

The painting of the Ancient Egyptian artist between creativity and creed and It's effect on the viewer

Prof.Dr. Mohamed Nabil Mostafa

Associate professor at Faculty of Fine Arts – Helwan University

Prof.Dr. Ghada Amin Ramadan

Associate professor at Faculty of Fine Arts – Helwan University

Researcher / Mai Hani ElSebai

Teacher Assistant at Art History Department-Faculty of Fine Arts – Helwan University

may_hany_elsbay@f-arts.helwan.edu.eg

Summary

The ancient Egyptian man was born to be an artist, for his art fed on the soul and feelings to become the truest art known to mankind, as he did not leave anything to chance, but rather thought about all possibilities. Therefore, there were two inherent motives in the ancient Egyptian artist who were credited with his realism. The first was to follow his senses, which made him a natural researcher and prospector, the other one was being familiar with nature, which made him more forward-looking. Over time, the Egyptian artist's attachment to nature and his love for it did not change.

The Egyptian artist is, in fact, creative and innovative, through his role in translating ideas into visual artwork, despite his adherence to specific rules. There was always an automatic agreement between the priests and the artists who express them figuratively. That understanding and harmony between the natural framework and religious concepts directed the Egyptian artist to accept those principles and beliefs related to the afterlife after death, so these traditions were not laws imposed on mentality and thinking of the Egyptian artist because Egyptian art grew up on the doctrine of resurrection and immortality.

Art had the greatest ability to narrate the specific steps of rituals and rites in a sequence, and this is what earned it the character of being “narrative” in the style of an illustrated story, where the depicted people perform their roles faithfully because the main objective of this art is to revive sacred rites and not a work of art for spectators to watch, and any mistake in it may lead to harming the owner of the cemetery and be the reason to why he was not resurrected in the next world.

The artist did not neglect the two elements of time and place, but rather showed them in a specific amount that he deems appropriate to express the situation or the movement. The subject of the artwork is not related to time in terms of before or after, as this vision is represented in artworks throughout ancient Egyptian history, which proved the continuity and stability of ancient Egyptian art as a result of the artist's keenness to translate the Egyptian view of the universe into a visual artwork based on the invisible vision of the things and subjects it expresses.

Since the ancient Egyptian artist considered that everything that is visible is eternal, then he had to resist the limitations of optical deception and seek to suggest instead of describing, and to

stay away from copying or direct transmission in order to reach an optimally sensual and reasonable image. And there is a scientific conclusion reached by the ancient Egyptian artist, which is that the image reflected by the retina of the eye is incomplete from the cognitive point of view, and it was necessary to be freed from it in order to reach the real world in terms of its essence, through a series of conscious distortions of reality as perceived by the senses, it automatically excludes all that is relative, such as optical illusions, the principle of misleading perspective, changing lighting, and fantasies of shadows have no place in ancient Egyptian art. Thus, the subject to be depicted is surrounded. After liberating the element or object from the elements of time and place, it returns it to its essential data, then these data are reassembled according to a mental installation process that helps the artist and viewer to fully perceive this object or element, and then the artist takes these actions depending on his point of view, on a series of strictly defined principles.

It is worth noting that the ancient Egyptian artist was taught art from an early age in order to establish the rules of art, and the existence of educational and training systems to graduate artists specialized in the art of drawing and painting, and this was continuous throughout the history of ancient Egyptian art. Although the Egyptian artist as an individual has occupied a high position among the Egyptian society to be distinguished from the craftsmen who work in the same artistic field, he was working shoulder to shoulder with those craftsmen to implement artworks that by their nature are dedicated to serving the state and the Egyptian faith. While confirming the skill of the ancient Egyptian artist that he was able, and capable with a high degree of technical competence that qualifies him to express the personal features of each individual, we can easily see the congruence of the facial features of a particular person in all the works depicted in it. In addition, he was able to express the subjective features of the different races, my form, despite his adherence to the rules of art that were imposed on him, with the least amount of simple lines he was able to form the racial features of both Asians and Africans, and the features of those other races, which made it easier for the artist to leave his mark and express the feelings and vision of the character that he was not able to impose on the images of kings.

The term “art schools” is a modern term given to any artistic style that spread among a group of artists in a place in a certain era, as this style was characterized by certain features that distinguished it from other styles. Every technical school has its pioneers who had a vision or an artistic philosophy that became a curriculum for them and for those who followed them.

However, schools of ancient Egyptian art differ from those of contemporary schools in terms of nature and substance, as they are methods of the official art of the state and not methods of individuals. The names of those schools were associated with the names of the capitals and provinces that ruled Egypt throughout its ages.

