

The contribution of the Coptic and Islamic arts in preserving the Analytical (14-15 AH/20-21 AD) Egyptian national character: (vision of some plastic paintings during the centuries

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Abstract: The civilization of Egypt since the dawn of history on a religious and ideological basis, leaving a record of events and artistic values based on the principle of preserving the special character. During these successive periods of time, historical events contributed to the formation of the Egyptian artistic personality. The cultural, religious and heritage arts merged into the society's conscience and influenced its thought and culture. This was reflected in the treatment of the subjects of some formative artists during the centuries (14-15 AH/20-21AD) which gave it originality and became a historical reference to the memory of the nation..

The problem of research is to study the impact of Coptic and Islamic technicians on the preservation of the national character and as a source of inspiration in the work of some contemporary Egyptian artists, and to demonstrate the experience of some artists in rediscovering the cultural elements inherited in their paintings, which combined the tools of European art thought and the spirit of Coptic and Islamic arts mixed with textiles Egyptian Environment, The study aims to monitor the early leakage of European taste of the arts of Islamic civilization during the Ottoman period. And prove that the pluralism and different visual visions of the artists in dealing with the subjects of their community on Maralassour is a historical notation to preserve the national identity, so the study follows the analytical approach to some of the works of art that appeared to be influenced by the arts of Coptic and Islamic

Keywords: Contemporary Fine Art in Egypt, Coptic Arts, Islamic Arts, Popular Heritage, Arabic Manuscript Schools

Statement of the problem: It is a study of the impact of Coptic and Islamic technicians on the preservation of the national personality and as a source of inspiration in the work of some contemporary Egyptian artists, and how can the plastic artist shape the personality of his society by rediscovering its cultural components inherited to resist the extension of European culture with its values that might contradict it ?.

Objectives:

- The early European taste of the art of Islamic civilization was revealed during the Ottoman period.
- To prove that the diversity of visual visions of artists in dealing with the subjects of their community on Maralassour is a historical record to preserve the national identity.

Delimitations:

Spatial boundaries: Egypt.

The temporal boundary: during the centuries (14-15 AH/20-21 AD).

Assumption: The aspiration of the sculptured artists who have absorbed the aesthetics of European plastic art has helped to find a way to express honestly about them and the issues of their society. Their heritage and civilization were a source of inspiration for them.

Hypothesis: The flexibility of the Coptic and Islamic arts and their coexistence with the Egyptian environment contributed to the formation of the Egyptian artist's contemporary artistry, which helped her development through the ages by creating authentic artistic styles.

Methodology: The study follows the historical approach and the technical analytical approach .

Introduction: Art is an integral part of cultural and civilizational development. It plays an important role in changing the patterns, styles and characteristics of every civilization throughout history. Therefore, civilizations and the arts are the result of the interaction and fusion of the environment and man with his cultural idea and his sensual awareness resulting from his close connection with all the phenomena of society.

These phenomena give reflections and developments that occur as a result of the cultural transformation in general in the past and present, as well as the political and economic factors play the role of influencing the tastes of civilizations, which result in mixing and generate patterns of new creative arts. In some cases, art may be used as a political means to enable general thought and some kind of normalization to change the course of society in a new context, philosophy or political path. Anthropology researchers can draw upon the various aspects of historical events and circumstances in a particular historical era by analyzing and reading works of art. It is a river of information drained of the intellectual, cultural and religious emotion of society.

The previous studies have dealt with the plastic art works in Egypt with the perspective and measurement of the European technical schools without realizing the emotions that lead to the creation of unique Egyptian artistic trends. Some studies have also been closed on establishing their artistic bases and influenced by ancient Egyptian art, The Egyptian plastic art was identified, while they dealt with the effects of Coptic and Islamic art as decorative elements that were complementary without any awareness of their contribution to the cohesion of the unity of the Egyptian national character. So the study deals with some of the experiences of the pioneers of plastic art in Egypt, but in the Arab world as a whole, whose works show signs of their assimilation of their cultural arts with the Coptic and Islamic artistic character, while rephrasing them in the logic of the age they live in. Not undermine their cultural heritage and lose identity in the course of the invasion of Western culture and the erosion of society to fully comply with transport and dependence and hatred towards the realization of material purposes and often this happens at the hands of colonial invaders.

The artist may be inspired by the themes and elements of his society to express what he feels or pleases as a philosophical or doctrinal message of religion and a kind of respite and expression of the issues of his society.

Historical background:

1.1 Formation of the Egyptian artist in the shadows of the Coptic and Islamic arts: Since the dawn of history, Egypt has been unique in its unique artistic personality, especially since it was mixed with its neighbors throughout the ages, such as Mesopotamia, Persia, Greek and

Roman civilization, until the advent of the Christian religion. The sky in the first century AD, Where the Christian religion was spread by St. Marks, who was the first Patriarch of the Church of Alexandria in the first century AD during the reign of the Roman Emperor Nero in the year 200 AD where the art of icons spread in that era, where it contributed to the transfer of the art phase from the wall to spread through different materials easy to transfer , Followed by the appearance of Fayyum's first-century art on wooden coffins, a mixture of Egyptian and Greco-Roman art (Syriac: Yusab)¹.

The Coptic artist was influenced in his early stages by the ancient Egyptian arts and the Greek and Roman arts. His skill was characterized by his characteristics and general features, such as: his black shapes and the use of bright colors, with his heroes sometimes more modernized and more religiously influenced by ancient Egyptian art. The Coptic art also characterized the transfer of nature in its physical qualities and use it as a tool to express the scene of the holy religious events without going into detail with attention to the transfer of the image of the heroes of the event in a symbolic gesture with expressive and tragic signifying the He suffered the High Commissioner for the sacrifices of Jesus Christ and his mother, the Virgin Mary and the disciples and saints for religion, also appeared Halos and religious symbols and used the expressive colors, which are mostly dark.

The events were followed by the opening of Amr ibn al-Aas Egypt "(20 AH/164 AD) and the enjoyment of the Copts full freedom of religion and rid the church of injustice and aggression during Byzantine rule"² and carried the conquest of the Arab features of art conquests in the east and west and mixed in the crucifixion of civilized arts, Including Egypt, and this combination of the evolution of the arts of architecture and sculpture and all applied arts.

