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The Ramesseum Dramatic Papyrus as an Evidence of Drama in Ancient Egypt

Shimaa Saber Mahmoud ^a

^a Master researcher, Tour Guide department., Faculty of Tourism & Hotels, Minia University

Keywords

Ramesseum Papyrus;
Drama; ancient Egypt

Abstract

The definition of drama at present time has settled as: a theatrical art performed on the stage, television, cinema, or radio, a term given to play and act in general, this paper aims to reconsider the doctrine of limiting the beginning of theater to the era of the Greeks only and highlighting the beginning of drama in ancient Egypt based on the investigation of the Ramesseum Papyrus, which published by Kurt Zeité at 1928 and was the first text described as a dramatic text in ancient Egypt through descriptive analysis methodology and illustrates their potential significance in the development of an ancient Egyptian dramatic tradition that pre-dates the advent of theater in ancient Greece. This paper discusses the doctrine of limiting the beginning of theater to the era of the Greeks only and highlighting the beginning of drama in ancient Egypt through analyze the dramatic Ramesseum Dramatic Papyrus, through descriptive analysis methodology

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Introduction

Drama may represent poetry or prose which is displayed on the theater, television, cinema, or radio. It intended to depict life or character, or to tell a story usually involving conflicts and emotions through action and dialogue typically designed for theatrical performance.¹ Most of the opinions in the references attributed the history of drama to the Greek era, when the worship of Dionysus was the most closely related to the theater and the most influential on its development, because its rituals included many acting movements, and included conflicting emotions, as they sometimes expressed them with joy and pleasure accompanied by laughter high. Furthermore, it was additionally the seed from which comedy emerged, and at different times with profound misery joined by protest and groaning, and it was likewise the seed from which tragedy emerged.²

Egyptian theater has been a highly subjective and somewhat controversial topic. As Herbert Walter Fairman wrote: 'The problem whether there was drama in Egypt is notoriously difficult to solve and views for and against have been put forward and contested with equal vigour and dogmatism³. One such argument, made by Rolf Gundlach in 1987, concluded that Egyptian performative texts and dramatic iconography were not used for theatrical purposes but for ritualistic ones. They were meant to establish and validate their reality, not to create an alternate reality for entertainment⁴.

The crux of the matter lies in two simple facts: firstly the lack of evidence makes it extremely difficult to answer the question definitively, secondly keeping in mind the direct correlations to the modern Western theater, in a culture that is neither modern nor Western, our search will inevitably come up short.⁵ Therefore, the classic and traditional concepts must be abandoned and the subject should be studied from a different perspective.

¹ ماري ألياس . 1997 , المعجم المسرحي , مكتبة لبنان , جامعة مونتشيغان , ص 194 .

² عادل النادي 1993 مدخل إلي فن كتابة الدراما , الهيئة المصرية العامة للكتاب , القاهرة , ص 16 .

³ Fairman, H. W. 1974. *The Triumph of Horus: An Ancient Egyptian Sacred Drama*. Berkeley, University of California Press, 1.

⁴ Gundlach, R. 1987. *Kultspiel und Königliches Jubiläum – zum Theater der Pharaonen*. In G. Holtus, *Theaterwesen und dramatische Literatur*. Tübingen, Franke Verlag, 72:73.

⁵ Gundlach, R. 1987. *Kultspiel und Königliches Jubiläum – zum Theater der Pharaonen*.

In 1928 Kurt Zeité published a set of texts that he described as dramatic, "The Ramesseum Papyrus, the subject of our study," to break the doubt about the existence of drama in ancient Egypt.⁶

This present researcher divided his study into two divisions

- The first will be devoted to the drama and its definitions, kind and importance
- The second part will be about the Ramesseum Dramatic Papyrus, "RDP"

Part I: Drama

1- The Emergence of Drama

- How did the drama begin?

