

The Philosophy of Scenography in The Amarna Period

Prof. Abd-Elghafar Shedid

Professor at the Department of Art History - Faculty of Fine Arts - Helwan University

Prof. Mohamed Tawfiq

Professor, Department of Architecture - Faculty of Fine Arts - Helwan University

Researcher / Omar El-Moutaz Bel'lah Mahmoud Bassiouny

Master in Art History- Faculty of Fine Arts – Helwan University

omar.elmoutaz@gmail.com

Abstract:

The research investigates the roots of scenography in ancient Egypt, especially in the era of King Akhenaten, in the 18th Dynasty in the new kingdom, specifically in his capital, Akht-Aten, in Upper Egypt. Dealing with the use of scenography in the absence of the term at this time, to consolidate the content of the Athenian religion in Egypt at that time.

The ancient Egyptian artist was not only thinking about the construction of his timeless buildings to emphasize his strength and prestige, or the status of his old religion. His great civilization was not the result of a mere and or his absolute creativity of the arts of that period. But it was based on philosophical rules that were formulated by the art of scenography as a comprehensive science for the use of the arts in landscape; according to a preconceived idea and planning stemming from the potential of his religious faith. Thus, included scenography in his era as an adaptation of spatial nature and the exploitation of astronomy and the movement of the sun, to build his architecture, which decorated with drawings and lively scenes - whether religious or daily-life architecture - and to the design and implementation of fashion of this era for the people who lived in these places and their accessories and tools as well; preceding any civilization in the usage of the scenography before they started applying the idea on performing arts such as theater and cinema.

KEYWORDS:

Scenography - Ancient Egyptian Art – Amarna – Egyptology – Ancient Egyptian Architecture

Introduction:

The term scenography is intrinsically linked to the art of drawing a scene or drawing a scene in front of a group of spectators somewhere; Although the term scenography is one of the modern and prominent terms at the beginning of the twentieth century, this does not mean that the idea has not been known since the beginnings of history, as it has always existed under other names. The components of the term in and of themselves are as old as any performance performed by an individual or group in front of another individual or group in any location. Scenography in its simplest expression is the art of shaping open space, using “audio/visual” tools and vocabulary to achieve a state of intellectual, emotional and aesthetic interaction and communication between the performer and the recipient. The goal of scenography is not only to create expressive images for the viewer, but it is also concerned with visual reception and preparing the audience or the audience psychologically to receive what they will see and hear, with the aim of achieving the two elements of emotional interaction and emotional participation that guarantee the arrival of the content of what is presented to the viewer.

On the linguistic level; The term consists of two compound words together, the first of which is the word “sino” meaning a picture or a scene, and the second is the word “graph” meaning photography or drawing with light. The term has become more common and used in the twentieth century, and it was used to talk about the way in which a certain visual space can be used as a kind of comprehensive dynamic and aesthetic plastic contribution to the events that occur in this spatial space. For years and years, the term scenography has been raising controversy among artists and intellectuals, with what it may mean in terms of interpretations and uses of a comprehensive art that combines with it all that is visible, whether it is in a scene on a stage, or in scenes of daily life in terms of visual formations such as architecture, decoration, fashion, Lighting, and accessories. Although the term is usually applied to a work of art, whether it is a cinema or theatre, it is originally a simplification of what passers-by and passers-by see from any scene in front of them, whether it is a purely natural landscape, or in which the human hand intervenes in planning, designing and drafting to suit human life. However, the spread of the term and its subjection to scientific, artistic and aesthetic studies did not appear until the modern era. However, this does not mean that the ancient Egyptian did not know this kind of comprehensiveness of the visual arts and the ways and means of subordinating them to a single system. Rather, the ancient Egyptian artist established this scenographic pattern in his religious rituals and their connection with architecture such as temples, as well as the pyramids, and what religious belief requires, whether it is to serve life or other life in terms of planning cities and the relationship of this planning to the geographical nature of Egypt.

This research singles out the scenographic vision of the ancient Egyptian artist, especially in the Amarna era in the New Kingdom, in which the iconographic manifestations indicating the philosophy of Akhenaten's religious belief were manifested through the adaptation of the iconography (the sun disk) with the emitted light extending towards the earth.

Search goal:

Proving that the ability of the ancient Egyptian artist to accurately plan everything related to the foundations of visual design in architectural structures and his ability to coordinate between them and the topographical nature of Egypt in order to serve his religious beliefs.

Research hypotheses:

It is expected to monitor from this research the applications of Egyptian religious philosophy at this time and its impact on art and architecture and its executive and plastic solutions that the artist created in a state of geographical consistency of the used areas of the land.

research importance:

The need for a documentary research study specialized in monitoring and analyzing scenographic features in ancient Egypt through practical applications of religious philosophy and its architectural creations.

Research Methodology:

The researcher chose the historical, descriptive and analytical approach through the descriptive approach to describe the philosophy of the ancient Egyptian religion in the era of

Akhenaten and its impact on religious and funerary architecture, and the creative analytical approach in analyzing the creative ideas invented by the ancient Egyptian artist in order to document and consolidate his religious belief through his architectural achievements in that period.

Results:

- The research showed the ancient Egyptian artist's knowledge of scenography, despite the absence of the term indicating it.
- The ancient Egyptian artist employed scenography as a comprehensive element for all the artistic vocabulary in totality and detail to confirm the hiddenness of the Atonian religion in the city of Tell el-Amarna.
- Rooting the art of scenography in ancient Egypt, before it was used by the Greeks and Romans, and before the use of the term in the Renaissance era to denote the use of all arts to serve the scene.
- The term scenography is not limited to the performing arts only, but rather it is a comprehensive term for what a person sees in life, whether in its topographical nature, or what the artist's hand makes in terms of planning, construction and implementation that fits the main idea behind the structure.
- This scenography was not limited to space only, but rather to colorful clothes, masks, ornaments, and accessories that express social classes and the disparity between them.
- Scenography in ancient Egypt was characterized by the use of real animals and birds to depict scenes of daily life, to confirm the religious philosophy intended to be communicated to the people.
- Scenography in ancient Egypt was characterized by relying on the topography of the place, perspective, and the exploitation of architecture, decoration, sculpture, photography, and drawing.
- Confirming that scenography was a scientific method in ancient Egypt for the implementation of different spaces according to religious belief, using its various elements of architecture, decoration, drawing and photography to stir the imagination of the recipient.

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