

SEMANTICS OF THE TERM PORTRAIT IN EXPRESSING THE ACCURACY OF PHOTOGRAPHY FOR THE WORKS OF ANCIENT EGYPTIAN ARTISTS

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Abstract:

*Egyptian archaeologists used different terms to express the accuracy and ingenuity of ancient Egyptian artists' work in conveying the truth they witnessed and transforming their artwork into an accurate reflection of their life. Using eight examples of writings in ancient Egyptian art clearly showed that the term **portrait** accurately depicted artwork in ancient Egypt and the strict religious rules that artists adhered to.*

1. Introduction

In Egyptian antiquities, we often need to search for the most appropriate term to express the factual and dazzling accuracy that characterized the production of the ancient Egyptian artist since the old kingdom^(a) [1] and the eras of the flourishing of the ancient Egyptian civilization. The scholars' writings show that they sometimes use the term "*portrait*" to denote the artist's implementation of an identical copy of the face and body of the owner of the work. The artist could transform the "eyes" could see into a delicate feeling expressed by "hands" in the artworks related to relief sculpture, painting, or statues. The artist *portrayed*, expressed, and recorded that reality as an expression with which they achieved the accurate and wonderful *portrayal* of artworks until artworks became the scents of the artistic results of human civilization. The reason for the confusion that the present paper addresses is to search for the most appropriate term that we can

apply to *photographing* works because it is the modern term that has been associated with the emergence of cameras since the last century, which have made significant progress, making them now reach this precise accuracy of what they have achieved in terms of *photographic* recording. Cameras have an excellent accuracy similar to what the ancient Egyptian artist's eyes and hands did more than 4692 years ago in *photography*. Without these cameras, it is hard to achieve success in the works of the ancient Egyptian artist in the fields of relief sculpture and the formation of statues formed from granite or rocky stones. As a result, this confusion extends to another aspect, which is why the ancient Egyptian artist was motivated to achieve this pictorial ability in the artwork. This confusion motivated the study to shed light on the thoughts, beliefs, and religious motifs that directed the ancient Egyptian artist to show convictions to immortality,

which made their eyes and hands achieve this *depiction* of these masterpieces preserved by the ancient Egyptian civilization. Thus, some examples were employed to clarify this belief and this pictorial accuracy in artworks due to the large number of artworks for each era of the ancient Egyptian civilization. Their needs became clear to volumes that achieved their clarification. Therefore, this study presents a limited number of examples to demonstrate the source of this thought and belief in the implementation of the masterpieces of *photography* that the ancient Egyptian artist made, which proved that the use of the term *photography* is the correct and accurate one. The genius motivated the ancient Egyptian to use their eyes and hands to *depict* the masterpieces of art preserved by the ancient Egyptian civilization.

2. Methodology

Consequently, it is possible to determine the extent to which the ancient Egyptian artist achieved the expression of this *depiction* in artworks and the motives for these works, as follows:

2.1. *The religious motive and the search for the immortality of the ancient Egyptian artist in paintings*

Egyptian art, whether sculpture, engraving, or drawing, was distinguished by its subordination in origin and development to the factor of the essence, whereby the artwork in formation contained a living element that expressed creation and close connection with the owner. The *image* represented to its owner a kind of creation so that its content expressed the essence of what it meant. Then, the artwork was always part of the owner's personality, which was affected by it and was inseparable from its influence. It was associated with this creation that the *depiction* of the owner of the work had to be completed because it represented its owner. It was inseparable from this belief that if a part of the work of art disappeared, it was erased or cracked. This affected the artwork