It should be noted that art in Egypt has developed in stages, which in its first phase described the political allegiance of the Caliphate. This was followed by the period of the Tulunian arts with Abbasid origin (Ramadan: Huwayda, 2006)³. Interest in animal and human decorative elements increased during the Fatimid period and subsequent Islamic periods. The spread of the units inspired by the living organisms has helped the coexistence of the Egyptians and their practice of the arts since prehistoric times, through the ancient Egyptian civilization and the pagan civilizations that followed, and the adoption of the Coptic arts on symbols to spread religion.

In addition, the Egyptian artist has derived from the experience of ancient civilizations preceded by the essence of human thought through his artistic achievements. He also succeeded in smearing the art of these civilizations in his crucifixion, taking into consideration his creed, culture and thought, which shaped his characteristics and characteristics. And the creation and development of perspective plans, some of which are deep-seated and superficial, while maintaining the principle of total exclusion from the concrete real world ie simulating the creation of god.

It has helped urban coexistence of the Egyptian society between the historical and the Coptic architectural styles helped to combine the spirit and thought of those arts with their development and culture, but all the developments that took place on all political, economic and other levels, which helped to preserve the values and identity of society. The adherence of the community to the religious faith as a watchdog to prevent and verbalize what is contrary to them and with customs and traditions, so the national character is based in essence on the principle of religious belief, which forms the core of the Egyptian environment.

1.2 Dawn of Orientalism in the Century (8-9 AH/ 14-15 AD):

The eighth century (8 AH/14 AD) is the beginning of artistic Orientalism, which in turn has been reflected in successive years on the schools of modern art extension from Europe to America.

The Venetian and Genoa and other Italian cities that linked the East and the West and the Ottoman Empire. These cities were characterized by marine ports and fleets and were a center of trade and economy for the West. At the cultural level, they represented a center for science and the arts.

The West has been influenced by Eastern art since ancient times, perhaps because it is the cradle of Jesus Christ and the mother of the Virgin Mary. This inspiration continued despite the continuation of wars (482-977 AH/1089-1298 AD) on the countries of the Islamic world. The eighth century (8 AH/14 AD) has realized the Islamic artistic values, using this oriental spirit and its decorative elements in recording its historical and religious narrative, This effect was found in the works of the artists Mazzato (Tommaso Casser / Masaccio (831-803 AH/1401-1428 AD) Omazolino (851-7855 AH/1383-1447 AD) Masolino da Panicale Alotandro di / Mariano dei Filipepi (Botticelli (916-849 AH/1445-1510 AD) and other Italian artists who used the Mamluk, Ottoman, Amira and Islamic antiques in their frescoes in churches and palaces. Some Italian artists were also associated with the historical Christian religious events that were the scene of the East and their Roman and Byzantine styles, Venetian art in the 9th century (9 AH/15 AD).

1.3 Schools of the art of Arabic illustrations and preservation of national identity:

I was influenced by the Islamic arts at the beginning of the composition of the arts of civilizations that preceded it like the Greek, Roman, Byzantine, Sasanian and Hellenistic and invented and innovated in (2 AH/8 AD) book "Kalila and Dimna" during the reign of the Abbasid Caliph Abu Jaafar al-Mansur in (132 AH/750 AD), Which is concerned with "showing the animal's fantasies with the colors and colors to be an animal for the hearts of kings" (Al-Basha: Hassan /1992 AD)⁵.

The manuscripts were divided into two types: the first type, which includes the medical, engineering, agricultural and other sciences, and the role of the drawings is limited to clarifying or flattering them. The second type is literary sciences, where the artistic personality of the artist, which expresses his environment and the country in which he lives, is explained by his choice of subject, design, On the general character of the region.

The Islamic art was also completed in the late century (6th AH/12th AD) with the emergence of the art of the Arab school in Baghdad, Mosul and Diyarbakir (Q; 6-7 AH/13-12 AD), which served as the backbone of several schools in succession such as Mughal (Q 8 A/14 AD), which coincided with Seljuk and Mamluks And the second Safwa II 11 AH / 17 AD, also coincided with the height of the art of manuscripts in Persia during the (8-9 AH/14-16AD) century Renaissance arts in Europe, and led the unity between the parts of Persia in Century (10 AH/ 16 AD), To the unification of the artistic style in the style of the Caspian and Tabriz, and the imposition of the Shah Abbas the Great (1038 AH/1629 AD) the ruling was interested in the planning and construction of the new capital Isfahan, and decorated walls with murals and also took care of the art of manuscripts. Since that stage appeared influenced by the European taste of the arts of Persia and the School of Ottoman manuscripts In the

eleventh century (11 AH/17 AD), which indicates the flexibility and openness to the development of relations with other countries and peoples.

It is worth mentioning that Arab art schools are different from western art. It is difficult to determine the time and perhaps also the place of events. The Muslim artist does not adhere to any rational or logical rules. The reality of things is not fixed due to their constant change. The creator of the one "God"; and therefore the art of colorful illustrations on the psychological perception and spiritual sense through the creation of forms beyond the tangible physical reality, the components of his design as terms in the apparent composition of the illogical not to simulate reality in terms of form and color, It can draw mountain ranges in the form of abundant cumulus rivers with successive waves, yellow and red animals and transparent walls that combine several different perspectives. The artist of the Islamic manuscripts aims to show his themes to convey his message through his own world, which was based on his spiritual and mental contemplation of nature, which gave him a special and flexible character that extends through the ages.

The artist went on to build elements of his character in the virtual world. He appeared in the orbit of the environmental and natural aspects surrounding him. His elements came from the limited physical nature to metaphysics, destroying his limited world, which is confined to the realms of reality. And the invasion of the drawings of miniature elements to the text of the manuscripts, as well as margins of the page.

We also note that the visual vision has become in the design of Arabic manuscripts crossing the architectural barriers, and depicted the events between its sides transparently and clearly, and put the perspective of the eye of the bird to draw events and elements in all their situations, As if the artist wanted to attain the status of spirituality and height, as it combined the heavenly visions of the highest ground scenes with an attempt to reflect the spirit of purity and transparency through the expression in the bright colors that appear in all scenes, even if the scene of the night in dark dark but it shines light, His creativity and uniqueness in the freedom of expression in breaking all the rules common in the art of painting. So we can say that Islamic art has contributed to the establishment of European art since the beginning of the Italian Renaissance, an extension to the schools of modern art world, such as Cubism, influence, abstraction and others.