Most of the views indicate that the origin of the drama is due to the worship of the god Dionysius in order to establish the plays in his festivals as a ritual of his worship since the poets of the tragedy (Greek tragedy) are preparing the plays of the Bacchic songs and marches in festivals of Dionysius*.⁷

It should be noted here that the ancient Greek theatrical performances were not as permanent as they are today, but were presented within the framework of specific religious ceremonies that are located at different intervals. The performance was part of an official ceremony.⁸

⁶ Sethe, K. 1928 *Dramatische Texte zu den Altaegyptischen Mysterienspielen*. UGAÄ 10. Leipzig.

See also: Geisen, C, 2012 *The Ramesseum Dramatic Papyrus: A New Edition, Translation, and Interpretation*, University of Toronto, 21; Derek P, 1974 *The Triumph of Horus: An Ancient Egyptian Sacred Drama*, Michigan University, 1:3.

⁷ Dionysus, Bacchus, or Bacchus: He is the god of wine in the ancient Greeks and inspired the rituals of joy and ecstasy, and one of the most famous symbols of Greek mythology. Dionysus rituals that took place in the territory of Phocis and Puyotia played a notable role in the birth of the drama; Where the play of the Bacchus Worshipers derived from those rituals, because it was more violent and followed the old Asian style, and winter on tops of mountains, unlike the rituals of the rest of the Latin regions. The winter Attic festivals that include the parade of the Felic song can be considered the cradle of comedy, the three branches of the drama branch, the tragedy, or a secondary center of comedy and its place of origin, and the forms of Dionysus spring, and from here the image of the play began to form the third branches of drama from the divine model. Great in his mythical composition, the first edition of the theatrical genre of tragedy, and he established the basis for the edition that was transformed into a theater, as the powers and games he introduces, the schedule causes a time transformation into a theatrical masquerade show.

⁸ إبراهيم حمادة: نظرية الدراما الإغريقية، القاهرة، الشركة المصرية العالمية للنشر - لونجمان، 1994، ص:11.

So the theater was created like the rest of the other arts in the arms of religion, and this is evident in the connection of the theater to the temple. It was located next to it and it was found in the center of the orchestra an altar to present the sacrifices to the god Dionysius before and after the religious celebration as it appeared in the theaters of Athens.

The worship of the god Dionysius quickly took control of the feelings of the Greek people. This worship gave man a sense of freedom at the time of the supremacy of the autocratic rule of the Greek city, and the new worship promised the human being to escape all the psychological pressures surrounding him.

2- Dramatic construction

As the term "dramatic construction" is a compound term of two words, the researcher will start with the definition of each of them then moves to the analysis its components and its main elements.

Definition of Drama

There are many definitions of drama as following:

The word was of Greek origin which means" to Act- or to do" and then moved the word from the late language drama to most modern European languages and because the word is common in our theater can be dealt with on the basis of Arabic as it is said: Dramatic action, dramatic movement, author, Critic, presentation, treatment, conflict, art, festival, history, literature, band, clubs, etc.⁹

Aristotle 10 defined the drama as "a simulation or acting of human action." In the interpretation of this, the critics went in different ways. Perhaps the closest explanation to the spirit of the phrase is what has been said that drama consists of essential elements "story, performed in the form of an event is not recitative the words have certain characteristics, represented by actors, In front of an audience "¹¹.

Drama has taken different forms from one era to the next, in line with the natural evolution of society and the social movements resulting from thought and

⁹ إبراهيم سكر 1986, الدراما الأخرقية , المؤسسة المصرية العامة للطباعة والنشر , القاهرة. ص 3.

¹⁰ - إبراهيم حمادة 2019, أرسطو فن الشعر, مكتبة الأنجلو المصرية, ص 55.
¹¹ أحمد بدوي, محاضرات في علوم المسرح , الزقازيق, جامعة الزقازيق, كلية التربية النوعية, ص 4 .

values, and this is not strange as the art of the theater comes from society and is born again. The art of expression relates to the ability of man since the beginning of creation to express himself and the mechanisms of his natural and social environment. This expression has always taken two forms: an external expression and an internal expression that reacts in a dialectic relationship. External expression is an executive form of the interior. He did according to the scientific rule, asserting that "every reaction is equal in size and corresponds to the direction," but beyond that limit, we see that the reaction turns back to work."¹²