and made it disappear, erase, or crack. Related to this belief was the hieroglyphic writing accompanying the artwork of this creation. The name written in it had the same effectiveness and the effect of life upon resurrection. The ancient Egyptian artist was influenced by the cult of resurrection and immortality, religious beliefs, and many gods known in the society and dominated the worldly life and aspirations in the other world. Consequently, the artist believed that the scene engraved on the walls of the temple or the cemetery was not just lines that should have artistic harmony alone but could turn into a reality. We see scenes of religious rituals, colorful daily life, divine statues, guardian statues, and others in the tombs, and it seemed as if life came to them [2] if it differed from the truth, it would not be able to resurrect. The work rules of Egyptian art, which lasted nearly two thousand years, could prove and impose themselves during the old kingdom on relief sculpture, painting, and statues. Most of the antiquities that had come down to us belong to funerary art. As the inscriptions and statues were in a royal tomb or a common person's tomb, their function was to secure the owner of the tomb. The magical power inherent in the *images* allowed the creation of private life, as the *depicted* characters provided the deceased with offerings or works in the workshops. Sometimes, the living failed to perform the rituals of the dead stipulated in a written contract and agreement [3]. Egyptian sculptures necessitated producing two types of artworks—*portrait* statues for the deceased's worship and statues of gods, kings, and sacred animals for decorating temples. Because such artworks should be in formal and holy positions, their positions did not vary much. The Egyptian sculptor, from the outset, had a very narrow scope, as being able to act free was highly restricted. Since the earliest trials of art, there existed hard - and - fast conceptions about the right way to sculpt a standing or a seated figure—conceptions that con-

cerned even the minor details and were considered the standard. Amongst the oldest statues, therefore, we rarely find more than two types. The first represented the figure seated stiffly on a solid square seat; the eyes look straight forward, the hands are placed on the knees, the right one closed, the left spread out flat. In the other position, the figure is standing in the stiffest attitude; the left foot is advanced, the arms hang straight down by the sides with the fists clenched, or the hands may hold the short and the long scepter. For technical reasons, the Egyptians rarely ventured to sculpt their statues quite freely; seated figures are generally made to lean against a slab, and standing ones always have a pillar at the back as a prop. In the same way, they were not able to separate the arms and legs from the body but left connecting pieces that were painted black between the body and the pillar behind. A little piece was also left in the hollow of the loosely-closed hand, and this has often erroneously been supposed to be a short stick. Treating the details was just as well planned as the overall approach. Most body parts had their own traditional methods of reproduction, which did not often appear to be the greatest. The leg muscles were represented by a series of smooth surfaces that gave the shape incompletely. The collarbone, which was almost never missed even in the most hurried artifact, was frequently positioned incorrectly, the fingers of an extended hand always resembled four smooth little sticks, and the joints were never even hinted at. These shapes were firmly established in the Egyptian artist like the traditional shapes; in the sculptures, the hand and leg muscles had to be sculpted this way, and the slightest departure would have been perceived as incorrect. Initially, the head was incorporated in this typical manner because it was obvious that many sculptures were portraits of their faces. In many of the statues from the fourth dynasty, we see an absolutely conventional body with a head that was obviously sup-

posed to have unique characteristics. Later, many artists started to approach the body similarly to a *portrait* [4]. Large numbers of stone *portrait* statues of this type were discovered in the old kingdom's tombs, placed up in hidden compartments in order not to be noticed by relatives or friends. The artist realized that his creation would be interred with the dead and hidden in darkness forever, so he didn't create them with the intention of decorating a niche in a residence or being placed in a public space. Why did the artist give them such endless time and effort to create accurate and lively *portraits*? The Egyptians thought that a person's connection to a body, such as the one he had animated during earthly existence, would determine whether or not they would survive in eternity. A personality without such a body would be destroyed and vanish. This is why they mummified to guarantee that the deceased would utilize the same body in the afterlife that he had in worldly life. The Egyptians, however, had the idea that the mummy could be demolished or lose its potency over time. Such *portraits* were made to replace real bodies when they deteriorated by acting as more durable, false bodies. They would then continue to serve the dead person as his old body had, associating him with the real world. The person whose portrait the sculptor created from life required a replica to be made, despite the fact that the artist knew his work would be buried permanently. The old kingdom's sculptors were not excelled in this field of art [5]. People of Egypt thought that the body was vital for the person to exist in the next world. We noticed that they also shaped false bodies, stone or wooden *portraits*, to replace the real body. Preserving statues was easy in such a dry climate, where the bodies were buried on the desert borders to avoid reaching the Nile. No other precautions were taken; thus, after the passing of thousands of years, they were discovered to be in excellent condition. The fragile body, which in ordinary climates perished quickly,

