

Mechanical Engineering in Ancient Egypt, Part 75: Married Couples Authorization

Galal Ali Hassaan

Emeritus Professor, Department of Mechanical design & Production,
Faculty of Engineering, Cairo University, Egypt
galalhassaan@ymail.com

Abstract— The ancient Egyptians paid great attention in authorizing their marriage as a social process. The paper presents different techniques used by ancient Egyptians to authorize their marriage. A historical era from Old to Kingdom is covered in the present study with a good number of examples. The presentations are analyzed to depict the deep meanings out of them.

Index Terms— Mechanical engineering history, ancient Egypt, married couples, marriage authorization.

I. INTRODUCTION

Marriage between a man and a woman had a great attention in the ancient Egyptian society. They authorized this important social behaviour to produce good children to serve the country and keep it going on with great economical and political power. Mechanical engineering played a great role in this aspect as will be investigated in this research paper.

Fischer (1959) studied a sandstone triad statue of Senbebu, a Foreman of Stoneworkers during the 12th Dynasty of the Middle Kingdom of ancient Egypt and his two wives. He presented also the hieroglyphic inscription on the statue including the names of the two ladies with him [1]. Millar (1976) in her Ph.D. Thesis declared that women had played an important role in domestic, religious and political affairs in ancient Egypt. She presented a comprehensive collection of the titles and professions of women of all classes and their consequent standing in the community (excluding the Royal family) [2]. Allen (2000) in his study of the ancient Egyptian kinship presented a statuette group for Sebek-Hotep and his four wives from the 12th Dynasty, a limestone scene for Khui and his family from the Middle Kingdom, a stele of Iteti and his three wives from the 11th Dynasty [3]. Hamar (2006) in his thesis about Queens of Egypt outlined that more than 11 women ruled Egypt after the 1st Dynasty (3000 BC). He outlined that Ankhesenamen, the Great Royal Wife of the young Pharaoh Tutankhamun of the 18th Dynasty would have acted as a ruler of Egypt with her young husband [4].

Olivier (2008) in her Master of Arts Thesis about the social status of elite women of the New Kingdom analysed many artistic works for evidence for the roles of elite women in events, practices and rituals. She presented colored photos for ancient Egyptian couples such as: Prince Rahotep and his wife, mother Ankhesmegira and Pepi II, Senusret I and his

wife, Pharaoh Amenhotep III and his wife Tiye, Pharaoh Akhenaten and his wife Nefertiti, Pharaoh Tutankhamun and his wife, Pharaoh Ramses II and his wife Nefertari, Pharaoh Ramses II and his wife Isetnofret and Pharaoh Ramses III and some of his wives [5]. Li (2010) in his Ph. D. Thesis about elite Theban women of 8th-6th centuries BC discussed the women roles by investigating the ways in which elite Theban women constructed and displayed their identities in their mortuary practices during the 22nd-25th Dynasties. He presented a stele for the Singer of Amun Neskhonsupahered and her husband Priest of Amun Nes-pa-her-an [6]. Virtala (2013) in her paper about marriage and divorce declared that marriage formed a central social construct of ancient Egyptian culture and it was possible for men to have several wives. She presented a statue for a man and his wife from the Old Kingdom, a scene of a harvesting couple from the tomb of Sennedjem of the 19th Dynasty [7]. Matic (2016) in his research paper about gender in ancient Egypt presented the pair statues of Prince Rahotep and his wife Nefret from the 4th Dynasty, and a tomb scene for Amenemhet and his wife Hemet from the 12th Dynasty [8].

Svobodova (2016) in her master thesis about sexually liminal periods in lives of women in ancient Egypt explained the menstruation, iconography and mythology besides the understanding of the body of the Egyptians [9]. Khalil, Moustafa, Moftah and AbdelKarim (2017) outlined that their article provided an elaborate review of the gender role of women in ancient Egypt, outlining their prominence, influence and administration in ancient societies. According to the opinions of other researchers they outlined that the ancient Egyptian women were able to choose suitable men for wedding and were also able to separate from their husbands [10]. Hassaan (2017) in his research work about mechanical engineering in ancient Egypt outlined some of the activities of women in the ancient Egyptian society. Ancient Egyptian women participated in some difficult activities such as the mud-brick industry [11], using baskets in moving food and other stuff as bearers [12] and helping a young Pharaoh in ruling Egypt such as Queen Akhesenamen, wife of Pharaoh Tutankhamun [13].