From all what presented to the definitions of drama it could be said that its definition has settled in the present time as: a theatrical art performed on the theatre, television, or radio. Of poetry or prose intended to depict life or character, or to tell a story usually involving conflicts and emotions through action and dialogue typically designed for theatrical performance.¹³

Kinds of drama

The drama is more comprehensive than its connection to the theater (as Aristotle pointed out in his book, "The Art of Poetry", because its historical beginning was with the theater, but there are other dramas, so there are many types of drama as we will explain

Types of drama according to Aristotle:

- **Comedy:** which aims to make the audience laugh, ended with happy end
- **Tragedy:** which presents tragic and sad topics such as disasters and death, and its end is sad
- **Tragicomedy:** is a drama that combines comedy and tragedy, and its events are more complex than comedies drama and it is not ended with happy end.
- **Melodrama:** is one of the types of drama that presents unusual or exaggerated events, and its purpose is to arouse and attract the senses of the audience, and the characters of melodrama are usually simple, and traditional.
- **Monodrama:** is a theatrical performance performed by one actor only, and it is similar to a dramatic monologue, as the audience in both of them is briefed on the thoughts and actions of one character only, and the monodrama presents the internal developments of the character over a certain period of time,

¹² إبراهيم سكر 1986, الدراما الأخرقية , المؤسسة المصرية العامة للطباعة والنشر , القاهرة , ص 4:3.12
¹³ ماري ألياس 1997 , المعجم المسرحي , مكتبة لبنان , جامعة ميتشيغان , ص 194.

- **Farce** :is considered a type of comedy, and the difference between them is that farce relies less on the narrative story, and more on physical humor, visual jokes, and simple or naive humor, and the parts of farce: exaggeration in jokes, and a meaningless story, and unexpected events.¹⁴

Drama is divided into 6 different genres: comedy that deals with humorous subject matter, tragedies that present tragic issues, tragicomedy that combines the two previous genres, melodrama that shows exaggerated events to attract the audience, monodrama that only one actor performs, and tragicomedy drama that shows a part. More than humor and less than the narrative part¹⁵

In present time other classification can be found to dram according to its way of performance: it is found TV Drama, theatrical drama or cinematic drama.

Also, it can be found other classification to drama according to According to the issues that present through this drama like, social drama, political drama, religious drama, and so on.

Elements of Drama

Aristotle identified the elements of the dramatic structure, which are six arranged these elements according to their importance in working in the dramatic text, as below:

1- **The plot**: It is the first substance in the tragedy, rather it has the status of the soul in relation to the living body, and he defined it as the arrangement of events, and stipulated in it that it presents one complete action in its entirety, so that it has a beginning, a middle and an end, and that its many parts are closely interconnected, so that if they are Misplaced plot or omitted, the whole disintegrates and turbulences, so the plot is the compass of any dramatic action that determines the destination and implements the workflow of events¹⁶

2- **The character** : of the second element of the dramatic structure is important after the plot, and he defined its dramatic characteristics as follows: to be benevolent and

¹⁴ Berman, M, 1981 Types of Drama: Plays and Essays, Little, Brown, 18.

¹⁵ Butcher, H, S, 1907 Aristotle's Theory of Poetry and Fine Art, Macmillan, 55.

¹⁶ Styan, J, L, 1960 the Elements of Drama, Cambridge University Press, 12.

virtuous, since as long as tragedy deals with a noble act, the character that embodies the act must be good and of good character, appropriateness or honesty of the pattern, and it means that the characters must be. It must be consistent with the nature of its stereotyping, that is, it bears the general characteristics of its functional and class situation to which it belongs and is similar to reality, which is that the character is similar to reality, and the character must be consistent throughout the play.¹⁷

3- **The idea**, as it mentioned by Aristotle: the ability to say what can be said or the appropriate saying in the available circumstance, in order to transform the idea into a word and then into a scene illustrated with all its details that make him able to revive the word and dress it in a stereoscopic way that improves its proximity to the mirror of human souls, and thus You have conveyed the idea appropriately and appropriately to the general situation and appropriate to the circumstance that the other wanted to receive.¹⁸

4- **The Language**: Language is intended to express the idea and must be of a high degree of clarity and understanding. Aristotle divided language into two types: the first is a normal language, and the other is an enjoyable language in which rhythm and singing appear. The normal language is the language of dialogue, the language of narration, and the language of recitation, which aims to display the scene and what it hides. Language has connotations that pour into dramatic action. As for the lyrical rhythmic language in the language of breathing from the effort of thinking, it is the creative and presentational addition to the spirit of language to make souls feel at ease and take part in the plot presented by the language.