was highly durable in the case of aiding the weather conditions by artificial methods. Several embalming techniques and methods were affordable to the various families who sought the embalmer's services. The procedure was obviously new and undeveloped initially, but once it was introduced, it flourished quickly. Before Sethos I, practicing this technique had long before developed into a regular profession, requiring the work of numerous men. Even though the practice was abandoned in later Roman times, millions of these bodies eventually filled Egyptian tombs. Unsurprisingly, enormous graves were filled with mummies, considering that three generations of 5-6 million people passed away per century and that a significant number of the deceased were likely embalmed for over 3,000 years. It is worth noting that large numbers of aromatic gums and other materials were employed to fill up the interior cavities whose perishable organs were taken. Additionally, the removed organs were kept in 4 Canopic jars near the deceased in the tomb. The top of each jar was carved in the form of a genius to provide special protection [5]. The solid shells of the mastabas are just revetments, holding in place a core of debris and loose sand, contrary to what you might assume from looking at them from this angle. A door on the eastern side leads to a room in which the departed was intended to reside and partake of the required offerings of food, beverages, and clothes for his eternal life, as the surviving relatives were put there for his sake. The chamber's walls, known as the chapel, were modeled with amazing relief scenes, which represented the dead and his slaves and servants, busy in works similar to those they embarked on before death: ploughing, sowing, reaping, fishing, poultry-raising, cattle-herding, hunting, as well as craftsmanship in leather, wood, stone, ivory, and metal. The funerary priest declared strong spells over those scenes. The ancients believed that long after the death of the deceased's relatives to join him and

ignore him after time to the chapel, those scenes could affect the realities which they represented, in creating all essentials for that person and supplying him with all the diversions and pastimes, to which an Egyptian man used to have. Those relief-scenes provided necessary knowledge about the life of that past era. They gave a more comprehensive depiction than the available concerning other ancient peoples [5]. Artist in Egypt was based on the model of nature when he *depicted* people, animals, or anything else. He did not want to convey to us the *image* that his eye saw, and that could be determined by his personal experience, but rather to create an *image* that matched his experience, imagination, and perception of that *image* that matched the nature of the *depicted* personality and expressed it in general. He did not want here, then, a transmitted *image* but rather an *image* with a living perception. The artist clung here to an ideal *image*, so he usually presented a person at the peak of his youth's prosperity, in full health and alertness, and was optimistic and successful. The face was always free of wrinkles and did not have any deformities, except that the *depiction* of figures in the flat *image* or the round statue was excluded from this rule, and whose job was to take care of the owner of the cemetery, such as the servants or the many workers present in the decorations of private tombs. At the same time, with one measure, we could see a tendency towards individuality and creating a special model in *portraying* people. The degree of importance of the sculptural individuality of the statue increased with the social status of the employer. This aspect was evident in the statue of kings in the third dynasty, especially in the seated statue of King Djoser [6]. This fact, the essence, and the close bond between the work of art and its owner made ancient Egyptian art characterized by characteristics that we do not find similar in any art of the contemporary peoples, which explains the artist's commitment to the truth

in his method when *depicting* different things, and his care to draw his scenes as they are in reality. If the artist draws a nearby scene, he does not neglect to show his background, which he *depicts*, as if it appears to the viewer among its contents, or draws his scene above it. Thus, we find that the two-dimensional figure of a person was *depicted* in different positions and angles, where the shapes were distributed on flat surfaces in new configurations and with a new concept by choosing and shaping the typical positions and important angles until they reached perfection and truth. The *painting* was also characterized by clarity by searching for an easy way to read the person *depicted*. Hence, the prevailing was the use of closed and sharp demarcation lines responsible for giving a sense of personality stability. Therefore, the head was always in a lateral position, while the eyes and shoulders were from the front. At the same time, the body from under the armpits to the feet was supplemented with a lateral view. Still, only the position of the navel was shown slightly deviating from the center of the body to appear in the form of rotation. The picture did not specify the lateral or frontal position. Rather, it was a complex formation. The owner of the cemetery was also *depicted* standing or sitting, as he was always *depicted* in a relaxed position. It never happened that he himself was *portrayed* in a state of movement or work. In order to *depict* the works necessary to serve the owner of the cemetery, he used to choose a distinctive situation for this work, as there were many variations and basic themes, as well as complex movements [6].