Alen (2018) declared that getting married in ancient Egypt was an important business because the family was considered the most valuable institution in social life next to the

theocracy. He outlined that ancient Egyptians generated a marriage contract including the date (referred to the Pharaoh rule), wife name, husband name, parents name, occupation of both wife and husband, marriage witnesses, the address and at the end comes the signature of the scribe [14]. Wikipedia (2018) wrote an article on women in ancient Egypt. They presented illustrations including a statue for Queen Ahmose-Nefertari from the 18th Dynasty, model of working women from the 12th Dynasty, a bronze statue of a woman from the 22nd Dynasty, wall engraving for Pharaoh Akhenaten and his wife Nefertiti from the 18th Dynasty, a scene of a harvesting couple from Sennedjem's tomb from the 19th Dynasty and a statue of Pharaoh Amenhotep III and his wife Tiye from the 18th Dynasty [15]. Hassaan (2018) in his investigation of the stelae industry in ancient Egypt during the Early Dynastic to the Middle Kingdom Periods presented a stele for Soldier Nenu and his wife from the 10th Dynasty, a stele for Official Maaty and his wife Bedwi from the First Intermediate Period, a stele of Tetu and his wife Nefertjentet from the 11th Dynasty and a stele of Dedu and his wife from the 12th Dynasty [16].

II. MARRIAGE AUTHORIZATION USING STATUES

2.1 OLD KINGDOM STAUES AUTHORIZATION

The ancient Egyptians produced wonderful statues during the Old Kingdom [17,18]. They used their high profession in statues production in authorizing marriage through very nice couple statues reflecting the love and sympathy between them as will be depicted from the following examples:

- The first example is a 1.2 m height painted limestone pair statue for Prince Rahotep, son of King Snefru and his wife Princess Nofret from the 4th Dynasty (2613-2589 BC) in display in the Egyptian Museum at Cairo and shown in Fig.1 [19]. Every one of them is sitting on a separate chair and looking forward to the future of Egypt and its generations. The statue was professionally carved and painted with a paint sustained for more than 4600 years.



Fig.1 Rahotep and Nofret statue from the 4th Dynasty [19].

- The second example is a 1.42 m height greywacke pair statue of King Mankauere and his wife from the 4th Dynasty (2532-2503 BC) in display in the Museum of Fine Arts at Boston and shown in Fig.2 [20]. The statue showed the Royal couple in a very romantic love position. The wife was holding his left arm by her left hand and turning his right hand around his waist.



Fig.2 Mankauere and his wife statue from the 4th Dynasty [20].

- The third example is a pair statue of The Inspector of Scribes, Paheks and his wife Merasankh from the 4th Dynasty (or 5th Dynasty !) (2530 BC or 2350's BC !) in display in the Louvre Museum at Paris and shown in Fig.3 [21]. Again this statue explored the romantic love between the ancient Egyptian couples. The wife was standing very close behind him with her left hand on his left arm and touching his waist.



Fig.3 Inspector and his wife statue from the 4th Dynasty [21].

- The fourth example is an 0.51 m height painted limestone group statue for Seked-Kaw, his wife and his son from the 5th Dynasty (2494-2421 BC) in display in the Egyptian Museum at Cairo and shown in Fig.4 [22]. His wife was shown in a very intimate position indicating deep love and appreciation. She was holding his left shoulder by her left hand while she was touching his right arm by her right hand.



Fig.4 Seked-Kaw, wife and son statue from the 5th Dynasty [22].

- The fifth example is a painted limestone pair statue of a non-Royal married couple from the 5th Dynasty (2494-2345 BC) shown in Fig.5 [23]. The couple names, statue dimensions and the present location are not given. The statue shows an intimate position for the couple where the wife holds her husband from his waist by her left hand while her right hand touches his forearm.
- The sixth example is an 0.40 painted limestone pair statue of Priest Tenti and his wife from the 5th Dynasty (2400 BC) in display in Egyptian Museum at Berlin and shown in Fig.6 [24]. The intimate pose here is through touching fully their hands and holding her right hand by his left hand.