5- **Singing**: is the songs that the choir sings, and Aristotle stresses that singing achieves purification, as it calms people who are characterized by sharpness and sadness. The hitters were purely lyrical drama; therefore, singing constitutes the essence of the dramatic work to wash the soul from the lifeless whimsies in the depth of the human soul.

6- **Theatrical scene** and represents the least important elements of tragedy, according to Aristotle's concept; The presence or absence of the scene does not affect

¹⁷ Butcher, H, S, 1907 Aristotle's Theory of Poetry and Fine Art, Macmillan, P96:97.

¹⁸ Styan, J, L, 1960 the Elements of Drama, Cambridge University Press, 26.

the theatrical work, as it is considered a luxury to complete the tripartite picture in the mind of the recipient. Aristotle's lack of influence on theatrical work, the purpose lies in the essence.¹⁹

Importance of drama

As mentioned before that the drama reflects the reality we live in so it has Awareness benefit as the audience can take lessons and sermon from the drama, also the drama has an entertainment importance when it performed in a comic way also the drama has Educational importance as many teachers have used it in education and adopted role-playing in many of their lessons, and more than language teachers have adopted it, especially in teaching conversational skill. Finally the drama has Social importance: it is the mirror of our lives through which we see our flaws and the flaws of the other.²⁰

Part II: The Ramesseum Dramatic Papyri

Ramesseum Papyri, RDP, is a collection of at least 24 manuscripts that were found together in a wooden box in a late Middle Kingdom tomb in the Ramesseum Necropolis in 1895/6 by Quibell. The manuscripts were stored at the Edwards Library at the University College London until Gardiner facilitated the conservation of the collection as well as the publication of some of the texts When Gardiner moved to Berlin in 1902 to work on the Wörterbuch he collaborated with Ibscher, who completed the conservation of the entire find before the Second World War, Most of the manuscripts returned to London, and have been kept in the British Museum since then. The papyrus commemorating the coronation of King Sensusret I of the Twelfth Dynasty after the death of his father Amenemhat I ,The papyrus in its current state consists of parts that can be assembled to complete a text of 139 vertical columns, although some parts cannot be placed in the present framework and lose their beginning and end. This document is unusual in that the columns are separated from each other by vertical lines underlined and then separated from each other by

¹⁹ Styan, J, L, 1960 the Elements of Drama, Cambridge University Press, 26.

²⁰ جورج لوكاتش، 2015 تاريخ تطور الدراما الحديثة، الناشر: المركز القومي للترجمة، ص 64.

horizontal lines, and in the lower box of the document there is a small decorative drawing titled explaining the text.²¹

The papyrus in its current state consists of fragments that can be assembled to complete a text of 139 vertical columns. Unusual in that the columns are separated from each other by vertical lines underlined, and then separated by some horizontal lines, and in the lower box of the document there is a small decorative graphic entitled explaining the text. ^{»Fig 1»} The text is regressive, and this means that the signs move away from the beginning of the text without getting close to it as usual, and this is a characteristic of religious writings preserved by the later Book of the Dead. The text, although it is written in hieratic script or cursive letters, is written in an ancient way²²

The text of the RDP is written on the recto of the manuscript. The verso shows the drawing of a building that was added at a later date. The RDP probably dates to the late 12th Dynasty based on the hand writing. Without doubt the ritual was held in honor of Senwosret I, the second ruler of the 12th Dynasty, as his Horus name is preserved in the first two Vignettes. The ritual was probably performed in commemoration of that king after his death so that the dating of the manuscript to the late 12th Dynasty is explainable.²³

RDP contains a copy of a rite of Senusret I, written either during his accession to the throne or on the occasion of a memorial feast. The handwriting is divided horizontally into narrow strips (below) with lines, Stereoscopic of the events of the Single Ritual, and a wide vertical inscription above it. The beginning of the text has been lost but the remaining one hundred and thirty-nine lines contain text with 47 scenes, and below them there are 31 pictures (some pictures group two scenes together), the scenes are all built the text. In the same way, each theoretic text contains five elements from A to E, so that elements c - e can appear sometimes several times:

A - Description of events: infinitive sentence starting with *hpr.n* "It happen".