2.2. Examples of the masterpieces of the ancient Egyptian artist's pictorial works

Suppose we review examples from the writings of scholars in which they used the term “portrait” to denote the implementation of the ancient Egyptian artist, a copy identical to the face and body of the owner of the wonderful artwork that

reached us from the masterpieces of the ancient Egyptian civilization, or in other words, their accurate depiction of the face and body of the owner of the work using the eye and hand in Ingenuity of execution. In that case, we will find many examples of works of art. In 1900, James Henry Breasted highlighted the accuracy of the artwork and its transformation into a *portrait* in his talk about the famous statue of king Khafre in the Egyptian museum, fig. (1) [5].



Figure (1) Shows diorite portrait statue of king Khafre, the builder of the 2nd pyramid of Giza

Because of the skills of the court sculptors, we can see him almost as if he was alive. The material, i.e., diorite, used slightly detracted from the fine lines and clear features. It is difficult to turn the edge of a steel tool, but the ancient artist used the copper chisel to mark the mouth's fine lines and the nose's accurate curves. The ancient artist had the conception of the king and the experience and skills to handle the most difficult material, which no sculptor may currently think about having. This conception was not ideal; it was the king in reality. Therefore, the statues resulted from trials to have a stone depiction of the king through replicating the features, creating a replica of the king as on impressive events. The king sat quietly still with superior consciousness about the reality of being a human. In front of the king, whose usual title

was the “good god,” all men kissed the ground, except for his son-in-law, who was allowed to kiss the dust and the king’s toe, as well. His outfit was so simple from prehistoric times up to 1500 years later, on the statues of Ramses II in Abu Simbel, fig. (2) [5].

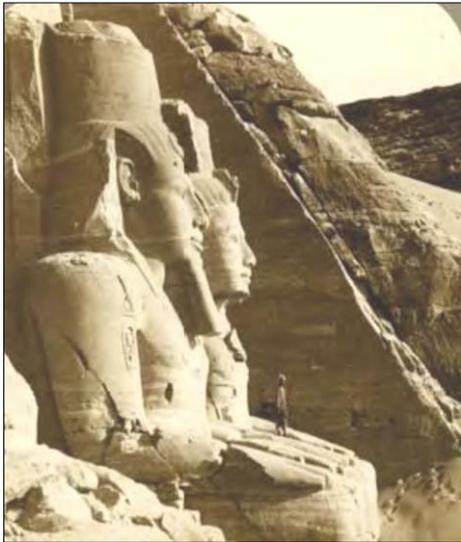


Figure (2) Shows the 65 foot portrait statues of Ramses II, before the rock-hewn temple of Abo Simpel

It contained a headdress made of linen with folds down to the breast in front, bearing the sacred uraeus serpent on the forehead, the king crest, which could hardly be seen, a beard made of synthetic materials attached by straps that passed behind the ears, and a pleated linen kilt down to above the knees. Therefore, his body was almost bare. We could notice how beautiful it was in such stubborn materials, and the sculptor could model the limbs. Developing the muscles of the upper arm were rapidly depicted and the bones of the breast were slightly amplified. Additionally, the hands, feet, and lower limbs were amazingly created. Fortunately, being nude or semi-nude was ordinary in Egypt at the time. Otherwise, the ancient artist could find it strange to depict people like other cultures. The king’s throne was a plain stool without a back, the slab or plinth behind was a structure for maintaining the body protected and safe, as is the case of all stone statues. The artist perceived the chair or stool as supported

by two lions. The lion on this side could be traced easily but highly standardized; a person can notice the head and the fore legs, with paws on two bases with ring decorations, and the hind legs at the back of the side. The space between the fore and the hind legs was occupied with the symbol of the union of upper and Lower Egypt, i.e., a papyrus stem, the plant of Lower Egypt, and the lily, the flower of Upper Egypt, intertwined about the hieroglyph for “union,” making the royal coat of arms. This artifact was matchless by any works of the old kingdom [5]. James Henry Breasted also talked about another artwork, one of the important examples that constituted a *portrait* of the owner of the work, and the magnificence of its execution became a *depiction* of him. He noticed that massive stone tablet against the wall on the right of the statue representing roughly the front part of a house in ancient Egypt, with a high and narrow door in the middle. This model had less size. This house-front carved in stone was placed in front of the west wall of every tomb chapel. It provided a door for the deceased to return and join the living world in the tomb chapel to enjoy clothes, beverages, food, and others that were offered and preserved by relatives. It was called the “false door” that acted as a bridge between death and life, fig. (3) [5].