2. The beginning of the influence of European art:



(Fig1.Gentile Bellini ,The Sultan Mehmet II, 1480)

This coincided with the control of the Ottoman Empire of Byzantium 9857 AH/1453 AD0, while the Kingdom of Granada fell the last Islamic kingdoms in Andalusia in the grip of Christian Catholic kings (897 AH/1492 AD) However, these military and political hostilities did not mask artists influenced by the art of the other party. In 1988 AD, Sultan Mohammed

II (884-885 AH/1479-1480 AD), The artist Gentillo Bellini (832-913 AH/ 1429 – 1507AD), who drew several pictures of his own (Fig 1),) and his family, his three victories on the Byzantines painted by the three crowns at the top of the painting (Farghali: Abu Hamd Mahmoud, pp. 343-344)⁶, This cultural exchange has affected both sides. Where the transfer of the Venetian artist the values of the art of Islamic civilization to Italy. Muslim artists have also been influenced by the rules of the Renaissance perspective and its artistic values, which have greatly enriched man. It is worth mentioning that Giotto (737-665 AH/1267-1337 AD) Giotto di Bondone) was a period of months months of the art of Arabic manuscripts "Yahya al-Wasati"⁷ and influenced by his artistic works.

We also note that the Mamluk state was weakened in the century (10th AH /16th AD), and the last of its leaders, Tomanbay (923 AH/1518 AD), was defeated by the Ottoman Sultan Salim I, who ruled the Ottoman Empire during (1512-1520 AD). Since then Egypt has been divided into approximately 14 management was ruled by Bashwat, and in that period attracted most of the skilled workers and craftsmen to Astana and the impact of this on the progress of Egypt and the Islamic world in all scientific and social fields, And spread myths that quickly mixed with the doctrines and religions of heaven and spread magic and witchcraft, and returned the star Mamluk shining again in the century (12 AH/18 AD). when they managed to take over the rule of the country, but did not last long and dispersed to the great dispute between them to take power. The French campaign against Egypt.

3. The stage of technical dependency of the European and the spirit of the nationalization of the century 12-13 A/18-19 AD):

The period between (1212-1219 AH/1798-1805 AD) witnessed several conflicts between the Ottoman Empire and the British and the arrival of the French expedition to Egypt and the removal of the governor Ahmed Khorshid Pasha and the accession of Muhammad Ali Pasha and his family (1212-1372 A/ 1805-1953 AD) to Egypt.

It was accompanied by a group of oriental artists who recorded Coptic and Islamic architecture and scenes from the markets and the authentic Egyptian folk life. Some of them tended to draw inspiration from mythical stories and religious stories from the Bible and the Qur'an, . This period resulted in the book "Describing Egypt" under the reign of Napoleon Bonaparte (1211-1909 / 1796-1873) and the book "The Arab Art" by the architect Emile Bryce Devan (1222-1296 AH/1807-79 AD). Despite the renaissance of reform in all fields, especially in the field of education, industry and applied arts by Mohammed Ali. However, attention was focused on transforming Egypt into a piece of Europe intellectually and culturally through directing education and foreign missions to Europe, especially France. Ottoman style derived from Iranian, European and Mamluk art.

The social and cultural life of the banker of the century (14 AH/20 AD) has been affected by the erosion of values and ethics associated with religious beliefs and the diminishing role of the sheikhs and preachers and leaked the spirit of general despair and disintegrated social and national life especially the occupation of the British under Ismail Pasha (1245-1312 AH/1830-1895 AD), And the exploitation of the wealthy class, which aspired to be in the knees of the European rulers at the expense of the interest of the nation, and spread the taste of the European weak free of technical values and delayed industry and education spread disease and ignorance, while Europe advanced in all areas was a dream of those able to learn and progress.

4. Attempting to be free from dependency and searching for national identity 14-15 AH/20-21AD):

The continuity of civilizational communication among the nations weighs heavily on progress and progress. The Islamic civilization has undergone various stages of progress in the era of Selim II. It is progressing between the stage of shock and the awakening of western civilization to the stage of intellectual stability and the search for a positive point of convergence with Western culture to reach the stage of self - : Taha Jaber 2001)⁸. . The intellectual and artistic life in Egypt has undergone several stages that have shaped its civilization into our present era. The first artists followed the rules of Greek and Renaissance arts with the opening of the Arts School in (1908 AD). The outbreak of the (1919 AD) revolution marked the beginning of the revival of the Egyptian national spirit and the fusion of modern art with ancient Egyptian art. Egyptian artistic groups followed. Egyptian artists became more experienced and became aware of the rules of European art trends. Some Egyptian artists appeared in successive generations.

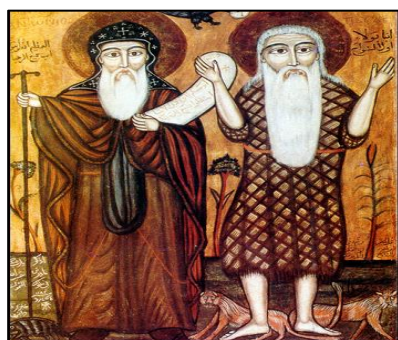
It also managed a group of artists can find their way out of European art by drawing inspiration from their authentic environment, trying to convey the spirit of patriotism and the restoration of identity, hoping to bring together the different segments of society. They should approach the heart of authentic Egyptian society by expressing their suffering and dreams by employing scenes from daily life Known inside and outside their popular homes. Some artists also recorded religious and social heritage in a clear and direct manner, And others have benefited from the cohesion of the prevailing spiritual and environmental content, devising new fundamental concepts, trying to find a new formula commensurate with his age, making him tools and Western thought imposed on him through the orientation of the former class of rulers and occupation. Egypt's social life has been fueled by the mixed momentum of false religious feelings and beliefs resulting from the ignorance and tribulations experienced by society.

5. Experiments of some Egyptian artists during the centuries 14-15th AH/ 20-21th AD:

5.1. Ragheb Ayyad 1882 - 1982): Ragheb Ayyad is one of the pioneers of the first generation in the Egyptian plastic movement. He joined the School of Fine Arts (1329-1326 AH/1911-1908 AD), Ayad he learned the art of art at the hands of French European artists, but he turned to the reality of the simple rural environment and the old Egyptian neighborhoods influenced by the features of ancient Egyptian art and the Coptic arts, especially after the revolution of 1337 AH/1919 ad), and encouraging Saad Zaghloul and Wissa Wassef to convince the Egyptian Parliament in (1342 AH/1924 AD). Foreign Affairs. His paintings are also known for his bold and busy lines, which are filled with the bustle of Egyptian daily life, the scenes of joy and sadness, and the practice of religious and ideological rituals, in particular his expression of his senses and thoughts, sensations and feelings as a result of the environment in which he grew up and lived. And gave him the Coptic art style of artistic values freedom of expression symbolically and spontaneously; which allowed for inspiration, innovation and coexistence with its character and its general spirit.



