

Successive Scenes in Ancient Egypt

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I want to start the new century by the great discovery in the last century: The Laser Camera and Fimtosecond by the Egyptian Scientist Prof. Dr. Ahmed Zewail.

All the Egyptians were very happy and proud of him when he Said: "if Noble prize would be present thousands years ago, the Egyptians would obtain much of it".

Way not where the Ancient Egyptian was the first who discovered the time and unit of time starting by the seasons, months and hours?

In my research I tried to link between past and future, between the most recent camera, the Laser Camera and the oldest camera in the world the eyes of Egyptian Artist.

Once we know that Noble prize in chemistry 1999 was given to Dr. Ahmed Zewail for his fastest and accurate Laser Camera and Fimtosecond I have asked my self: Can we correlate between this Laser Camera and the thinking of ancient artist in the scenes of some statues like Niankhre from the sixth dynasty (now in Cairo Museum) and some paintings and relief sculptures in the tombs which we are able to follow the stages of the collection of crops, different industries, sports and games as:

1- The scenes of the workmen who cut down the papyrus stems one by one bent double staggering under the weight of the tall heavy bundles in the marshes and in cultivated fields.¹ They carried their precious harvest back to the workshops.

2- Vintage scenes: picking the grapes was carefully done by hands, which were put in the large baskets, then emptied into stone vats. Holding on to ropes, suspended from a cross-beam to balance

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(1)Tefnin, R., "Discours Et Iconicité Dans L'Art Egyptien", in: GM 79 (1984), fig.2; Lucas, A., Ancient Egyptian Materials and Industries, Londen, 1962,137ff; Drenkhahn, R., "Papyrus" in: LÄ IV (1982), 667ff.

themselves in the vinous vaporous, men trod the grapes to the rhythm of their songs and the clapping hands.

The residue was squeezed in an oblong sack slung on two poles, which was twisted up tightly as a substitute for a press.

The juice was poured into tall amphorae, which were sealed with a lump of plaster or mud, stamped with the seal of the official responsible and then left to ferment. ²

3- Beer scenes: The Egyptian beer was prepared from barley which was ground and kneaded to make a dough, and lightly baked like bread which was soaked in water, after it had been fermented, the liquid was strained from the dough into a pot. ³

4- Bread preparation scenes: The grain was crushed in mortars. The coarse flour was then ground by the miller on a big stone and sieved. Pottery dishes were heated in the fire and the dough made in the meantime with flour, milk and various other ingredients, was put into them.

The oven was speeded up these operations from the beginning of the New Kingdom. ⁴

5-Brick-making scenes: The bricks were made from the clay which was puddled with water from a pole, then mixed with chaff and placed in wooden molds.

The bricks were shaped and left out in the sun to dry. ⁵

6-Dancing scenes: The feet remain still while the arms and hips made sinuous movements; another position: the feet move forward

⁽²⁾ Vandier, J., *Manuel d'Archéologie Egyptienne*, IV, 1964, 771, fig. 428xx, fig. 429xxi, fig. 430xxii; Atlas, I, pl. 12, 40, 256, 48(a), 345, 355; Atlas, III, pl. 61; LD, II, pl. 13, 96, 111; Moussa, A., & Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, in: AV (1977), fig. 15, 16; Newberry, P., E., *Beni Hasan*, I, (1893), pl. 12, 29, II (1894), pl. 6, 16; Tefnin, in: GM 79 (1984), fig. 2; Mackay, E., in: JEA 3 (1916), pl. 14; Davies, N. De. G., *The Tomb of Rekhmire at Thebes*, New York, 1973, pl. 45; Id., in: JEA 9 (1923), pl. 26, 28a-c.

⁽³⁾ Helck, W., "Bier", in: LÄ, I, (1975) 789ff; Vandier, Manuel, 282, 296, 305, fig. 128; Atlas, I, pl. 297, 172; Shaw, I., & Nicholson, P., *British Museum Dictionary of Ancient Egypt*, Cairo, 1996, 22, 102; Helck, W., *Das Bier bei den Alten Ägypten*, Berlin, 1971, 29.

⁽⁴⁾ Vandier, J., Manuel, IV, fig. 127; Shaw & Nicholson, Dictionary ..., 101; Helck, W., *Materialien*, 641; Drenkhahn, R., "Brot" in: LÄ, I, (1975), 871

⁽⁵⁾ Sauneron, S., "Brick" in: *A Dictionary of Egyptian Civilization*, France, 1962, 33.

either in simple walk or on the toes, and the arms are raised; other movements included running, leaping with the body erect or bent, splits forwards or side ways, back bend, acrobatic...etc.