Figure (3) Shows the famous wooden statue called Shekh El-Beled in Cairo museum. It was more significant than the model that was examined earlier. Because the sc-

ulptor utilized a softer material, he could have higher flexibility and life-resemblance. Members of the elite class were the only ones to afford to employ the court sculptors for these works. He was noble, good, and self-contented with a pudgy face. That noble person in Egypt enjoyed comfort and self-satisfaction but belonged to a lower class than the royal one, as shown upon his well-stocked estate, leaning upon his staff. When the sleek herds and snowy flocks were led before him for inspection, we could often notice them in the relief sculptures of the tomb chapels. It was created in the old kingdom and was amazing. The statue's surface was covered with linen deftly glued on with stucco or paste in the texture, which smoothed the surface to receive dyes. Like most, if not all, sculptures in ancient Egypt, that statue was colored in the hues of life. Furthermore, its eyes were inlaid with transparent rock crystal, polished until shining. In the middle, there was a circle of black crystal inlaid and represented the iris, encompassing silver nail in the center, as a great representation of the pupil. This eye was mounted in a copper socket and set into the hollow left for it. Currently, such eyes have the sparkle of life that was sometimes mysterious. The face was modeled skillfully, and the contours of the muscular development were so lost in fat that they declined. The right foot and most of the left leg were conserved. By the way, the statue under study interestingly proved that the current Egyptians resembled their ancestors during the era of the king. When Marietta found the statue, the workers of the excavation observed the amazing resemblance between the statue and the shekh of their contemporary villages. "Shekh el-Beled," is an official of the village. This statue took that name, even by archaeologists [5]. Rising over the Sphinx's head, we could have a final view of the great pyramid that could tower and dominate the entire scene. These magnificent artifacts showed the life of the ancient until the present day when we stand in front of the Sphinx, fig. (4).



Figure (4) Shows the great Sphinx of Gizeh, the largest royal portrait ever hewn

There is an inquiry about mute lips in vain as to their age and origin. Behind it, as if under its mysterious guardianship, rises the second pyramid, before which, on its east front, we discern the ruins of its temple, which we have already seen from the summit of the great pyramid. About the time of building this pyramid, a king noticed a promontory of rocks and used it as the site and the material for creating his statue. The well-known Sphinx in Egypt was symbolic of the king; the lion's body, with its extending forepaws, symbolized the might of the king, and the human head was a *portrait* of the king himself. The sphinx was often a *portrait* of a man, except for some statues of Hatshepsut. However, the sphinx statues of the queen often *portrayed* her in a masculine form. Thus, the Greeks were mistaken about the character of the sphinx, as they showed it with a female creature. Out of this headland of rock, the royal *portrait* was carved but remained a part of Mother Earth. In ancient times, as far as the 15th century B.C., the wind-swept sands in the desert covered the sphinx and the granite gateway [5]. We come back to see those four wonderful statues, fig. (1), i.e., the statues of king Ramses II on the façade of the Abu Simbel temple. When looking to the north, we could remember the two

figures on the north of the door. We could notice the fragments of the upper part of the 1st statue on the south of the door, separated from the other two by an interval, which gave access to the door itself. Those magnificent statues represented the king himself. He was no longer than the beard of the nearer statue. The king had a majestic posture demanded of the divine ruler of the Two Lands, with hands reposing on his knees. He wore the tall double crown that symbolized Egyptian unity upon a headdress of plaited linen that hung down behind the ears and fell upon the shoulders down to the tip of the synthetic ceremonial and symbolic beard. Osiris wore such a beard when he judged men. Straps moving behind the ears were used to fasten that beard. With a close look, you could help discern the strap following the jaw of the nearer head up to the ear. Over the forehead was the sacred uraeus serpent, which symbolized the goddess of Lower Egypt- the king's companion and guardian divinity. On the breast under the beard and suspended from the king's neck was a ring with the king's name in hieroglyphics. To the right, words read: "Beloved of Amun, User *m^ct re štp n r^c*" the latter part being the prenomen of Ramses II. The king was bare from the waist up, but the king wore a short kilt, a short royal garment above the knee. You can see its folds or plaits on this nearer leg below the forearm. Below it, the legs were bare. You saw that same costume, omitting the double crown, worn by king Khafre, in Cairo museum, fig. (1). That masonry propping under the right arm was ancient and done by one of Ramses' descendants. The ears were set too high. This was a device of the sculptor, frequently found in heads that were to occupy a position much higher than the observer. This fake position was not evident when looking at these two statues from the river [5], figs. (2 & 5).