(Fig.4) Ragheb Ayad, monks during prayer, colors of acurel and ink on paper, 50 x 70 cm, 1946 AD.	(Table 3) Ragheb Ayyad, priests of the monastery in the Mass, colors of acurel and ink on paper, 50 x 70 cm, 1946 AD.	(Fig.2) Ragheb Ayyad, from the countryside group, born, watercolor and lead on paper, 50 x 70 cm, 1935 AD.
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(Fig.6) Icon of St. Anthony the Apostle and the Father of Pachomius	(Fig.5) Shafaf Ostraka, the Coptic era, the Coptic Museum in Cairo, the first phase Q: 1-3AD
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He overcame the character of the movement and the summary in most of the works of the artist Ragheb Ayyad, where he took care to express the subject in general without going into detail, such as the drawings of the Coptic Austrakas (Fig.5), characterized by the spirit of fun with simple lines expressing the general form of one worshiper raising his hands praying, Which is reflected in the paintings of Ragheb (Fig.3).

Ragheb's paintings are often designed in a simplistic way of Coptic art, far from the academic values of the third dimension, in a simplified manner, which is often as nondescript as in the art of icons (Fig.6), focusing on the distribution of light and its projection on the axis of the event. Ragheb's treatment was also characterized of the willing to human bodies (Fig.2,3,4) was characterized by the slender lean body, as if emphasizing the meaning of monasticism and austere life, which placed priority on spiritual food without physicality. It also recorded various aspects of religious and ceremonial life such as the Prophet's birth (Fig.3) Among the various movements of belly dance, horse, camel and the static background, which included some of the domes and minarets of residential and religious buildings are interrelated as a symbol of unity and social integration. An atmosphere of joy and familiarity in the environmental and social fabric was felt throughout the painting through the movement of ink lines and the graceful pencil with the use of Ukrainian and benzene colors, leaving some of the parts of the painting without color.

We also mention the association of artist Ayad with monks the Coptic school where he worked, and then moved to live in the monasteries of southern Egypt, interacting with the various scenes to perform the religious rites within the churches and monasteries. This was reflected in his paintings of the Monasteries of the Desert (Fig.3,4). And the tranquility in the stage of the monasteries, despite the dynamic movement of the lines of Ayad in his technique, where he used a large contract (Fig.3) at the top of the painting like a dark-colored

frame, echoing the movement of the closure of the contract key curvature of the worshipers on both sides where visual vision gathered in the center of the painting at the priest M Mass and the rituals of the altar shows his successor.

Ayad also used the same dark contract in the depth (Fig.4) next to the pointed contract that prevailed in the monastery building in the southern region of Byzantine influence as if the artist symbolizes the sanctity of the place. The artist wanted to attract the viewer to the practices of those rituals, such as the style of the icons and icons of churches and monasteries that deal with the life of Jesus Christ and saints. The predominant feature of most of Ragheb's paintings was that Preparatory school belongs to the direction of the school expressionist Egyptian Coptic style it combines the elegance of the lines and simplicity and its interaction with the surrounding environment and the spirit of sanctification of space and time.

5.1. Abdul Hadi Mohammed Abdullah Al-Jazzar (1966-1925 AD):

The artist Abdel Hadi El Jazar is one of the pioneers of the second generation in the Fine Art Movement in Egypt. He was born in Al-Qabari neighborhood in Alexandria and moved to the Sayeda Zeinab district in Cairo. It was the environment in which he grew up in his senses and reflected on his themes, which were mixed with religious and social heritage and magic rituals, addressing the thought and trends of modern art that were prevalent in Europe at the time. His artistic career has two important stages: the stage of folk legends, the stage of man and technology, which were interspersed with a relatively short abstract phase between the years (1380-1382 AH/1960/1962 AD). During this period, Abdul Hadi was able to benefit from his artistic and cultural heritage, especially the folk symbols derived from the Coptic and Islamic works, both of which express the suffering of his society. This artist, together with the artists of the Contemporary Art Society, formed in 1946, representing the intellectual generation at that time, was able to express truthfully about the metaphysical analysis of the simple folk classes: "They were able to follow beyond the external phenomena in daily life and patterns of behavior, The collective, not the individual, as the group of art and freedom did; so they approached the worlds of popular beliefs, legends, and innate visions." (Naguib: Izz al-Din, 1982 AD)⁹.

Abdulahdi Al-Jazzar also has a distinctive artistic personality. He is a photographer, painter and poet with a political and social sense. His artistic paintings contain revealing subjects about these spiritual forces that are embedded in narrative narratives between the layers of the world. Distinctive. Al-Jazzar Al-Nasiris employed the folk arts mixed with the arts of ancient Egyptian civilization and the Coptic and Islamic arts together, dyeing them all with the color of symbols and the method of embodiment and diagnosis of folk tales and legends. The elements looked silent and remained in a state of waiting and waiting for the world of the unknown. Of mystery, his paintings became the scene of the practice of special doctrinal rituals.



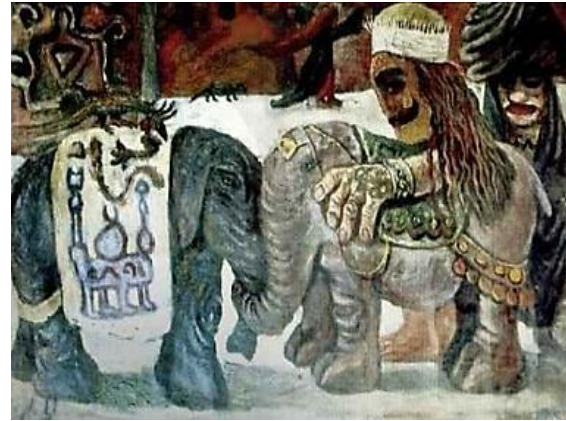
<p>(Fig.8) Equestrian guide manuscript and equestrian learning, Egypt and Syria, Mamluk State, 1375-1400 AD.</p>	<p>(Fig.7) Abdul Hadi Al-Jazar, born in Araya, oil paints on the back, 400 x 283 cm, 1952 AD.</p>
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Al-Jazzar expressed his surrealist style of astronomy and magic in order to overcome the fear that dominated the layers of popular society and fear of the specter of death, poor and sick. The figures of his paintings are popular in their general appearance and reflect the state of misery, despair and negativity in the practice of the habits and behavior of the wrong attributed by some members of the lower classes to religion and the legacy of the magical past. The butcher was also influenced by the Islamic artistic heritage, especially the idea of changing and flattening nature-inspired forms with the creation of new elements. It was also attracted to the designs of Islamic miniatures, which include abstract vegetal, engineering and animal elements, with the use of shades of red and dark yellow.

