well-being of the tomb owner in the afterlife as well as the preservation of the cosmic order that would be achieved through controlling the evil entities by the royal or ritualistic image. They cannot be considered a representation of a purely religious ritual, but rather illustrate a realistic aspect that represents the intense rivalry between competitors in sports. They were also

related to some of the job duties of the owners of the tomb as they were represented in ceremonies and important occasions that were organized by them or they were participating in by their official position.

Sports scenes are varied and do not reflect stereotypical scenes associated with a pre-prepared decorative program or copied from other tombs, but they are reflecting real events that took place during the life of the deceased which appears through the vitality of the events documented in the scene. They are not largely represented and they did not allocate a large area as an independent detailed scene with different movements as the scenes of the Middle Kingdom in the tombs of Bani Hassan. According to the studied scenes, women did not appear to practice the sports of fencing, boxing, wrestling, or archery and this may be due to the association of myth and religious belief with male figures.

The target- shooting with a bow and arrow is one of the uncommon scenes of sports that appeared in the private Theban tombs of the New Kingdom. It was represented in only two tombs dating back to the reign of king Thutmose III. It shows the prince Amenhotep II while he is learning archery by the owner of the tomb (Min) in TT 109 and another time by his father (Thutmose III) in TT 143. Both scenes seemingly exist in the hall of the tomb. The sport of archery appeared in the context of entertainment. The reason for representing this sport practiced by the hereditary prince is to show the leisure time of the royal family, especially in the case of the owner of TT 143 who is proud and wanted to show that he is sharing these moments with the prince as a coach. However, at the same time it is connected with the idea of keeping order and justice in Egypt (cosmos) through training the future king to hunt his enemies.

The scenes of single stick fencing appeared one time in TT 19 and TT 192 and two times in TT 31. They were represented in only different ceremonial contexts as the festival of the defied king Amenhotep I (TT 19), the processional festivals of the god Montu of Armant (TT 31) and the third jubilee Sed-festival of his king Amenhotep III (TT 192). Boxing was also depicted in the same ceremonial scene in TT 192. The depiction of these sports of single stick fencing and boxing is to show a part of an important event achieved by the owner of the tomb as in the case of Kheruef the organizer of the jubilee Sed-festival of his king Amenhotep III. It was also a way to magically make these ritual sports work forever to help that the deceased to be resurrected. Therefore, the significance and purpose of depicting the sports of the single stick and boxing are the same related to a commemorative image and ritualistic function.

The sports activities of fencing are included in religious ceremonies as ritualistic practices. The Spells of the Pyramid Text (324, 469, and 482) and Ramesseum Dramatic Papyrus indicate that fencing is ritualistic activity. The context of the scenes includes sports, dancing and singing means that sports were not only recreational activities but religious practices and rituals. It clearly has a double purpose; secular and religious. The scenes represent real happening events during the religious ceremonies including sports which formed an essential element in achieving the goals of religious festivals. The main reason for representing these sports scenes is not to show recreational fencing or military training. Here, through the magical power of the image, mythological events are regenerated and the victory over the evil entities would be achieved.

Someone can wonder if the scenes of sports represent the images of real competitive games or role-playing games as part of organized and predetermined rituals. In fact, the sports occurring in the scenes show real competition as it could be proved by the judgment call in Kheruef. and Medinet Habu which shows serious judges give instructions to the fencers. The several fencing sticks that were found in Tutankhamun's tomb as well as the depicted ones in Ramesses III's tomb confirm their practical role. The symbolic meaning of the scenes to real people and real events is to help the cosmological victory for the dead king.

Like in all the previous sports scenes, wrestling has a double meaning. It was a part of the ritualistic practices that enable the king to overcome his enemies. It is also a commemorative image for the owner of the tomb that shows one of his important achieved duties.

¹ For more about the function of the images in the Theban tombs; see Hartwig, M. (2004). *Tomb Painting and Identity in Ancient Thebes, 1419–1372 BCE*. Monumenta Aegyptica 10. Belgium: Fondation Égyptologique Reine Élisabeth.

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⁸ Piccione 1999, 335-349.

⁹ Wilkinson, R. H. (1991). The representation of the bow in the art of Egypt and the Ancient Near East. *Journal of the Ancient Near Eastern Society*, 20(1), 2366.

¹⁰ Helck, W. and Otto, E. eds., (1975). Bogen" in *Lexikon der Agyptologie*. Wiesbaden. 1:843.

¹¹ PM I, 226(5).

¹² Tyldesley, J. (2007). *Egyptian Games and Sports*, A Shire Egyptology Book 29, Malta, 37-38.

¹³ As the owner of the tomb is the person who coaches the Prince, this means that other people especially the nobles practiced this sport.

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¹⁶ Tomb Owner and Date: Helck, W. (1958). *Zur Verwaltung des Mittleren und Neuen Reichs*. ProblÄg 3. Leiden; Köln, 352, note 2.

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¹⁸ Davies 1935, 51; Radwan, A. (1969). *Die Darstellungen des regierenden Königs und Seiner Familienangehörigen in den Privatgräbern der 18. Dynastie*. B. Hessling. 96

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²² PM I, 255 (5).