B - Explanatory sentence with the tool *pw* "it means." It is".

C- - Instructions for speaking. (Who is talking to whom).

²¹ Gillam, R. 2005, Performance and Drama in Ancient Egypt. Duckworth. Bloomsbury Academic, 50–51

²² Gillam, R. 2005 Performance and Drama in Ancient Egypt., 52–55

²³ Geisen, C, 2012 the Ramesseum Dramatic Papyrus: A New Edition, Translation, and Interpretation, University of Toronto, 21; Derek P, 1974 The Triumph of Horus: An Ancient Egyptian Sacred Drama, Michigan University, 5:6.

D – The speech

E- Notes on roles, requisites of worship and their places.

F- Representation explaining the events of the ritual in very brief writing, often with an appendix to the title explaining that devotional events take place and not events of myths (the earthly divine)²⁴.

Point C-E can occur more than once which mean that it can be repeated many times, that is, the initial sentences and B can be followed by words of the goddesses, in the following examples, 4, 7), which are placed

(Each of them are in frames (3, 6, and 9) and notes (8, 5).

The below is a general view of a scene as an example:

Scene II: Fig (2)”²⁵

| | | | |
|---|---|--|---|
| A | 1 | <i>hpr.n jnw qnj jn hrj-h3b</i> | It happened that the <i>qnj</i> -breastplate was brought by the lector priest |
| B | 2 | <i>Hrw pw qnj.f jtj.f wdb.f hr Gb</i> | It is Horus, who embraces his father and turns to Geb. |
| C | 3 | <i>Hrw > Gb dd mdw</i> | Horus to Geb, speaking: |
| D | 4 | <i>qnj.n<.j> jtj.j pn nnjw r</i> | “I embraced this my father, who was weary, until . . .” |
| E | 5 | <i> Wsjr qnj </i> | Osiris the <i>qnj</i> -breastplate |
| C | 6 | <i>Hrw > Gb dd mdw</i> | Horus to Geb, speaking: |
| D | 7 | <i>sbt.f r.f</i> | “ . . he became hale again.” |
| E | 8 | <i> Wsjr snb P </i> | Osiris <i>snb</i> -strands Buto |
| F | 9 | | representation |

Sentence (1) represents the principle of significance of the two levels. The first level revolves around the substance of the real world and things, and the second level revolves around a divine and earthly event. The sentence (2) denotes the first level in the form of a comment, and then the comment is made on the whole saying, not on individual expressions. The pronoun *pw* returns to "he, she" in the context of the sentence and not to the singular participles of the verb. The sentence content is an event, the ship, "brings", and the objects (object) of this event are three - packs *Ima* and eight prowls *Mensa*, and the aim ,was the bow of the ship. Things must be brought “there” - and we will say - brought. And the actor of the event was not

²⁴ Jann, A, 2011, Death and Salvation in Ancient Egypt, Cornell University Press, 349:350.

²⁵ Jann, A, 2011 Death and Salvation in Ancient Egypt, 350.

named, and here the picture comes to help us, as the winemaker *spw* is presented as a priest based on the celebration.²⁶