Fig.5 Non-Royal statue from 5th Dynasty [23].



Fig.6 Couple statue from 5th Dynasty [24].

- The seventh example is an 0.7 m height painted limestone pair statue of Ptahkhenuwty and his wife from the 5th Dynasty (2465-2323 BC) in display in Museum of Fine Arts at Boston and shown in Fig.7 [25]. The intimate pose here is through embracing the husband by her right hand and touching his forearm by her left hand.
- The eighth example is an 0.736 m height painted limestone pair statue of Nefa and his wife

Khenetemsetju from the 5th Dynasty (2455-2350 BC) in display in Museum of Fine Arts at Boston and shown in Fig.8 [26]. The pose of this couple is completely similar to that of Fig.7 except the relative position of husband and his wife. Also, Khenetemsetju was shown more closer to her husband Neta indicating more love and more sympathy.

- The ninth example is an 0.73 m height painted limestone family group statue from the 5th-6th Dynasties (2371-2298 BC) in display in the Brooklyn Museum at NY and shown in Fig.9 [27]. This group statue comprised the husband standing, his wife kneeling beside his left leg and embracing it and his son beside his right leg. The pose of his wife indicates love and full support.
- The tenth example is an 0.34 m height painted limestone group statue of The Chief of Palace Dwarf, Seneb and his family from the 6th Dynasty (2345-2181 BC) in display in the Egyptian Museum at Cairo and shown in Fig.10 [28]. This group statue comprised Seneb, his wife Senetites and there two children. His wife was shown sitting beside his and embracing his arm indicating his love and appreciation for him.



Fig.7 Statue of Ptahkhenuwty from 5th Dynasty [25].



Fig.8 Statue of Nefa from 5th Dynasty [26].



Fig.9 Group statue from 5th-6th Dynasties [27].



Fig.10 Statue of Seneb 6th Dynasty [28].

- The eleventh example is an 0.475 m height painted limestone pair statue of Kaitep and his wife Hetepheres from the 6th Dynasty (2300 BC) in display in the British Museum at London and shown in Fig.11 [29]. His wife Hetepheres was shown embracing her husband Kaitep with her left hand.

2.2 MIDDLE KINGDOM STAUES AUTHORIZATION

The approach of using pair or group statues to authorize marriage in the ancient Egyptian society continued to be followed during the Middle Kingdom (11th and 12th Dynasties). Here are some examples:



Fig.11 Statue of Kaitep and his wife from the 6th Dynasty [29]

- The first example is an 0.32 m width granite group statue of Sebek-Hotep and his women from the 12th Dynasty (1991-1802 BC) in display in the Egyptian Museum at Cairo and shown in Fig.12 [3]. The women beside him are: his wife, his aunt, his mother and his grand mother. All standing beside each other having the same pose without touching him.



Fig.12 Group statue of Sebek-Hotep and his women from the 12th Dynasty [3]

- The second example is an 0.22 m height sandstone

group statue of Senebu, The Overseer of Stonemasons and his family from the 12th Dynasty (1981-1802 BC) in display in the Metropolitan Museum of Art at NY and shown in Fig.13 [30]. The two ladies beside him from both sides look young which means that may be either two wives or a wife and his or her sister. No intimate position depicted in this statue.



Fig.13 Group statue of Senebu and his family from the 12th Dynasty [30]

- The third example is an 0.37 m height granodiorite group statue of Ukhhotep II and his family from the 12th Dynasty (1897-1842 BC) in display in the Museum of Fine Arts at Boston and shown in Fig.14 [31]. The group consisted of Ukhhotep, two ladies standing beside him one from each side and a small girl in front of him. The two ladies are very similar to him (face comparison) which means that those may be his daughters (or his two wives) and the girl in front of him may be his daughter.



Fig.14 Group statue Ukhhotep II and his family from the 12th Dynasty [31]

2.3 NEW KINGDOM STAUES AUTHORIZATION

The approach of using pair or group statues to authorize marriage in the ancient Egyptian society continued to be followed during the New Kingdom (18th through 20th Dynasties). Here are some examples:

- The first example is an 0.30 m height painted limestone group statue of Kedamun and his family from the 18th Dynasty (1550-1295 BC) in display in the Metropolitan Museum of Art at NY and shown in Fig.15 [32]. Both husband and his wife are embracing each other by their hands in a pose indicating love and deep sympathy. In front of them sits their young daughter. Their dresses were inscribed by their personal data using the hieroglyphic script.