All these steps to the rhythmic clapping hands could be performed one after another in a variable order accompanied by tambourines and sometimes other musical instruments .⁶

7-Sports and games scenes: running, jumping, aquatic sports (swimming, rowing, fisher men jousting) children games, acrobatics, hunting, ball games, combat sports (wrestling, stick fighting, boxing)...etc.⁷

8-The other' scene from the mastaba of Ptah-Hotep at Saqqara Vth dynasty. The artist collected many daily life scenes and represented it by the way of successive, realism and simplicity as a small real world during work and activity for example: the scenes of the workmen who cut down the papyrus stems, children games, vintage, hunting in desert, building ships, bird catching and fisher men jousting .⁸(fig.1).

9- From the statues, which were carved by the successive method: The statue of Niankhre (biggest royal doctors), limestone about 63 cm., from the VI th. dynasty from Giza, now in Cairo museum, looking as preparing himself for sitting, the sculptor's eye appeared as a camera during carving the statue⁹. (fig. 2).

*The statue of brewer woman, limestone 28 cm., Vth. dynasty from Giza, now in Cairo museum, it showed the woman during raising her head as if she was speaking with another person.¹⁰(fig. 3).

*The statue of Egyptian scribe, limestone, 51cm., early Vth dynasty from Saqqara, now in Cairo museum, the scribe's eye appeared as if

(6) Vandier, J., Manuel, IV, 391. ff; Brunner-Traut, Der Tanz im Alten Ägypten ,AF 6 (1958); Id., "Tanz" in: LÄ, VI, 1986, 215 ff.; Shaw & Nicholson, Dictionary, 78 f.

(7) Decker, W., "Sport" in: LÄ, V, (1986), 1161 ff.; Id., Sports and Games of Ancient Egypt, Cairo, 1993; Vandier, J., Manuel, IV, 486 ff, 717 ff, 787 ff; Touny, A.D., & Wenig, S., Sport in Ancient Egypt, Leipzig, 1969.

(8) Tefnin, op.cit, fig.2.

(9) Wolf, W., Die Kunst Ägypten, Stuttgart, 1957, fig. 148; Vandier, J., Manuel, II, 1957, pl. xxi Giza 49; Aldred, Old Kingdom Art, 49; Junker, H., Giza, II, 87ff.

(10) Saleh, M., & Sourobian, H., The Egyptian Museum Cairo, Mainz, 1987, 52.

he was spelling wards or thinking in a subject that will be written.¹¹
(fig. 4)

Now it is enough for this successive models because there are many examples and I will refer to the extraordinary continuous, illustration, we can find it in the tomb of Baqti III at Beni Hassan no.15 XI th dynasty there are phases of buttocks kick, we can see the standing high jump, performed in this instance by a woman whose legs are tucked behind her. (fig. 5)

The movement is divided into its individual phases so that one has the sense of a cinematographic sequence.

Also in the same tomb we can see the wrestling scenes which were painted across the east wall while 219 pairs that can be seen and are called "the large wrestling area".

There is a wrestler struggles with another or grasps around the waist or holding the foot, or tumbles over another.

They hold each other, brace themselves or relax according to more or less accepted rules.

The scenes, which follow swiftly one after the other, are like a cinematographic production of sequence of movements that can be divided into five individual phases.¹² (fig. 6).

One may consider them as impression of wrestling match and by the magic power of such representations transferred all these activities to the after life and restored to deceased a similar life in the other world.

In this last scene, specially, the eye of the Ancient Egyptian Artist looked as a laser camera where time was stopped in a specific moment, then the scene was taking in fimosecond to be able to take successive illustration of wrestling sport and when the artist was drawn all these scenes on tomb's wall in a slow motion, the paintings were evident as the replay of goals in football match for pleasure of the tomb owner when survival after death.

(11) Vandier, J., Manuel, II, pl.46 Cairo 36; Saleh, M., & Sourouzian, H., op.cit, 43.

(12) Decker, W., "Ringgen" in: LÄ, V(1984), 265f. Id., Sports..., 73ff, fig.41; Newberry, P.E., Beni Hasan, II, pl.5.8; Touny, A.D., & Wenig, S., Sport, 15.

Really, it is wonderful.

The Ancient Egyptian artist who made the realism of the subjects represented, harmonious arrangement, the play of colors and the mastery of carving hard rocks was characterized by a genius work.

Finally I would like to succeed in referring to a small part in this great civilization.