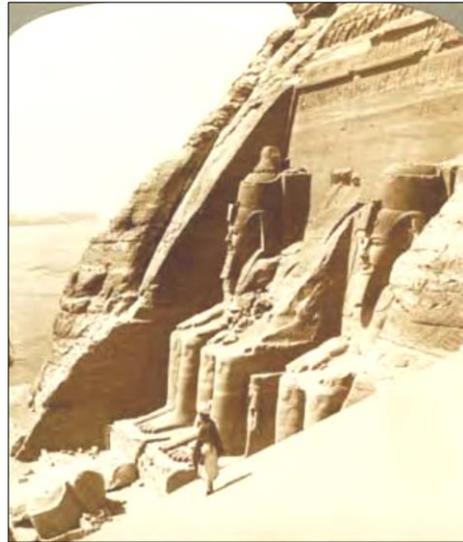


Figure (5) Shows looking up the river across the front of Abu Simbel temple, from the sand drift at the north

Otherwise, the heads had a beautiful look, and the facial expressions reflected glory and kindness, combined with the impressive calm and a subtle touch of oriental indolence mingled with imperturbability, which in both ancient and modern minds are associated with royalty in the east. These subtle works made the Nubians worship ancient Egyptian gods besides their own. Such works as these made their author for generations the type of the ideal Pharaoh, so his successors prayed to the gods to grant them a reign like his. But are these colossal, sculptured figures *portraits*? [5]. The statue in the Metropolitan museum of art is a worthy example of the skill in *portraiture* characteristic of that first great period of Egyptian art. The statue, of gray granite, represents an official of the 5th dynasty court and is a kind made familiar to the world by the famous "squatting scribe" of the Louvre and the scarcely less noted scribe in the Cairo museum. In fact, one of the very few examples of this type and date can compare with these two masterpieces [7]. Rahotep was an important official in the king's court. He was a "royal scribe of the documents; the scribe who promulgated the edicts of the king." His offices were purely secretarial, and it is in his official pose, the trad-

itional attitude of the oriental scribe, that the sculptor presented him in our statue. Seated on the ground with his legs crossed under him, he looked up from the papyrus scroll held unrolled on his lap as though about to announce a decree of his royal master. There was a sense of repose in the figure, of solidity in the rounded limbs and body, of sleekness in the smooth, full face and heavy, carefully parted wig, which admirably suited his position. There is a feeling of scale in the statue, which leaves in one's memory an impression of size much greater than the actual measurements of the statue. The height of the figure is only 59 cm. The material is gray granite, the lighter colored flecks giving a lively surface to the stone without being obtrusive. The modeling, while not so detailed and naturalistic as that of the famous limestone statue in the Louvre, is much better suited to its own material, for the details which give such a lifelike appearance to the statue in Paris would be completely lost in the dark granite figure. Another statue of this type compared with the Rahotep is the limestone figure of the Cairo museum. As is the case with the Louvre scribe, a lifelike appearance is produced by means of the inlaid eyes of obsidian and alabaster set in bronze lids. The modeling is admirable, having the same rounded smoothness which characterizes the Metropolitan's Rahotep. The Paris and Cairo scribes differ somewhat in their attitude to this. Though squatting cross-legged in the same way, they hold the papyrus scroll with the left hand only, the right resting on the other end in the position of writing. Rahotep is presented holding the scroll open before him in both hands. It is in his official position in the court of the king rather than as the scribe who is ready to write down the dictation of his superior. A startling difference in artistic merit is immediately apparent when the museum's Rahotep is compared with those from the same tomb in Cairo. Only one of them, a small squatting figure in alabaster, approaches

