

The story of Moses and its Artistic style method in the European Manuscripts painting from 13th – 17th A.D

Dr. Hany Mohamed Mohamed Sabry

Lecturer at Art- History- Department, Faculty of fine Arts, Helwan University

madrilenyo@hotmail.com

Researcher. Alaa Niazy Mohammed

Researcher in Islamic and Coptic Art- history, Faculty of Fine Arts, Helwan University

alaa-niazy-mohammed@hotmail.com

Abstract:

The art of manuscript illustrations, especially depicting religious subjects, is one of the important arts in Christian Europe due to the use of illustrative art for books as an educational and guiding art used in religious rituals and rituals, whether in churches or homes. Artists at that time, and with the passage of time and the change of the political situation in the European regions, the artist was able to get rid of the control of the church and have freedom of expression, but he did not depart from the well-known religious text. Which he transmitted from previous time periods, as we find in the story of Moses in the continuation of drawing the stick and his horns; The story of Moses is depicted not only in the Gospels or the Old Testament but is also included in the Haggadah or Haggadah books. The Haggadah usually includes prayers and readings that are said during the meal and sometimes contains pictures that can serve as a kind of pictorial aid to visualize the history of Easter around the table. The Haggadut was seen as an education and not actually a religious one, and this is confirmed by the interpretation of the word “Haggadah,” which actually means “narration” in Hebrew. To the left, such as reading Arabic books, unlike the various scenes in the pages of the Bible, it is read from the left to the right, and despite that, the artistic style is close and similar to a large extent, except for some differences specific to the culture of each region from the other.

Keywords:

Old Testament- Bibles- Haggadah– Religious painting –Miniatures Art – illuminated Miniatures –western Manuscripts – Moses.

Research problem:

- 1- What is the artistic style used in depicting the story of Moses in Western manuscripts and gospels?
- 2- What is the impact of religious institutions on the artistic movement in depicting religious stories?
- 3- Did the artistic methods differ in depicting the story of Moses from one region to another in Europe?

Research aims:

- 1- Getting acquainted with the techniques and artistic methods used in depicting the story of Moses in Western manuscripts.
- 2- Description and analysis of the selected scenes in the European Christian art of the story.
- 3- Studying the effect of the geographical location and the different artistic centers on the artistic style.
- 4- Identifying the various materials used and their development in medieval manuscripts.

Research Importance:

- 1- Access to the method of artistic treatment of the story of Moses in manuscripts, Bibles and Al-Hijdiyyah in Europe.
- 2- Tracing the stages of development of the plastic treatment of the story in the different geographical locations.
- 3- Reviewing the artistic vision of monks and artists to depict the religious issue.

Research Methodology:

- descriptive and analytical

An Introduction :

Manuscripts are books made and written by hand, and manuscript illustrations were sold in Europe in the Middle Ages (Fig. 1).

And manuscripts in general reflect history and record the teachings of religion and the social situation in Europe from the fourth century to the fifteenth century AD.

The manuscripts were divided into several types, and some manuscripts were used in Christian religious practices, and they are the oldest artistic manuscripts found in the period between 400-600 AD in the Kingdom of the Ostrogoths and the Eastern Roman Empire.

Art historians have classified European manuscripts according to historical period and genre. There are Carolingian, Etonian, Romanesque, Gothic, International Gothic, Renaissance manuscripts, and a few remains from the later periods.

And the ecclesiastical authority in the Christian faith has the right to supervise and give instructions to painters to depict religious subjects correctly. Which talks about topics taken from the Old Testament (the Torah) or the New Testament (the Bible) (4/p. 16).