Introduction

The ancient Egyptian man was born to be an artist, his art fed on spirit and feelings to become the most truthful art known to mankind, as he left nothing to chance, but thought about all possibilities. So there were two inherent motives to the ancient Egyptian artist who were

credited with his realism, the first to pursue his senses which made him a natural researcher and prospector, the other was being familiar with nature, which made him more forward-looking. Art had the greatest ability to recount the specific steps of rituals and that's what earned it the graphic-style "narrative" adjective, in which photographers faithfully perform their roles because the main purpose of this art is to revive sacred rituals rather than an artwork watched by spectators, and doing anything wrong might harm the cemetery owner and be the reason for not being transferred to the afterlife. Since ancient Egyptian art was generally of two dimensions and was essentially based on the idea of painted calligraphy, shapes in Egyptian drawings were characterized by a tendency to flatten, with intentional features in drawing objects and phenomena. (4) Instead of visual observation and adherence to what the eye sees, it was confrontation and a straight view in the analysis and synthesis of the systems of relationships that characterize the forms. This is due to the artist's doctrine and its linkage to the aesthetic view that emerged from everything that is subjective, social and spiritual closely related to Egyptian religious belief. Since the ancient Egyptian artist considered that everything that was eternally visible had to resist the limitations of visual deception and seek to suggest rather than describe, and move away from copying or direct transmission in order to optimize a sensible and reasonable image. A scientific conclusion reached by the ancient Egyptian artist is that the image reflected in the retina is cognitively incomplete and had to be freed to the realm of reality in its essence, through a series of conscious twists of reality, as perceived by the senses, which automatically exclude every boredom that is relative. Thus, the subject to be photographed is surrounded, after liberating the element or object from the elements of time and space, it returns to its essential data and then reassembles these data according to a mental synthesis process that helps the artist and viewer to fully realize this object or element and then the artist takes these actions based on the strictly defined series of principles. The Egyptian artist tends to represent objects and phenomena based on what he knows about them and not as he sees them and performs them according to their truth and role in the event inherent in the mind, so he was unrestricted in spacetime relationships, so he was trained to produce a kind of eternal art that is not about time. At the same time, the artist did not lose sight of the racists of time and place, but showed them as much as he saw fit to express the situation or movement. The subject of the artwork is not related in time to before or after. This vision is represented in the works of art throughout ancient Egyptian history. Therefore, all the artworks created by this artist, either on the walls of graves or temples, had to go beyond the expression of the "fleeting moment" and transcend it. Here, the ancient Egyptian artist has proven his worth in expressing the many aspects and themes of life in which he lived that influenced him. It is noteworthy that the ancient Egyptian artist enjoyed the teachings of art from an early age in order to establish the rules of art, and the existence of educational and training systems for the graduation of artists specializing in the art of painting and photography continued throughout the history of ancient Egyptian art. Although the Egyptian artist as an individual occupied a high position among Egyptian society to become distinct from the craftsmen who worked in the same artistic field, he worked shoulder to shoulder with those craftsmen to carry out works of art that were inherently intended to serve the state and Egyptian faith. Of course, there is a discrepancy or difference in quality between works of art carried out by ancient Egyptian artists, but this difference does not mean a difference in the vision of each of them, but rather a difference in the skill of each of them while defining the exterior lines of the artwork. One of the most

important things mentioned about the ancient Egyptian artist is: "One is still working on training and exercising in drawing hieroglyphs, but only the artist is capable of the process of creation, creativity and accuracy of design. While the skill of the ancient Egyptian artist confirms that he was capable, capable and highly qualified to express the personal features of each individual, we can easily see that the features of a particular person's face are identical in all the works depicted. Besides, he was able to express the subjective features of different races (5.6). Despite its adherence to the rules of art imposed on it, with the least amount of simple lines, it enables the racist features of both Asians and Africans to be formed, and the features of other races have made it easier for the artist to make his mark and express the feelings and vision of the character that he could not impose on the images of kings. The term "art schools" is a modern term given to any artistic style that has spread among a group of artists somewhere in an era, where this style has certain features that distinguish it from other styles. Each art school has its pioneers, who have a vision or philosophy that has become a curriculum for them and their followers. But the schools of ancient Egyptian art differ from those of contemporary schools in nature and substance, as they are styles of official state art rather than methods of individuals. The names of these schools were accompanied by the names of the capitals and provinces that ruled Egypt throughout its time. They also embraced the bribes of the great artists of ancient Egypt and their pupils and became a center of artistic radiation for the rest of the regions in the north and south.

The art of wall painting is not an independent art of the ancient Egyptians in accordance with the current concept of independent painting. Wall art is described as moving and changing. Philosophy and symbol carried no less a role or significance than the aesthetic values resulting from the art form.