its fine art. The others can only be characterized as poor and even bad in quality, being quite below the average sculpture of the period. Evidently, Rahotep was unable to employ first-class sculptors for all of his statues; perhaps quantity was to make up for quality. The Rahotep which we are fortunate enough to possess, however, undoubtedly came from the studio of one of the foremost artists of the period, and we can hardly be wrong in assuming that it is a product of the royal workshop, a gift which the king made to a trusted officer of his court [7]. In another example of this study, we can refer to Akhenaten. His wife and queen Nefertiti, whose name meant "the beautiful one," symbolized the elegance, beauty, and sophistication of new kingdom Egypt. The *portrait* statue of her exhibited in the Berlin museum was a magnificent artwork of the time, though recently, its authenticity was questioned. It made its way to Berlin despite vigorous protests from the Egyptian antiquity authorities at the high-handed actions of a German excavations team working in the Amarna area. A last effort by the Egyptian authorities to have the piece returned to Egypt made it to the German dictator, Adolph Hitler, but failed; he refused to part with an object that, in his opinion, had flawless Aryan looks, reflecting the realism in art and portrait, fig. (6) [8].

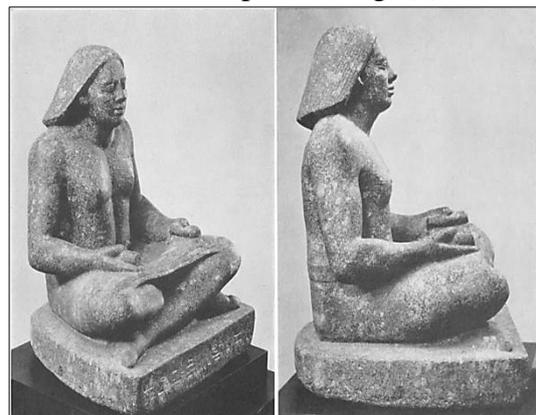


Figure (6) Shows portrait statue of Rahotep - V Egyptian dynasty in the Metropolitan museum of art cannot be overlooked.

During this time of Akhenaten (1352-1336), art had a new attitude of realism. This king provided a whole new set of

religious tenets into society and moved the capital to a new city where he worshipped the one and only true god, Aten. His heirs, e.g., his son, Tut-ankh Amen, rejected his innovations and effaced all memories of his reign. Yet, their destructive efforts failed due to the persistence and ingenuity of modern Egyptology. Although the pharaoh Akhenaten's rule was in many ways a radical aberration, the recent excavations called the Amarna period an amazing part of the history of ancient Egypt. Despite having antecedents, one more area of the innovation of Akhenaten was art. Artistically, the Akhenaten era was marked by an emphasis on realism, even surrealism, rather than formulaic prescriptions about how artists should introduce all forms of life, human, animal, and vegetable. Akhenaten motivated artists to *depict* the mighty king realistically. Modern critics found the arts of the time expressionistic and a revolution against the classical period. In some scenes, wall engravers presented horses and chariots in "an ecstasy of speed" and *portrayed* the royal family in scenes of loving intimacy. The king permitted *portraitists* to *depict* him and his wife holding hands and kissing their children; in one poignant scene, the sculptors showed deep emotion, showing the king and queen grieving over the death of one of their daughters. Unlike in the past, artists of the time spurned animal and human representations of the deities. Instead, they *depicted* Aten purely as a disk whose hands stretched down from the heavens to humankind on Earth. The artists in the Amarna period broke with a two-millennia-long tradition. They employed forms that "can even be called frightful; movements, expressions, emotions, and disregard for reality. The essence of this art, which was at first designated disparagingly as merely 'ugly' or even 'sick,' can be understood by comparing it with modern art that deals freely with the human form." The Akhenaten's innovations were highly naturalistic and ranged from "the grotesque to the mildly uncon-

ventional." Yet, artists also had an eye for repose and beauty. The famous *portrait* of Nefertiti, Akhenaten's wife mentioned above in Figure (7), struck just these new chords in Egyptian representation.



Figure (7) Shows the head of queen Nefertiti in the Berlin museum, which displays the rarity in photography or the art of ancient Egyptian portraiture.