Fig.15 Group statue of Kedamun and his family from the 18th Dynasty [32]

- The second example is an 0.39 m height painted limestone pair statue of husband and his family from the 18th Dynasty, reign of Pharaoh Thutmose III (1479-1425 BC) in display in the Cleveland Museum of Art at Cleveland of Ohio and shown in Fig.16 [33]. Both husband and his wife have the same pose as the couple of Fig.15 but without any children.



Fig.16 Pair statue of a husband and his wife from the 18th Dynasty [33]

- The third example is a 1.35 m height granodiorite pair statue of Sennefer, The Mayor of Thebes during the reign of Amenhotep II of the 18th Dynasty (1425-1398 BC) and his wife Sentnay in display in the Egyptian Museum at Cairo and shown in Fig.17

[34]. Both Sennefer and his wife are embracing each other by their hands while their daughter was standing between them indicating the family authorization with a mutual love.



Fig.17 Pair statue of Sennefer and his wife from the 18th Dynasty [34]

- The fourth example is an 0.40 m height painted limestone pair statue of Nebesen, Scribe in the Royal Treasury during the 18th Dynasty (1400-1352 BC) and his wife Nebet-Ta, Singer in Temple of Isis in display in the Brooklyn Museum at NY and shown in Fig.18 [35]. The married couple was embracing themselves by their hands following the tradition appeared during the Old Kingdom and indicating sympathy and love.



Fig.18 Pair statue of Nebesen and his wife from the 18th Dynasty [35]

- The fifth example is a painted limestone group statue of Priest Itu and his wife Henutweret from the 18th Dynasty (1400 BC) in display in the British Museum at London and shown in Fig.19 [36]. The married couple was embracing each other by hands and looking forward to the future of Egypt. Their son was sitting between them. Their dresses were inscribed by their personal information using the hieroglyphic script.

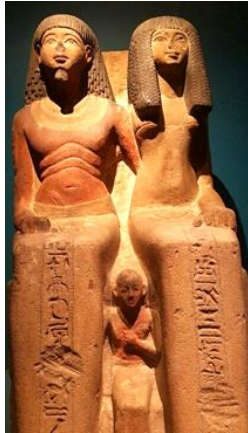


Fig.19 Pair statue of Iti and his wife from the 18th Dynasty [36]



Fig.21 Pair statue of Horemheb and one of his wives from the 18th Dynasty [38]

- The sixth example is a colossal pair statue of Pharaoh Amenemhat III and his wife Queen Tiye from the 18th Dynasty (1390-1352 BC) in display in the Egyptian Museum at Cairo and shown in Fig.20 [37]. The Queen was embracing her husband with her right hand while he was putting both hands on his thighs.



Fig.20 Pair statue of Amenhotep III and Queen Tiye from the 18th Dynasty [37]

- The eighth example is a (most probably) a painted limestone pair statue of Scribe Pendua and his wife Nefertari from the 19th Dynasty (1292-1186 BC) in display in the Egyptian Museum at Turin and shown in Fig.22 [39]. The married couple were shown in the statue embracing each other with hands on the shoulders not on the waist as in the previous designs while looking forward.



Fig.22 Pair statue of Pendua and his wife Nefertari from the 19th Dynasty [39]

- The seventh example is a 1.3m height limestone pair statue of General Horemheb and one of his wives from the end of the 18th Dynasty (1300 BC) in display in the British Museum at London and shown in Fig.21 [38]. General Horemheb was the last Pharaoh of the 18th Dynasty who came by force and ruled Egypt after Ay. The married couple pose in Fig.21 is unique since the General-Pharaoh expressed his love to his wife by putting his left hand on her right hand while both looking straight forward as usual.

- The ninth example is an 0.845 m height painted limestone pair statue of Yuny and his wife Renenutet from the 19th Dynasty, reign of Pharaoh Seti I (1294-1279 BC) in display in the Metropolitan Museum of Art at NY and shown in Fig.23 [40]. The wife was shown embracing her husband using her right hand at his waist while his both hands were on his thighs.