Filming within ancient Egyptian cemeteries is a collection of scenes depicted on the walls of the cemetery, featuring scenes of the deceased indicating his place and position in worldly life, consisting of an eternal public conception illustrating his living behavior on the basis of a coat who determines a suitable quality of life for him in the other world. These scenes are usually governed by the architecture of the cemetery itself, and the elements and the external framework of the scene are formed on the basis of it. On the basis of the services rendered by the deceased and through his role as a mediator of God, he will decide to continue his life in the other world. The ancient Egyptian plastic vision of wall painting was not an aesthetic display of the systems of shapes, but rather an expression of the problems of human thought. The human body in Egyptian murals, whether a symbol characterized by a divine character, a ruler king on Earth, or a human being who had to perform ritual worship without shortening the mihrab of God, is a single system of constructivism. This system is a product of the Egyptian cultural structure of priestly power, since the Egyptian cultural structure is closed to itself because of the ancient Egyptian belief that Egypt is the entire world. The Egyptian artist used very simple tools, all extracted from available nature, and in order to use them in painting, **three basic things had to be available:**

a. . A dye or color placed in a medallion:

The colors are made of metal pigments in the form of powder, and each color was extracted from a particular place.

Basic colors were mixed to form secondary colors.

A tool to transfer that color to the surface to be painted on:

The ancient Egyptian artist or writer used the brush made from a tuberculosis or Samar plant, which was usually cut in the form of long-shaped pens (2), the tip is cut in the shape of a chisel tooth and then chewed with teeth or knocked with a slight hammer until its fibers are slipped to become like a hair brush currently used in the present time with one difference: the ancient Egyptian brush can be tossed with a thin line and thick line separately.

A deck perfectly prepared for painting: walls and graves.

Using the drawing as a preparatory work for the wall illustration carried out inside the cemetery, this may be done in one of three basic ways:

- a. Sketches: a tentative drawing that is nothing more than a painted proposal for the idea that has sprouted in the artist's mind, those sketches through which artists continue to support their artistic exercises, or even drawings of a passing movement by an animal or a bird.
- b. Studies that help explain the progress and growth of visual vision.
- c. Final formats of the travaux préparatoires prepared to "translate" them into another expressive medium: indicative baselines attached to the features of the depicted theme.

Filming steps inside the cemetery:

Before work began on any cemetery there were some key points to consider:

- The establishment of the cemetery to the west as a guide for the entry of neighborhoods to make sacrifices and the beginning of scenes.
- The distribution of paintings and texts within the cemetery is logical and follows the four original bodies in order to ensure the effectiveness of the paintings and texts and to try to reach the place of the gods.
- Identification of horizontal projections and distribution of ritual places.
- Distribution of graphic subjects containing the places of the gods mentioned in the texts according to the four original bodies through the vertical axis.
- Distribute the viewer's themes in the occasional lounge to contain scenes linked to worldly life, with the direction of viewing determined by the end point of each axis.

After the completion of the implementation of these canons, relative freedom is placed on the possibilities of shaping the scene, which had to be reconciled.

a. . Surface configuration (wall):

After the cemetery chambers are excavated, it must be ensured that the ends of the walls of the chambers are finished and smooth, after which the stone blocks are broken to flatten the space if defects are detected in the wall's surface, such as gaps and cracks, and they are restored with a sewn of gypsum mortar to be equal to the wall's surface and smooth. Although the owner of the cemetery could not use plaster, he was replaced by a thick layer of straw and mud. Often these restorations are evident due to the roughness of the surface due to the mixing of sand with gypsum mortar and its comparison with the soft stone surface, which results in poor adherence of colors to the mortar, parts of which fall into 3 shapes. Sometimes the artist would cover the plaster layer with another layer of limestone (limestone carbonate) to avoid the problem of gypsum color absorption.

The surface is prepared before starting to be painted or colored by painting it in a light layer of either grey or beige so that each of the restored spaces is equal to the color of the stone to standardize the color of the wall, knowing that it did not use the basic stone color as a color in the scene. After levelling and preparing the surface and becoming prepared, areas containing the scene were marked and identified with red lines. Also the African above the scene at the top of the wall and the surrounding border were sometimes defined by the same lines.

b. The wall is divided into rows for the purpose of forming the character of the king or cemetery owner within the design which must be clear and distinctive so it was formed in a larger size than those around him. The heights of the classes are determined by the proportions and scales of the graphics themselves and are always important subjects in the upper classes so that the artist expresses the degree of status of people by organizing those classes. Side sub rows are added to the scene in case there is a seated group of people or lying down like animals.