Her elongated neck and dreamy expression and the sloping lines throughout the head and shoulders projected sophistication and demonstrated the artistic creativity of the Amarna years to *depict* elegance and refinement [8]. In addition, we could say that Akhenaten had three-dimensional *portrait* statues made of himself, but his god was only *depicted* as the sun disk with fingered rays in sunken relief as seen on the boundary stela. The primary presence of Aten was in the form of the sun as he rose and set daily on the eastern and western horizons of Akhetaten. This vision fundamentally guided the practices constructing his thought and art in El-Amarna as an ideological performance stage^(b) [4,9].

3. Results

These examples clearly showed that this period was important for the establishment of Egyptology, especially when Adolf Erman in 1894 and then James Henry Breasted in 1900 expressed this admiration

of the accuracy of the *depiction* of the works of the ancient Egyptian artist. They used the term “*portrait*” to express the accuracy of forming hard rocks and different stones in conducting their works. The term *portrait* was the most accurate to express the *photography* that the ancient Egyptian artist was keen on. Other scientists followed them so far in repeating this term when they wanted to express the distinguished ability and ingenuity in the artworks of the ancient Egyptian artist in accordance with religious values and traditions and their eagerness to convey the truth.

4. Discussion

Since the eighteenth century, scholars have agreed on one fact: admiration for the pictorial works carried out by the ancient Egyptian artist. The pictorial art, Figures (1-7), explains that the artist sticks to performing the truth. For example, the statue of king Khafre revealed the interest of the artist in portraits since the old kingdom and the continuity of this attitude until the new kingdom, which was revealed by the works of the statues of the Abu Simbel temple. In the era of Akhenaten, the artist presented his wonderful work, which was the head of Queen Nefertiti, which was not affected by the artistic character of the era of Akhenaten and the ideology of that time. The artist was keen on her head as an accurate *depiction* of her beauty and freedom from the ideology of king Akhenaten's era. Therefore, these works provided an integrated vision of this cultural communication of the concepts of the ability to artistic creativity in shaping the most solid types of rocks or using different stones and materials to implement their artworks, according to their religious values and traditions, which they conveyed to us in recordings of their masterpieces through thousands of years.

5. Conclusion

According to these eight examples that used the term "portrait" to denote the implementation of the ancient Egyptian artist's work

*of art distinct and unique in different eras, it was proven that he produced a replica of the face and body of the owner of the artwork. Scholars have used this term as the most accurate and appropriate since 1894, expressing the accurate and high-level **depiction** of the ancient Egyptian artist, who carried out his **photographic** works with extreme precision that made the scholars dazzled by his works that were identical to the face and body of the owner of the work of relief sculpture, painting, or statues. The ancient Egyptian artist could transform what his "eyes" saw into a delicate feeling expressed by his "hands" in the artworks, with which he **portrayed**, expressed, and recorded through that reality an expression that reached the achievement of the accurate and wonderful **portrayal** of artworks. Therefore, artworks were scents of the artistic results of human civilization. Faith, religious motifs, and convictions of immortality were his law by which he achieved his **portrayal** of these masterpieces preserved by the ancient Egyptian civilization.*

Endnotes

- (a) See the chronology of the old kingdom of Beckearth (J.v.), during the period from 2670 to 2195 BC.
- (b) An Egyptian king, Amenhotep IV., the son of Amenhotep III., and of queen Tyc, who seems to have played an important part at her son's court, now attempted to take the final step, and, in place of the confusion of the numerous gods of a bygone age, he tried to set up the Sun-god as the one really living god. How the young king extricated himself from the superstitious reverence for the faith of his father's we know not. His portrait shows us that he had not good health. It may be that the fanaticism with which he set to work on this meritorious reformation was due to bodily weakness. He introduced the worship of the sun as the one god, following probably the teaching of I leliopolis, he called this crod Re' Harmachis, or more commonly 'Eten, the "Sun disk." Had he been content to establish this worship officially only, to introduce it gradually, and to let time do its work, his efforts might have been crowned with success. He tried violence; therefore, his innovation, in

spite of momentary results, had no duration. He endeavoured to exterminate all remembrance of the old gods.

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