Robin Gillam mentioned in his book *Performance and Drama in Ancient Egypt* that Zetche proved in his manuscript that the text can be divided into 46 senses, and each of them can be divided into five basic components, the first content is the story which describes the action which begins with “*ḥpr.n*” it happened that It is understood from it that it is an indefinite period of time,²⁷ This is followed by a commentary explaining the mythological significance of the theatrical act and what the actors who perform it represent,²⁸ The next element is usually in the next column is the dialogue, which is presented illustrated with the names of the speakers and those who speak to them facing each other, and presented by the phrase “spoken words”, and the horizontal lines separating the columns are created boxes that record the things on the stage, the actors or the desired location for the scene. Below this the part of the papyrus that holds the decorative part acts as notes on the scene and they are more pictorially presented how the scene is presented on the stage and the sketches show them performing with the objects on the stage with cards that identify them and give brief notes of the actions we described earlier. As the observer gets to know the design, it becomes clear that it is a very clear way to show all the elements required for each scene as well as to allow the reader to separate the things required for each scene such as what is on the stage or the location of the events simply by peeking along the boxes in the middle under the columns It appears that such a document is designed to be used by the person supervising the general supervision of this activity.²⁹

The layout of the Ramesseum Dramatic Papyrus

The papyrus in its current state consists of fragments that can be assembled to complete 139 vertical columns. Although some fragments cannot be framed and their

²⁶ Geisen, C, 2012 *the Ramesseum Dramatic Papyrus: A New Edition, Translation, and Interpretation*, University of Toronto, 25:26.

²⁷ Gillam, R. 2005 *Performance and Drama in Ancient Egypt*. Michigan University, P, 52–55.

²⁸ Frankfort, H, 1948, *kingship and the gods*, Oriental institute, 123; Diroton, E., 1942, *Le théâtre égyptien*, Éditions de la Revue du Caire,. 24- 27.

²⁹ Goyon, J, 1972, *Rituel Funeraires de l'ancien Egypte*, Paris,, 92 ; Gillam, R .*Performance and Drama in Ancient Egypt.*, 50:55.

beginning and end are missing, and vertical columns are commonly found in early papyrus documents and other texts, this document differs in³⁰:

- The columns are separated by vertical lines underlined, then separated by horizontal lines, and the box at the bottom of the document holds a small text showing the title of the text.
- The text is written in a retrograde way, and hence has to be read from left to right. This means that the signs move away from the beginning of the text instead of approaching it as usual. However, some of these signs penetrate the rule of general direction and this is found in the names of the characters to whom the words are directed according to the text.³¹
- Sethe separated the text in 46 Scenes, Each of them can be divided into 5 basic components:
 - A: the first content is the story which describe the **action** start with sentence .^hpr.n “It happened that”. It is understood that it is an indefinite time.
 - B: Followed by a **comment** explaining the mythological significance of the theatrical act and what the actors who perform this act represent as example,
 - .^h rw msw .^h rw -^d d mdw , “Horus speaks words to the children of Horus”
 - C: The next element is usually in the next column is the **dialogue**, which is presented with a picture with the names of the speakers and who they are talking to facing each other. For example
 - Col. 36: .^h rw msw .^h rw -^d d mdw i.ms.k ir(i) // wsir // bsn // pr-^hd “Horus speaks words to Osiris: To (me) do you come // Osiris // Natron // Treasury”.³²
 - D: The horizontal lines that run between the columns create **boxes** that record the objects on the stage or the desired location of the scene
 - E: At the bottom there is a so-called **vignette** which present with a more graphic way how the senses performed on the stage and also it present the actors when they acting with the motifs on the stage.³³

³⁰ Geisen, C, 2012 the Ramesseum Dramatic Papyrus: A New Edition, Translation, and Interpretation, University of Toronto, 30:31

³¹ Geisen, C, 2012 the Ramesseum Dramatic Papyrus P 31:35.

³² Geisen, C, 2012 the Ramesseum Dramatic Papyrus P 34.

³³ Gillam, R. 2005 Performance and Drama in Ancient Egypt. Michigan University, P, 55.

Conclusion

The Ramesseum Dramatic papyrus was published by Kurt Zeité at 1928 described it by dramatic papyrus .It is written in hieroglyphic script in narrow vertical columns, the text occupies four-fifths of the upper part, and below are the illustrations. The scenes are arranged in a style similar to modern comic.

The way the Ramesseum papyrus was produced suggests something about the concept of performance and the importance of role playing, where there is a comment for each theatrical act that explains what the actors should do.