Al-Jazzar designed the frame of the painting in the shape of a rectangle in the middle of which is a dark circle of color containing the shape of a mythical animal composed of (the body of a white fish with teeth and legs and a pointed head with horns and eyes, and a tree resembling Byzantine Cypress trees spread in the drawings of Arabic manuscripts reminiscent of the style The Sasanian art of superstitious animals is surrounded by four people who are hand-tied and have different facial features (Darwish, Satan, and two persons with Egyptian features). The artist also maintained the balance of elements in all corners of the painting through the color scheme, and use the perspective of the eye of the bird painted by the bodies lying and extended as if swimming in space while drawing faces in the situation of confrontation and look at the top; The barrier of monotony and repetition by intercepting the movement of the mythical composite animal, which looks like a fish or whale as a symbol of salvation and hope, as in the symbols of Coptic art. The artist engraved on one side of the painting some of the writings that represent the amulets of magic and sorcery, which remind us of the art of Arabic Islamic manuscripts, which is unique in this property is the combination of drawings and writings.

When analyzing the method of processing the plate "births of Araya" (Fig.7) we find that the butcher tried to search for the excitement of the strangeness is the principle of the Egyptian Surreal trend at the time, using two different perspectives in the design of elements such as Mamluk manuscript (Fig.8) It is interesting to note that the artist brought together two perspectives (the eye of the bird and the perspective of the face), which attracted visual visions in the movement in the circular movement and the transition of the board, and both Al-Jazzar and the Mamluk artist mastered color grading. This is confirmed by "Scott House"

As the style of Al-Jazzar "that draws from the features a deeper meaning than on its surface, Because the will to perceive him transcends some of the apparent features of self-understanding in its absolute internal integration, and that it is a right oriental behavior, which is based on transcendence of material manifestations in order to search for abstractions of thought, to the essence "(Salem: Muhammad, 1975 AD)¹⁰.



<p>(Fig.10) Persian Manuscript of the Book of the Animal Benefits of Ibn Bakhtisouh, Maragha (Iran), 697-699 AH / 1297-1299, Morgan Library in New York.</p>	<p>(Fig.9) Abdul Hadi Al-Jazzar, Darwish and Al-Vilain, oil paints on the back, 400 x 229 cm, 1952 AD.</p>
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It should be noted that the artist Abdul Hadi Al-Jazzar has been influenced by the style of subjects of Arabic manuscripts, which included scenes of familiarity between animals as in the Persian manuscript of the book Animal benefits (Fig.10) and the manifestations of the environment that appear in the background of the manuscript, and reflected on his conscience and mind, The interrelationships between popular beliefs and legacies with religion. The butcher in his painting "Darwish and Al-Fileen" (Fig.9) showed a group of complex psychological emotions that combine power, familiarity, sorrow and unknownness. Represent the scene of power is in the hands of the coach, which is surrounded by symbols that give control and control, and the familiarity of the coach's humanity and enjoyment of the animals, as well as the embrace of the elephants with tenderness, gradually extends a scene of sorrow and uncertainty from the beginning of the sad woman's features that stand silent to the foggy background of the painting.

It is noted that there is a similarity between the butcher style and the method of processing the manuscript of the benefits of the animal (Fig.10) in terms of neglecting the study of the anatomical ratios of animals and humans and focus on clarifying the subject, combining the daylight and darkness of the night, and the central mass of drawing the size of the two elephants and clarify them in different colors with their skin covered with curved lines, And he drew the line of land in a simplified way.

It is not possible to confirm definitively the transfer or inspiration of the artist of the butcher of Islamic manuscripts, his work is the result of the internal inventory of the heritage inherent in the subconscious, where the transfer of folk symbols inherited in a tragic perhaps due to psychological conditions satisfactory and sense of approaching the time, and although it surreal but dominated the work "Sufi, spiritual, dramatic", where he made a world for the makers of amulets, puzzles, magic, incense, mischief and rings of male and female in the Islamic architecture and simple houses in narrow alleys. He made the butcher through color a

world full of human meanings and emotions; thus accomplishing his dream is to try to get out of Western currents and benefit from the human heritage to create an authentic Egyptian art.

5.3. Sabri Mohamed Mansour 1943 AD:

The artist Sabri Mansour is one of the founders of the modern plastic movement in Egypt in the century 15 AH/21 AD, so he is one of the pioneers of the fourth generation, born in his small village "Najati" in Shebin El Koum, Menoufia province in 1943 AD, and graduated from the Faculty of Fine Arts in Cairo Department of Photography in 1964 AD. And carried the task of searching deep in the authenticity of the Egyptian character through the heritage that surrounds the ancient Egyptian arts, Coptic and Islamic. Sabri realized through his experience that there has been an imbalance since the sixties in the direction of plastic art, where the tendency towards Westernization, so he wanted to move us to our roots towards rooting by reference to our cultural heritage. Sabri also undertook the journey of self-search which requires real understanding of the environment with its religious, social and cultural heritage as an attempt to link the ancient roots to the pigment of originality on the work of art. It is therefore necessary to deprive the person of the surrounding reality in a logical and objective way so that he can reach the facts that have been obliterated by ignorance and enslavement, Colonial period.

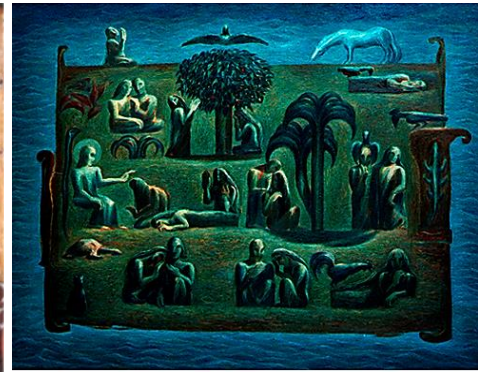
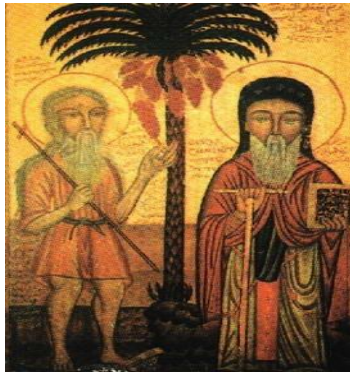


(Fig.12) Wall painting depicting Adam and Eve before being expelled from Paradise, found in the Church of Umm al-Brijat (Fayoum) in the century 11 AD. (Coptic Museum)



(Fig.11) Sabri Mansour, Egyptian songs, 120 x 110 cm, 1988 AD.