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- ²⁹ Reeves, N., & Reeves, C. N. (1990). *The Complete Tutankhamun: the King, the Tomb, the Royal Treasure* (150-154). London: Thames and Hudson, 91.
- ³⁰ PM I, 33 (4).
- ³¹ Decker, W. & Herb, M. (1994). *Bildatlas zum Sport im Alten Ägypten: Corpus der Bildlichen Quellen zu Leibesübungen, Spiel, Jagd, Tanz und verwandten Themen*, Two Volumes. Handbuch der Orientalistik, Abteilung 1, Der Nahe und der Mittlere Osten 14. Leiden: E. J. Brill., 567 [M5] ,pl. 39; Decker 1992, 81-82, fig. 51.
- ³² Amenhotep I was deified upon his death and made the patron deity at Deir el-Medina. Various festivals were held throughout the year for his sake. For more see; Nicolas. G. (1988). *A History of Ancient Egypt*. Librairie Arthème Fayard, 201-206; Redford, D. (1966). The Chronology of the Eighteenth Dynasty, *Journal of Near Eastern Studies*, vol. 25, 115.
- ³³ PM I, 47.
- ³⁴ Decker and Herb 1994, 567--68 [M6], pls. 317-18; Decker 1992, 87, fig. 57; Davies and Gardiner 1948, 14-15, pls. 11-12.
- ³⁵ Decker and Herb 1994, 568.
- ³⁶ The Epigraphic Survey, *The Tomb of Kheruef: Theban Tomb 192*, The Oriental Institute of The University of Chicago, OIP 102, 1980, pl. 9
- ³⁷ The tomb is gigantic, indicating the power and the wealth of this noble. It was far from being complete when, for unknown reasons, the site was abandoned.
- ³⁸ Wente, E. F. (1969). "Hathor at the Jubilee." In *Studies in Honor of John A. Wilson*, edited by E. B. Hauser, pp. 83-91. *Studies in Ancient Oriental Civilization* 35. Chicago: University of Chicago Press. 90- 91.
- ³⁹ In the funeral procession scenes the people of Pe and Dep were shown participating in the funerary rituals as an assimilation to the mythical funeral of Osiris; Zienelabdein, M. (2016), *The Funeral Procession: A Comparative Study between Saqqara Old Kingdom and Theban New Kingdom Private Tombs*, unpublished dissertation of PhD, Minia University, 183.
- ⁴⁰ One of the warning words by the referee to a wrestler can be found in the wrestling scenes at Medinet Habu: "Beware, you are in the presence of Pharaoh, your lord!" See; Edgerton, W. F., & Wilson, J. A. (1936). *Historical Records of Ramses III: The Texts in Medinet Habu* (SAOC 12). 139.
- ⁴¹ For the words of judges see; Wb. 3.277; Decker and Herb 1994, 566[M2].
- ⁴² Mohamed, F. A. (2020). Early Evidence of Boxing in Ancient Egypt and Mesopotamia: A Comparative Study. *Shedet*, 7, 79-80.
- ⁴³ Wilsdorf. H. (1939) *Ringkampf im alten Ägypten* (Körperliche Erziehung und Sport. Beiträge zur Sportwissenschaft 3), Würzburg.
- ⁴⁴ De Varies, C. (1960). *Attitudes of the Ancient Egyptians toward Physical-recreative Activities*, in: UMI dissertation services (A Dissertation Submitted to the Faculty of The Division of the Humanities in Candidacy for the degree of Doctor of Philosophy Department of Oriental Languages and Civilizations), Chicago, 222-239.
- ⁴⁵ Touny 1969, 195.
- ⁴⁶ PM I, 33 (4).
- ⁴⁷ Decker and Herb 1994, 567 [M5] ,pl. 39; Decker 1992, 81-82, fig. 51.
- ⁴⁸ Redford, D. (1966). The Chronology of the Eighteenth Dynasty, *Journal of Near Eastern Studies*, vol. 25, 115.
- ⁴⁹ PM I, 42 (5).
- ⁵⁰ Bouriant, U. (1887). Petits Monuments et Petits Textes Recueillis en Égypte. *Rec. Trav.*, 9, 98.
- ⁵¹ Brack, A. and A. Brack, *Das Grab des Tjanuni: Theben Nr. 74*, AV. 19, Mainz: Philipp von Zabern, 1977; Brack, A., and Brack, A. (1975). "Vorbericht über Arbeiten im Grab des Tjanuni (PM 74), 1973/74", *MDAIK*, 31, 15- 26.
- ⁵² Davies, N. M. (1936). *Ancient Egyptian Paintings: Selected, Copied, and Described by Nina M. Davies; with the Editorial Assistance of Alan H. Gardiner*. V. I. University of Chicago Press. Pl. xlv;

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ملخص

مناظر لبعض الأنشطة الرياضية ودلالاتها المزدوجة في مقابر الدولة الحديثة الخاصة بطيبة

تُظهر بعض البرامج الزخرفية للمقابر الخاصة خلال عصر الدولة الحديثة الأنشطة الرياضية التي يتم ممارستها في سياق بعض المناسبات الاحتفالية والترفيهية. إن إدراج أي مشهد في الإطار الجنائزي له معاني رمزية وقد تم اختياره لأغراض محددة من قبل صاحب المقبرة ومصمم برنامجها الزخرفي لذا تهدف هذه الورقة إلى التعرف على بعض مشاهد الأنشطة الرياضية في مقابر طيبة الخاصة من عصر الدولة الحديثة لتحديد أنواع الرياضات والسياق الذي ظهرت فيه وتحاول أيضاً فهم أهمية وأسباب تصوير تلك المناظر في بعض المقابر من خلال تحليل سياقها ودوافع المتوفى لإظهار ذلك من خلال استخدام المنهج الوصفي التحليلي للمناظر وخلص البحث إلى أن تمثيل مناظر الأنشطة الرياضية له معني و غرض مزدوج. أولاً، تمثيل الممارسات الشعائرية بحيث تستمر في الحدوث بشكل سحري إلى الأبد، وثانياً إظهار الرياضة كجزء من سياق احتفال ديني أو حدث مهم شارك فيه المتوفى كجزء من مهمة الوظيفية ويريد هو تخليد ذكراه.