

Spatial and temporal relationship in ancient Egyptian art

The combination of different times and places in one space

Prof .Dr. Essam Mohamed Mahfouz Hussein

emm01@fayoum.edu.eg

[linkedin.com/in/essam-mahfouz-89ba371b](https://www.linkedin.com/in/essam-mahfouz-89ba371b)



Ancient Egyptian art was not restricted to the spatial or temporal relationship between the parts of a single scene. Of them in a row without being joined by a link of time or place, so he photographed groups of shapes with different angles, proportions and dimensions from each other, each homogeneous group of which has its own field, or a place and time that differs from the others, and sometimes it can have a different subject. - The cemetery of Sin Najm - Deir al-Madina - Thebes, which represents the fields of Ayaru or the fields of bliss from the cemetery of "Sin Najm", and the whole view represents the sky and life, and in this place the dead lives with the gods and does some agricultural work that he performed in his life. It represents the fields of Ayaru or the fields of bliss from the cemetery of "Sen Star", and the whole view represents the sky and life, and in this place the dead lives with the gods and does some agricultural work that he performed in his life. The painting is divided into four horizontal views: - The top view: we see "a tooth" A star and his wife from behind him praying to some gods, and they all sat on a mat in the form of a sign of justice, - Behind the gods, Rahotep, one of the sons of the deceased, sat on a boat swimming in the ocean of heaven. - The second scene: "Star Tooth" and his wife are shown collecting wheat fields. - In the third scene: "A star tooth" and his wife uproot the book plant, then he appears while he is plowing the land, and behind him is his wife scattering the seeds in the ground. - In the fourth scene: we see dom trees and palm trees on the edge of a canal, as well as other types of plants interspersed with flying moths. This painting is the best example to illustrate the temporal and spatial relationship in ancient Egyptian art, where the artist was able to show us the different stages in the life of the

deceased, and list each of these stages on a separate level to confirm them. To show here the phenomenon of combining more than one time and a different place in one space, which was a feature of ancient Egyptian photography, which was produced by other characteristics of this art. The image does not add anything to what the artist wants to express, because the ancient Egyptian artist relied on the image printed in his mind, not the visual images. Do not calculate the distance or proximity, and the resulting difference in volumes and surfaces. This is why the Egyptian style of photography was characterized by flatness, worse in the lack of solidification of individual shapes, or in treating the space of the image as a whole by being far from representing the realistic depth as seen by the eye, and this helped the artist not to be restricted to a single or fixed point of view for the imaging as a whole. In order for the artist to express the shapes and blocks by drawing or photographing them in only two dimensions and not in three dimensions, “the artist committed himself to expressing the shapes according to their reality or their real mentally known appearance, and not according to what they look like at the moment of seeing them, which is of course a fleeting moment” that corresponds With his principles and beliefs in the infinite and the absolute, the artist wanted to paint as much as he could in a renewed surface, and therefore he would choose what he believed to be necessary and useful, and give up everything that was not necessary for him. Never, and not according to what these parts look visibly in the middle of the other parts necessary to define the scene, and this combination of parts or particles is in fact a complete and accurate description of these particles and the parts that make up the view to be expressed. Two-dimensional forms, a very difficult process, however, the ancient Egyptian artist faced them, and presented them with many solutions where the topics are repeated in different temporal dimensions, “by finding more than one land line based on The shapes have a desire to emphasize the spatial dimension or the distances that highlight the work, so that the method of engineering divisions reflects a relative nature of stability and repetition, which indicates that sports awareness is an essential element of the artistic awareness imposed by the nature of the agricultural environment