She also produced many books to guide artists to the techniques used in photography, such as the book "Iconography" by the monk Panzelenios in his monastery on Mount Athos and in which he collected the instructions that the Byzantine photographers adhered to, or as the directions agreed upon by the clergy in the Russian Church for the depiction of icons in the sixteenth century AD (1 / p. 26). The monks were interfering in all aspects of the book industry from the beginning of the treatment of parchment to the final product, and the parchment made of calfskin was the most common, as European monks preferred Vellum in use and it became the basic material for manuscripts. Most of the manuscripts in the Middle Ages were written on parchment, whether the skin of a calf, sheep or goat, but most important manuscripts were written on the best quality of parchment and the medieval church rejected the papyrus used at the time because in their view it was used by pagan writers in the past and the pagans of the East in the present Europeans did not accept paper until the eleventh century AD. Beginning in the late Middle Ages, manuscripts began to be produced on paper, and manuscripts continued to be produced until the early sixteenth century AD, but in small numbers and were often made for gentlemen, kings, nobles and knights until Gutenberg invented printing.



Figure (1) A map of Europe in the 7th century AH / 13 AD

Results:

1. The artistic styles varied, and each center of European photography was distinguished from the other. Despite this difference, there were many common points of similarity in those schools. The general style of the time period in which the works were carried out was evident in the works of that period, as an example of the mature Gothic style in the thirteenth century AD appears in manuscripts of France, England and Spain, and they participate in the elongation of people and architectural buildings Gothic, such as pointed arches, etc..., as well as in style, tree decorations, and ribbed vaults. As for the manuscripts of the Renaissance era, they were distinguished in particular by their aristocratic character as a result of the patronage of kings, nobles, leaders and the elite of society in the art of the manuscript, and they exaggerated and spent money in order to make precious manuscripts kept in private libraries Which led to a change in the artistic style, becoming more refined and accurate.

2. With the development of the artistic style from the thirteenth century to the seventeenth century AD and its arrival to extreme realism in photography in terms of perspective, anatomy and composition in general, the style of the Renaissance became clear from the fifteenth century to the seventeenth century AD with the introduction of new configurations such as the introduction of special texts With the page inside the design and the introduction of natural backgrounds in the background, in addition to the appearance of designs drawn or printed on the outer cover of the manuscript or book that includes the heroes of the manuscript or story, so Moses appears in many of the title pages of those books.

3. Some pages included several scenes drawn in sequential order and read from a specific direction, either the upper right or the upper left, depending on the direction of opening and reading the manuscript.
4. The depiction of Moses in Western art was distinguished by a special symbolism, which is the drawing of horns above his head, and those horns are symbolic of the divine light that was reflected on Moses' face when he met the Lord. At first, the artist focused on the figure of Moses and attracted attention to it, either by placing a circular halo around his head or with horns emerging from his forehead; He often put Aaron next to Moses and sometimes made him wear a pyramid-shaped headdress that distinguishes him from the rest of the people. Etc....and in the early period the artist used to move us inside the picture through the movement of the hands that point towards the focus of attention and sometimes the movements of the head that are directed towards the center of interest in the design, especially when drawing a large group of people making them look towards the main goal of the picture, and it has changed This method is very much starting from the fifteenth century AD, where the artist gave importance to each element of the picture, as all people have the same importance, as well as the kinetic performance, which transfers the viewer successively from one element to another without omitting any element in the picture.
5. The depiction of the Lord is symmetrical to the shape of Jesus Christ, and a semi-circular, circular halo is often placed inside of a cross behind his head and only the upper part of his body is visible. We note the influence of medieval and Renaissance manuscripts on Islamic art in some elements such as Arab costumes, turbans and beards, as well as some architectural vocabulary such as the Islamic khums arches. Gothic pointed arches, horse saddles, and some decorative motifs.
6. The development of materials used in coloring from the thirteenth century to the seventeenth century AD. Techniques developed from watercolor and ink on parchment paper to the method of printing from lithographs and printing from wooden blocks.
7. The coloring method evolved from the linear method found in Byzantine art to the method of anthropomorphism and interest in the color perspective, shadow and light through the use of the method of coloring in the style of color spots, as I mentioned the process of identifying shapes from the outside with black ink.
8. The period from the twelfth century to the fifteenth century AD was characterized by stagnation, rigid movements and placing elements of a large size within the design, and backgrounds are decorative, unlike the fifteenth century to the seventeenth century AD. The interest in photographing backgrounds realistically as they exist in nature, especially in photography centers, especially in the regions of the lands as low as Belgium and the Netherlands.
9. The artists got rid of the control of the church and the artistic molds imposed on them, and the matter turned into a more realistic, natural and more professional style in terms of plasticity. This is due to the artist's release of his intellectual and artistic freedom and the introduction of human expressions and feelings. We also note the repetition in the designs of faces, including the heroes Moses and Pharaoh in Manuscripts of the twelfth, thirteenth and fourteenth centuries AD in particular, but from the beginning of the fifteenth century to the seventeenth century AD, each character had its own facial features and distinctive features accompanying it with its own physical and expressive emotion, and thus the character of