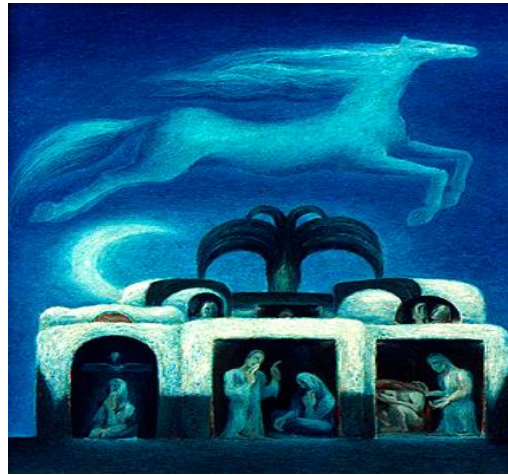
And the world of the artist Sabri filled with tranquility and tranquility and subject matter and color and spirit (Fig.11), where he gathered between the various elements and symbols of his paintings in the same boxes as a base for the scene occurred at the beginning of humanity is the story of Adam and Eve and the killing of Cain to his brother Abel, and has always dealt with Coptic and Islamic photography that story as immortal (Fig.12), a wall painting representing Adam and Eve before their expulsion from Paradise attributed to the Coptic era. Sabri summed up the ancient Egyptian and Coptic cultural heritage in an Egyptian painting called "Egyptian Hymns" with artistic synonyms that appeared to be dramatic in the blurry colors, explaining the relationship between man and the mysterious unknown in a abstract and spiritual way. This is the same logic of Coptic art, which stripped the forms to reach the core of the religious meaning as well as the logic of Islamic art, which creates a spiritual world from the work of the intangible.



(Fig.15) Icon of the Anba Takla and Nofar.	(Fig.14) Icon of the flight of the Holy Family to Egypt.	(Fig.13) Sabri Mansour, Flood, oil on twal, 100 x 81 cm, 1994 AD.
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Sabri continued his experiment to discover the secrets behind the apparent surfaces by designing new blocks of shapes in a balanced manner, treating them with brown and indigo blue tones (Fig.13) in the flood and fear of the unknown. The artist also presented a new vision to re-examine the composition of the infrastructure of the Egyptian human through his inspiration for the elements and themes of the art of the Coptic art heritage mixed with Pharaonic art, so his characters like knights worshipers in caves and silos, In addition, he used condescending sanctity around the heads, perhaps he wanted to attract attention to them as did the Muslim artist, and the story of the symbolic tree of life with historical roots in the religious and ideological heritage from the earliest eras before history, symbolizing the descent of the human father Adam and his wife Eve to the earth. The paintings of Sabri are adorned with palm fronds resembling the symbolism of Coptic art (Fig.14,15). They remind us of the story of the Virgin Mary and shake her to the palm to get the dates by God command, , And the Feast of the Palm Sunday related to the reception of Jesus Christ palm trees in Jerusalem¹¹, The plastic processing of Sabri's paintings from the palm drawing with the icon of St. Takla and Nufar (Fig.15) is also nearing its position in the fuselage of the figurative area as well as the frequencies of its palms in a balanced manner.

It is worth mentioning that Sabri's paintings provided us with symbols of Coptic heritage and religious spread and blended with folk symbols such as pigeon, tadpole, peacock, fish, vine, snake, lizard, caves and coffins. The choice of the artist for the blue color of the Turquoise was adapted to the inspiration of its elements. It was widespread in the depictions of the Pharaonic civilization. It was also a symbol of the sanctity of the Coptic art, where the robe of Jesus Christ, the Virgin Mary and the saints and the martyrs. The blue color is characterized by a sense of containment and comfort.



(Fig.17) Manuscript of the Muqamat al-Hariri, Yahya bin Mahmud bin Yahya al-Wasiti, the Arab school in Baghdad, the Abbasid period (634 AH/1237 AD, the National Library in Paris, (5847) No-43.

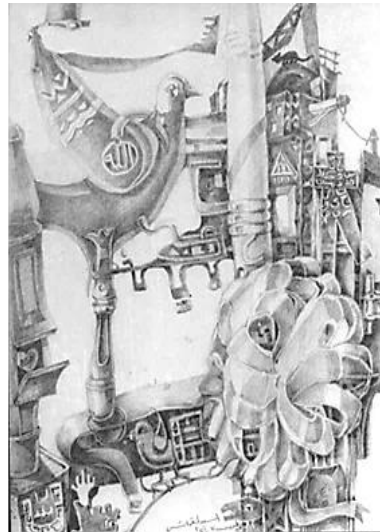
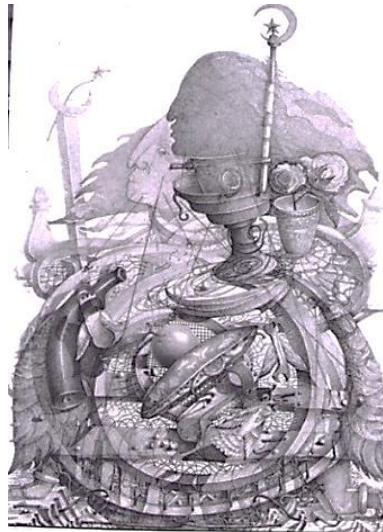
(Fig.16) Sabri Mansour, rural vision, oil on twal, 61 × 50 cm 1999 AD.

Sabri expressed the rural environment that is closed in the "rural vision" (Fig.16). His characters appear vaguely in groups inside dark, dark-domed houses resembling the catacombs¹², emphasizing the meaning of isolation and ignorance. But the artist sent the idea of hope and salvation from poverty and grief through the legendary white horse that swims in the high sky and the light of the crescent reflected on the roofs of those houses, and linked the artist between the mass of the blue sky and the dark land Palm palm stretching in the middle of the painting, giving the description of realism and objectivity.