c. Initial graphics of the scene:

Artists are divided into groups and each group works on a different part of the scene, and the chief artist oversees the person responsible for placing the composition of the elements in the scene and corrects artistic errors, if any, using black form (4). Artists then start coloring from the background of the scene to the exterior lines of items and details.

d. Color Steps:

Before talking about coloring steps, we had to figure out how to choose an artist for a medium that suited the quality of the surface to be shot on. In some cemeteries, the artist avoided using bee wax as an intermediary because it did not fit the style of illustration on large wall spaces, and would make the artist face difficulties in carrying out artworks, in order to keep the wax fluidity so that the artist can dissolve the colors in it, he should constantly heat it, or he is forced to speed up execution before colors on the brush get cold and dry, and here the artist would resort to a light heating of the surface so he could smooth and refine it. The artist was forming tones and controlling their textures according to his plastic purposes, for example, to get dark or strong tones, he would put a thick layer of color, either to get a transparent color that would dilute the color with water or a medium. There was no single method or uniform style imposed on the artist for coloring but most often the artist did not typically fill the spaces as vertical and horizontal lines, but rather took into account the construction of each element and its own arrangements for outlining the shape and following the direction of the brush with the structure of the shape. He filled the spaces in the same way, giving the form homogeneity, stability and vitality, avoiding a strict arranged system. The diversity of the thickness of the lines and the degrees of color used has resulted in different lines defining the shapes, for example, defining objects with strong stripes with a stronger tone than those surrounding light clothing and so on.

References:

1. Bernard Mayers : Al Fonoun al tashkeleyyah wa kayf natathawaqha, targamet: al doctor Saad Al Mansourywa Mosa'ad Al Qadi, moraga'aet wa taqdeem: Said Mohamed Khattab, Maktabet al ٢٠٠٤

2. Bik, William H. Fan el rasm eind al qodamaa al masreyeen: targamet: Mokhtar alSweify, moraga'aet: Ahmed Qadry.1997.
3. Harbi, Said.al Asaleeb wal etigahat fi al fan al misry al qadeem from 3800B.C –
4. 332B.C, alqahira: al hayiaah al masreya al a'amah lel kitab, 1970.
5. Ra'ad Matar Maged AlTaaie: gamaleyat alfan almasry alqadeem bayn al eltizam wa horreyet alta'abeer, bahth bemagallet Gama'et Babel/ Al Oloum wal ensaneyya/ almogallad 24/ a'adad2, a'am2016.
6. Cyril Aldred: al fan al masry al qadeem, targamet Ahmed Zoheir, moragaet: Mahmoud Maher Taha.1990.
7. Taha Al Leil: Al Haraka al basareyyah bayn al tashkeel wal tazawoq fi enshae'eyyat al bo'od el rabe'efi al a'amal al fann2010i, targama men, Claude Monet : Impression soleil levant : peinture sur toile.48/63cm. 1872–1873.
8. Abdel ghaffir Shedid: Mohadrat fi alfan almisry al qadeem, alqahira, kolleyyet al fonoun al gamila, gami'at Helwan.2014.
9. Abdel ghaffir Shedid: alfan almisry al qadeemmn A'asr ma qabl alosrat ahtta nehayet aldawla alqadeema, matabe'a Print House, madeenet 6 october, 2001.
10. Abdelfattah Reyad: Al takween fi al fonoun al tashkileyya: Al taba'a Al oula, Dar al nahda, Alqahira.2000.
11. Abdo Ali, Ramadan: Hadaret Misr Al qadima month aqdam el osour hatta nehayet osour al osrat al wataneyya, taqdeem Zahi Hawwas.2004.
12. Tharwat Okasha. Al fan Masry al qadeem goz' 1, Al qahira: Al hay'aah al masreyya al A'ammah lel ketab.1970.
13. Farouk Ahmed El shatter, Ikram. Ro'yah masreyya mobde'afi Al tasweer: maktabet el Anglo al masreyyah 2016.
14. Mohsen Mohamed Ateyya: algalal alkhaled fi alfan almasry alqadeem 2001.
15. Mahmoud Bassiouny: Asrar al fan al tashkili: A'alam Al kotob, Al qahira, al taba'a al oula:1980.
16. Howers Arnold: targamet Ramzi Abdo Guirgis, falsafet tareekh el fan, Alqahira: selset mirath al targama, al Markaz al qawmi lel targama.
17. Principles of Egyptian Art: curriculum of Temples and cosmetics principles of Egyptian Art by Education for Royal Society of Chemistry, United Kingdom.
18. Todd Gillen: (Re)productive Traditions in Ancient Egypt, Proceedings of the conference held at the University of Liège, 2013.