Fig.23 Pair statue of Yuny and his wife Renenutet from the 19th Dynasty [40]



Fig.25 Group statue of Ptahmai and his family from the 19th Dynasty [42]

- The tenth example is (probably) painted limestone pair statue of Tjeneramon and his wife Wiay from the 19th Dynasty (1292-1189 BC) in display in the Rijksmuseum at Leiden and shown in Fig.24 [41]. The husband was showed half-sitting and putting both hands on his knees while his wife was standing up beside him and putting her right hand on his arm in a new unique position for the poses practiced before indicating love and sympathy.



Fig.24 Pair statue of Tjeneramon and his wife Wiay from the 19th Dynasty [41]

- The eleventh example is a group statue of Scribe Ptahmai and his family from the 19th Dynasty (1250-1200 BC) in display in the Neues Museum at Berlin and shown in Fig.25 [42]. The scribe was showed sitting between his two wives with one children between him and the wife next to him from both sides. Both wives were embracing him indicating family sincere love.

III.MARRIAGE AUTHORIZATION USING TOMB SCENES

Because they believed in resurrection after death they berried their wives with then and was keen to register their marriage on the walls of the tombs using wonderful colors even through they didn't have electricity at that time. Here are some presentations regarding this aspect.:

- The first example is scene from the tomb of Menna in the Valley of Nobles, the Scribe of the Lands from the 18th Dynasty (1543-1292 BC) shown in Fig.26 [43]. The scene showed Scribe Menna with his wife, children and servants fishing in the marshes using a River-boat.



Fig.26 Scene from the tomb of Menna from the 18th Dynasty [43]

- The second example is scene on the coffin of Lady Madja from the 18th Dynasty (1543-1292 BC) shown in Fig.27 [44]. The scene showed Lady Madja with her husband in an intimate pose embracing him by both hands while he was shown smelling a branch of flower. Both were sitting beside each other and looking forward.



Fig.27 Scene from the coffin of Madja from the 18th Dynasty [44]

- The third example is scene from the tomb TT100 of Rekhmire, Vizier of Pharaohs Thutmose III (1479-1425 BC) and Amenhotep II (1425-1398 BC) of the 18th Dynasty) shown in Fig.28 [45]. The scene showed The Vizier with his wife, sitting on chairs and receiving gifts from their relatives or friends.



Fig.28 Scene from the tomb of Rekhmire from the 18th Dynasty [45]

- The fourth example is scene from the tomb TT96 of Sennefer, The Mayer of Thebes during the reign of Pharaoh Amenhotep II (1425-1398 BC) of the 18th Dynasty) shown in Fig.29 [46]. The designer showed the Vizier sitting on a chair while his wife was shown kneeling beside his chair and embracing his right leg by both hands symbolizing love and support.
- The fifth example is scene from the tomb TT52 of Nakht, Scribe and Priest during the reign of Pharaoh Thutmose IV (11398-1388 BC) of the 18th Dynasty) shown in Fig.30 [47]. The designer showed the Scribe and his wife Tawy both presenting offerings to the temple as certain type of worshipping. His wife appeared well dressed and well adorned.
- The sixth example is scene from the tomb TT145 of Nebamun, Scribe and Grain Accountant during the 18th Dynasty (1350 BC) in display (now) in the British Museum at London and shown in Fig.31 [48]. The professional designer of the scene showed the Scribe fowling in the marshes on a River-boat while his wife standing behind him and his daughter sitting between

his legs. The contours of the scene are not uniform because artifacts criminal robberies cut them randomly from Nebamun's tomb in Luxor and sold them where they settled in a place knows and appreciates this art very well



Fig.29 Scene from the tomb of Sennefer from the 18th Dynasty [46]



Fig.30 Scene from the tomb of Nakht from the 18th Dynasty [47]



Fig.31 Scene from the tomb of Nebamun from the 18th Dynasty [48]

- The seventh example is scene from the tomb TT1 of Sennedjem, Artisan and Servant in the Place of Truth during the reign of Pharaohs Seti I (1290-1279 BC) and Ramses II (1279-1213 BC) of the 19th Dynasty shown in Fig.32 [49]. The scene was drawn on a wooden door in his tomb showing the owner playing senet while his wife sitting beside him and holding his right arm by her right hand.