The artist Sabri was associated with his artistic mastery between the spirit of Coptic art and its sacredness and the recording of the daily aspects of rural life. It was also taken care of by the Islamic photographer in (Fig.17) of Mashhad to enter Abu Zeid al-Srouji and Harith bin Hammam, one of the villages overlooking a group of people. The manuscript is similar to (Fig.16) in the diversification of characters and their movements and the expression of their emotions in the form of different groups. Sabri was able to unite them through the unity of design and color, and this is what characterized by Wasti in the combination of expression of the manifestations of the environment in which the event from the ages and people to clarify the contents of the written text of the manuscript and show the different expression of emotions by hand movements and facial features. There are also differences between the different creative methods of different ages and cultures, but the spirit of those arts extends in the conscience and in the unconscious as genetic genes.

5.4. Mr. Saleh Al-Sayed Al-Qadam 1951 – 2016 AD:

The artist Sayed Al-Kamash was born in Tanta year 1951 AD, graduated from the Faculty of Fine Arts in Cairo in 1982. He lived in the midst of the popular environment and interacted with the children and religious events in the style of simple Egyptian folk life. He has faithfully expressed the heart of contemporary issues confronting man today with elements inspired by Islamic heritage and popular heritage, trying to revive the heritage of the manuscripts of Arab schools, which are replete with interlocking and intertwined elements in defiance of the logical and mental bases of time and place.



(Fig.20) Sayed Al-Kamash, Shiny ink on paper, 270x187 cm, 1992 AD.

(Fig.19) Sayed Al-Kamash, Shiny ink on paper, 270x187 cm, 1992 AD.

(Fig.18) Sayed Al-Kamash, Shiny ink on paper, 270x187 cm, 1991 AD.

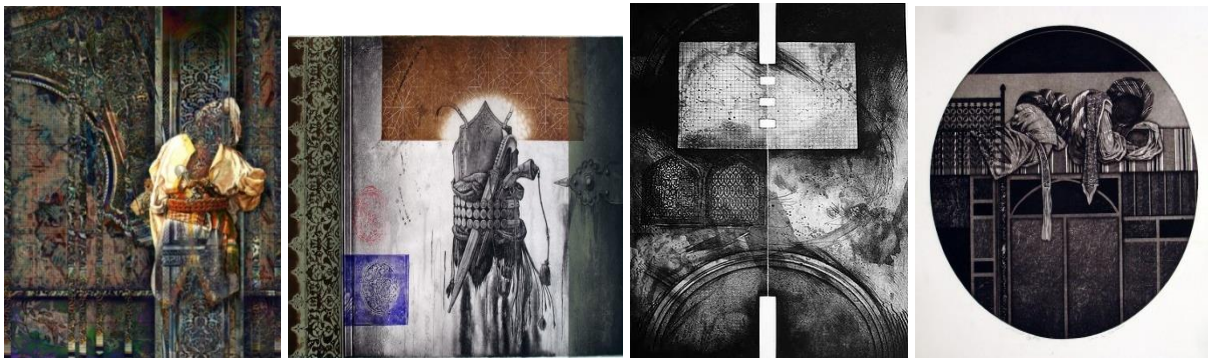
The canvas paintings have monitored the human condition in the light of the industrial and technological progress that has dominated it, lost its balance and its sense of human beauty and its relation to its environment and civilization. It has become like a desolate world in an uncertain, tense world (Fig.18).The human transformation of the canvas paintings (Fig.18,20) has also been noticed in the shadow of the lost parts of the broken metal machinery and factory towers, where harmful fumes and some of the ruins of Islamic buildings with domes and scattered metal shelters are intertwined with the elements and tools of magic and sorcery, (Fig. 19) and the shadows of the shapes of unfamiliar people, all of them mixed together and forming indistinct human forms, the general composition of the paintings (Fig.18,19,20) seemed to be revealed as the world of the lower ghettos that lived and coexisted in and The Egyptian personality.

The cloth succeeded the son of the mystical city "Tanta" in transforming the solid solid materials into soft forms moving and dancing and wandering the pillars of his paintings, and has a spirit that reveals lively stories and movement, expressing the national character through the integration of these hard tools with some aspects of the vocabulary of Islamic architecture In (Fig.18,19,20), which is mixed with popular folklore practices, creating a living state with a spirit, it is not universal but moves, hears and discusses it. The cloth also presented in his paintings a world full of illogical dreams and fantasies, but they reflect a fundamental theme of the universe is human,

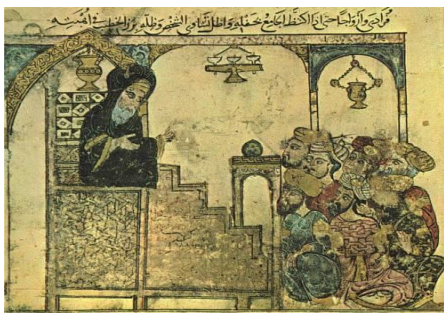
It was expressed through the kinetic interference of various volatile solid materials throughout the painting. These raw materials were narrated and narrated by events that took place in the life of the artist, such as the birth of Mr. Badawi and the rituals of the zaar with his magical practices, drums and the forms of his members, and the thick fog, (Fig.18), and the noise of markets and popular lanes as in (Fig.19). In most of the canvas paintings, the upward nature of the paintings seemed to seek a breath of accumulation, mixing and congestion in the middle of the painting. He created from an excessive chaos an imaginary romantic world that contradicted reality with a surreal Egyptian logic.

It should be noted that the works of this artist springing with mental images that accompany his sense and his thoughts about the variables and events surrounding him, thus creating mental images and impressions directly related to the environment in which he grew up and through which he was recorded in harmony with the connection objectively, and it seems that man is his primary and the first in the world His paintings are human. He is the crown of creation. He has transformed the objects into a human being. His elements have become humanized. Thus, the cloth paintings are imperfect, and it threatens the separation of man from his natural environment and the danger of neglecting his historical and cultural roots. Speak unconsciously.

• Awadallah Al-Shimi 1949 AD;-



(Fig.24) Awad Al-Shaimi, set of oriental windows, etching, 42 cm diameter, 1996 AD.	(Fig.23) Awad Al-Shaimi, from the Oriental Dreams Group, the current painting, etching, 42 cm diameter, 1992 AD.	(Fig.22) Awad al-Shimi, from the group of glorification of the old warrior, Etching and Aquatint, on a metal plate 60X40 cm, 1989 AD.	(Fig.21) Awad Al-Shaimi, from the group of exaltation of the old warrior, etching, size of the metal plate diameter 42 cm diameter, 1989 AD.
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(Fig.26) literary manuscript, Abu Zeid sitting on a pulpit and speeches in people, the Mamluk era in Egypt, 734 AH, the British Museum in London.	(Fig.25) Egypt / Syria: Mamluk Military Art' , c. 1375-1400 CE Military horse training.
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The artist Awad Al-Shaimi was born in 1949 AD, graduated from the Faculty of Fine Arts in Cairo in 1973 AD. He grew up in the ancient Egyptian region. The surrounding Mamluk architecture influenced the formation of his creative thinking, interacting with the originality of the place and inspired by many topics such as glorification The old warrior 1989 AD, (Fig.12,22), the turbans 1992 AD, (Fig.23), oriental windows 1996 AD, (Fig.24), where the use of color with gold foil and acid drilling on the zinc metal plate.