The way of the writing of the text which describe the action prefixed with a sentence .^hpr.n “It happened that” can be considered as a dramatic text.

The vignette at the bottom of the papyrus show notes for the scene and comments to the performance of the actors, which shows that it was prepared for the person who supervises this activity, the researcher suggests that it is considered a draft of the director of the work and it mean that the DRP considered as the first direction draft in the history.

Figures

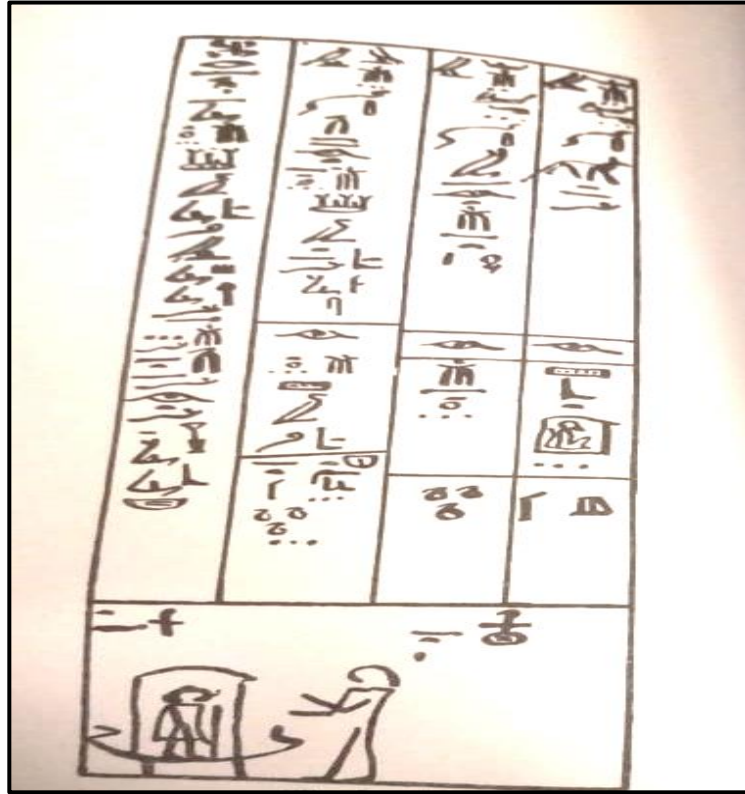


Fig (1) Scene 24 of Ramesseum Dramatic Papyrus after:

أتيين دريوتون، المسرح
المصرى القديم، ترجمة وتقديم
ثروت عكاشة، مراجعة عبد
المنعم أبو بكر، دار الكاتب
العربي للطباعة والنشر،
القاهرة، 1967، شكل 2، ص

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Fig. (2) Geisen, C, The
Ramesseum Dramatic
Papyrus, A New Edition,
Translation, and

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بردية الرامسيوم الدرامية كدليل على الدراما في مصر القديمة

شيماء صابر محمود

باحثة ماجستير، قسم الارشاد السياحي، كلية السياحة والفنادق، جامعة المنيا

أستقر تعريف الدراما في عصرنا على أنه: فن مسرحي يؤدي على خشبة المسرح أو التلفزيون أو السينما أو الراديو ، وهو مصطلح يطلق على المسرحيات والتمثيل بشكل عام ، وتهدف هذه الورقة إلى مناقشة عقيدة حصر بداية المسرح على عصر الإغريق فقط وإبراز بداية المسرح في مصر القديمة من خلال تحليل ووصف النقوش والنصوص الخاصة ببردية الرامسيوم الدرامية التي نشرها كورت زيتيه عام 1928 لأول مرة تحت وصف درامي ليكون بذلك أول من يقطع الشك بظهور الدراما في مصر القديمة قبل الأغرريق بكثير من السنين لإعتباره بردية الرامسيوم أول مذكرة لمخرج مسرحي لما تحويه من نصوص وملاحظات تدل على أنها ملك لشخص يقود و ينظم العمل الدرامي.

الكلمات الدالة:

دراما؛ بردية الرامسيوم؛ مصر القديمة