Fig.32 Scene from the tomb of Sennedjem from the 19th Dynasty [49]

- The eighth example is a sowing and ploughing scene from tomb TT1 of Sennedjem of the 19th Dynasty (1290-1213 BC) shown in Fig.33 [50]. The scene showed Sennedjem ploughing while his wife was behind him sowing the seeds. It depicts the cooperation between the ancient Egyptian married couple in cultivating the land for better Egyptian economy.

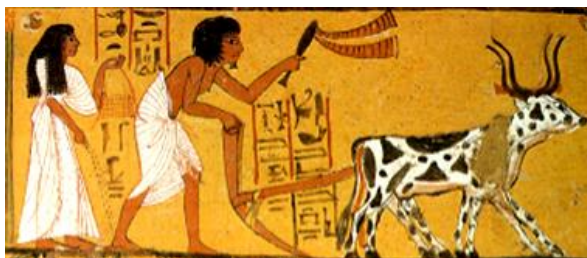


Fig.33 Scene from the tomb of Sennedjem from the 19th Dynasty [50]

IV. MARRIAGE AUTHORIZATION USING STELAE

The ancient Egyptians produced stelae and used them for different purposes related to authorization [16,51,52]. Marriage was one of the social activities authorized by ancient Egyptians using their stelae industry as presented by the following examples:

- The first example is a 0.559 x 0.876 m limestone stela of Scribe Thenti and his wife Nefert from the 4th Dynasty (2566-2532 BC) in display in the Art Institute of Chicago and shown in Fig.34 [53]. Thenti was shown sitting on a chair facing his wife

who was also shown sitting on a chair facing him with a funerary table between them.



Fig.34 Stela of Thenti and his wife from the 4th Dynasty [53]

- The second example is an 0.71 x 1.12 m painted limestone stela of Uha and his wife Henutsen from the 7th-10th Dynasties (2250-2134 BC) in display in the Oriental Institute Museum of Chicago and shown in Fig.35 [54]. The designer showed Uha striding while holding a staff in his left hand and a sekhem in his right hand. The designer showed his wife striding behind him while holding his right hand with her both hands.



Fig.35 Part of Uha stela and his wife from the 7th-10th Dynasties [54]

- The third example is an 0.77 m height painted limestone stela of Inhurnakht and his wife Hu from the 10th Dynasty (2134-2040 BC) in display in the British Museum at London and shown in Fig.36 [55]. The designer showed Inhurnakht striding while holding a staff in his left hand and a sekhem in his right hand. His wife Hu was shown holding his right arm only with her left arm.
- The fourth example is an 0.3 x 0.5 m painted limestone stela of Amenemhat and his family (wife,

son and daughter) from the 11th Dynasty (2133-1991 BC) in display in the Egyptian Museum at Cairo and shown in Fig.37 [56]. The designer showed Amenhotep and his wife playing with their son while all sitting on a group-chair. Their daughter was shown standing up and looking at them.



Fig.36 Part of Inhurnakht stela and his wife from the 10th Dynasty [55]



Fig.37 Part of Amenemhat stela and his family from the 11th Dynasty [56]

- The fifth example is an 0.440 x 0.772 m painted limestone stela of Khety and his wife Henet from the Middle Kingdom (2124-1981 BC) in display in the Metropolitan Museum of Arts at NY and shown in Fig.38 [57]. The designer showed Khety striding and holding a staff in his left hand and a sekhem in the right hand. His wife Henet was shown standing above him while holding a flower branch in her left hand and another object in the right hand.



Fig.38 Part of Khety stela and his wife from the Middle Kingdom [57]

- The sixth example is an 0.54 x 0.71 m painted limestone stela of Wadjsetji and his wife Merirtyef from the First Intermediate Period (2100-2040 BC) in display in the Museum of Fine Art at Boston and shown in Fig.39 [58]. The designer showed both Wadjsetji and his wife striding and holding staff in his left hand while his wife holding an object in each hand.



Fig.39 Part of Wadjsetji stela and his wife from the First Intermediate Period [58]

- The seventh example is an 0.419 x 0.551 m painted limestone stela of Seniankhu and his wife Iy from the 12th Dynasty (1844-1797 BC) in display in the Museum of Fine Arts at Boston and shown in Fig.40 [59]. The designer showed Seniankhu striding and holding a staff in his left hand and a sekhem in his right hand. His wife was shown holding his right arm using both her hands indicating love and sympathy.