books, especially in the Middle Ages, differed in terms of design details. The decorations, the colors, the gilding, the techniques, the margins and the distinguishing features of each book and its numbering from previous eras, are clearly evident in the manuscripts of the hour books.

10. Most of the depictions of the story of Moses came either in the Bible or the Haggadot (the Haggadah), or religious ceremonies or clocks were written, so in the beginning, the artist kept showing the subject of the scene and highlighting it more than showing the creative artistic side because it is an educational and guiding art rather than an entertainment art due to the interest of families Religious rich in those topics.

11. The designs depended on imaginary linear relationships between the elements, especially the people, to focus on the main hero of the design, whether it was the event or the important people in the design.

12. The artistic style of the different regions of Europe:

Some of the artistic methods in some regions in Europe were similar to other regions, so we see the depiction of the Haggadot similar in France and Spain, and the time of their implementation coincided in the fourteenth century AD, where 4 scenes were placed on one page, each scene inside a square on a decorative background, whether gilded or colored in one of the colors .

- Spain: There are two artistic styles, one of which is dominated by the Gothic style in terms of elongation in drawing people and attention to the architectural form drawn in the design in the Gothic style, attention to details and harmonious proportions between the elements; The second method is dominated by the decorative method more, whether in the style of coloring or backgrounds, while neglecting the anatomical proportions or the proportion and proportion between the elements and each other.

- Germany: The decorative style prevails over the designs, especially the existing model from the fourteenth century AD, putting the largest number of people in the design and an attempt to make kinetic diversity, but the weakness appears in the implementation, especially in terms of the physical anatomy of the people and the proportion of people in relation to the elements around them.

England: In the model of the thirteenth century AD, the Byzantine style appears mixed with the Gothic style; The Byzantine style appears in the linear coloring and in the features of the faces mixed with the Gothic style in the elongation of bodies and elements, the anatomical proportions are consistent with the elongation designed by the people, and the ingenuity is shown in the artistic execution.

- Holland - Belgium - Italy: These regions differed from the rest of the other regions. Starting from the fifteenth century AD, these regions were the fastest receptive to new artistic styles and more liberated from the Gothic style, unlike some other regions that continued to adhere to the Gothic artistic style, such as France and England, and this is due to the changes Political, social and cultural, and because of the mixing of bourgeois society with the Italian city-states, which led to the emergence of a new art known as Franco-Flemings, where Dutch artists moved to all parts of Europe, while Germany combined the two styles next to each other.

13. In the early period, all the regions portrayed the human figures in a unified manner and with one features. They did not differentiate between the forms of people and each other.

Rather, they were repeated models. However, with the advent of the fifteenth century AD, Holland, Belgium and Italy began adding distinctive features to each of the characters, whether formal, physical and psychological, and transferring Features of vivid realistic models.

References:

- tharuat eukashat: mieraj namat 'athar 'iislaamaa musawiri. alqahirat, dar almustaqbal alearbaa ، 1987.
- albahlul ealaa mansur: al'asfar alkhamsat almansubat 'iilaa musaa ealayh alsalami. majalat aljamieat alasmariat, aljamieat alasmariat al'iislamiati, ea17,2012.
- 1- OTTO F. Ege: Manuscripts of The Middle Ages. Edition PDF, the American Magazine of Art, Vol.23 No. 5 ,1931.
- 2- Janna Shahmuratovna Tajibeava: Old Testament images in Islamic painting. Edition PDF, Russia, Moscow, State University,1989