Fig.40 Part of Seniankhu stela and his wife from the 12th Dynasty [59]

- The eighth example is a painted limestone stela of Djehutinefer and his wife Benbu from the 18th Dynasty (1550-1292 BC) in display in the Egyptian Museum at Cairo and shown in Fig.41 [60]. The designer showed Djehutinefer and his wife sitting beside each other. He was holding a sekhem in his left hand while his wife was holding his right arm by both hands symbolizing love and sympathy.



Fig.41 Part of Djehutinefer stela and his wife from the 18th Dynasty [60]

- The ninth example is an 0.365 x 0.245 mm painted limestone stela of Amenemope, his wife and his son from the 18th Dynasty (1479-1425 BC) in display in the National Gallery of Victoria, Melbourne and shown in Fig.42 [61]. The designer showed the owner praying while his wife and son holding offerings by their left hands and raising their right hands.



Fig.42 Part of Amenemope stela, his wife and his son from the 18th Dynasty [61]

- The tenth example is a painted limestone stela of Pharaoh Akhenaten and his family from the 18th Dynasty (1351-1334 BC) in display in the Egyptian Museum at Cairo and shown in Fig.43 [62]. The designer showed the Pharaoh sitting with his wife Nefertiti with their three daughters. Two of the daughters were shown on the thighs of their mother while the third daughter playing with her father. Very intimate behavior of the Egyptian Pharaoh with his family. This indicates the stability of the ancient Egyptian family.



Fig.43 Part of Akhenaten stela, and his family from the 18th Dynasty [62]

V. MARRIAGE AUTHORIZATION USING MARRIAGE CONTRACTS

The ancient Egyptians who build such a great civilization were able to use 'marriage contracts' to authorize their marriage. According to Rana Atef, marriage documentation began in the 22nd Dynasty (945-730 BC) and husbands recited oaths before

audience [63]. Jimmy Dunn announced that after the 26th Dynasty (664-525 BC), marriage contracts in ancient Egypt included phrases indicating more defined relationship between the marriage partners [64]. Fortunately, some of the marriage contracts wrote by ancient Egyptians are still alive. Fig.44 shows a sample of their contracts which was a papyrus document including a marriage contract dated to the 4th century BC (29th-30th Dynasties) [65]. Most probably it was written using the Demotic script written from right to left in horizontal lines.



Fig.44 Marriage contract papyrus from the 29th-30th Dynasties [65].

VI. CONCLUSION

- The genius ancient Egyptians used various techniques to authorize their marriage.
- They used the statues industry in marriage authorization during the Old Kingdom, Middle Kingdom and New Kingdom.
- They used tomb walls to draw wonderful colored scenes for the married couples during the 18th and 19th Dynasties.
- They used the stelae industry to authorize their marriage during the 4th, 7th-10th, 10th, 11th, 12th Dynasties, First Intermediate Period and 18th Dynasty.
- They used written marriage contracts starting from the 22nd Dynasty and continued to use them to the modern days.
- They documented their marriage contracts using papyri.
- Their authorization techniques (specially using statues, scenes and stelae) depicted very intimate poses indicating love, sympathy and support between the married couples.

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BIOGRAPHY



Galal Ali Hassaan:

- Emeritus Professor of System Dynamics and Automatic Control.

- Has got his B.Sc. and M.Sc. from Cairo University in 1970 and 1974 respectively.
- Has got his Ph.D. in 1979 from Bradford University, UK under the supervision of Late Prof. John Parnaby.
- Now with the Faculty of Engineering, Cairo University, EGYPT.
- Research on Automatic Control, Mechanical Vibrations, Mechanism Synthesis and History of Mechanical Engineering.
- Published about 250 research papers in international journals and conferences.
- Author of books on Experimental Systems Control, Experimental Vibrations and Evolution of Mechanical Engineering.
- Chief Justice of the International Journal of Computer Techniques.
- Member of the Editorial Board of a number of International Journals including IJARMATE.
- Reviewer in some international journals.
- Scholars interested in the author's publications can visit:
<http://scholar.cu.edu.eg/galal>