The Shimi paintings are characterized by the Sufi and symbolic meanings that express the charm of the ancient Islamic buildings and the Mamluk palaces, which reflect among their elements the charm of tournaments and the world of extravagance as well as the ages of

oppression and darkness (Fig.24,23,21,22). With the advancement of multimedia and technological progress, the technical tools have evolved and the artist has adopted the latest modern techniques, inspired by the rich artistic and aesthetic visions of Islamic art. Like the elements of the space of Arabic manuscripts, legends and historical glories, the artist Awad Al-Shaimi inspired his artworks from the Mamluk era (Fig.25), which was recorded by history and the art of manuscripts and applied arts. It also seems that Al-Shimi realized the danger that threatens the nation's identity. He began to search for the Egyptian identity which seemed to fade with the ideas of globalization and rapid technological development. His elements appeared as ruins and memories of a steadfast tradition. He tried to draw our attention to the danger of forgetting the history of the sacrifices of our forefathers We live to this day until we follow their example in order to preserve the national identity and contribute to the progress of human civilization.

And draw the Shimy, a Mamluk warrior, was depicted as a skeleton without a soul in his military uniform (Fig.21). At other times he collected his armor, swords and dagger without him (Fig.22), expressing his sorrow at the loss of his flames at present. To the world at the present time, became the dream of the Eastern hero is difficult to achieve liberation from this slavery, but the artist dropped the crescent of light towards him inspired by the hope of the return of his glory, despite the surrounding ruins. The works of al-Shimi also carry a number of long-range messages, both urban and philosophical. Although they appear to be ruins and ruins in museums and old squares, they live in a great sense and in our memory and historical memory calling for the return of ancient glory and adherence to the bonds of ancestral civilization.

Shimi also presented literary works inspired by the stories of the thousand and one nights in a philosophical way, as some believe that the maid is the companion of the intelligence of the supernatural, which Ali Sultan Shahriar, with her interesting stories to save herself from the sword delighted, but in fact is going to carry out the will of her master, About the abuse in front of me during the Mamluk era in the context of bodies decorated with clothes without a head, indicating the loss of will (Fig.23). The design of the painting is linked to a circle in its philosophical sense, where it implies the inevitable destiny and emphasizes the inter-contradiction between the human soul itself, where it revolves around the realm of ambiguity, and has emphasized this meaning by using color contrast between black and white. Relationships call to self-disclosure as the circle revolves and returns to us from the same starting point. The artist used the Mamluk furniture, which includes the Mashrabiya and the decoration of the bed and metal doors, which gave us the spirit of the times.

The style of the fine Mamluk architecture in Wajdan Al Shaimi touched upon the theme of oriental windows (Fig.24), one of the interior scenes of the Mamluk architecture of a vaulted hall, topped with plaster windows based on a horseshoe-shaped contract. Shimi continued to try to find a way out of the limits and ignore the light beam waving on the roofs of basements, walls and plaster windows in the dark, while the middle of the painting broke into a bright white strip at the top of the painting, indicating the aim of insistence on salvation and liberation. Thus, no development was noticed in the art of manuscripts in (Fig.26) and followed the style of the Arab school characterized by simplification and lack of interest in the proportions between the elements of the painting and the turbans and the loose-fitting clothes. However, despite this, the artist took care to show the decorations of his buildings represented in the pulpit, which Abu Zeid and the forms of contracts, as Shaimi sponsored the show of the pulpit and contracts hanging from the grills.

There is also a connection between the Shimi style and the nature of mamluk art. Neither was interested in recording the surrounding social reality, where their paintings contained profound psychological implications. The artist benefited from the experience of the Muslim artist in his style in the diversity of touches of various materials such as wood and metal and frescoes frescoes and fabrics, and others, through the pure color high saturation expressed by light, and silhouette densities that dominate the corners of the painting has resulted from this correspondence between light and shade gradients Silhouette and photovoltaic range ranging from the familiar overlap and the counter-contrast, and this technique reflected on the surface of the block of empty decorations calculated light gave a special diversity of the work surface. In spite of the dazzling of modern technologies with its impressive capabilities, the artist skillfully performed his performance by employing and synthesizing them with the technique of drilling and printing of the deep and manual.

- **Results :**

- The plastic art paintings that reflect the national character of the region are one of the historical documents that are reliable in documenting the civilization of the nations. They are no less than the archeological artifacts and manuscripts. They record the various aspects of human thought and contemporary issues.
- Most artists who wanted to dive into the depths of their society revealed the strong relationship between the Coptic and Islamic arts and national belonging, which are closely related to the simple Egyptian man.
- The adherence of the Egyptian society to religion has led to the mixing of religious arts with heritage, which led to its development and preservation of the national character and resistance to any attempt to obliterate it by any Ghazi.
- Disclosure of the artist's conscious awareness of the importance of adhering to the roots and artistic values and civilization that support the credibility of the work of art.
- The social environment has a return on the formation of the thought and personality and culture of the contemporary plastic artist.

- **Discussion :**

Heritage is an eternal living record of the civilizations of the previous nations, and its history plays an important role in shaping the thought and personality of the artist throughout the ages. Just as the drawings of the manuscripts are a source from which we derive literary, scientific and social contents, as well as contemporary plastic art paintings that show the metaphysical psychological effects of the reality of society, Human and historical implications often tend to spirituality and the invisible world. The paintings of plastic art should be re-examined with broader, more general and unconventional perspectives, so as to reveal to us facts that may have disappeared over time: the role played by the religious arts, which were combined with the fabric of customs and traditions, contributing to the preservation of its original characteristics and character.

- **Conclusion:**

The study included the most prominent examples of the works of the two formative artists in Egypt without limitation in different times during the centuries 20th and 21 AD, Which was characterized by the creation of artistic methods of Egyptian character distinguished in the midst of the spread and dominance of European art styles. The study reveals the contribution of the Coptic and Islamic arts to the preservation of the national character, the effects of

which appear in the form of rituals, rituals and legends and heritage symbols merged into the conscience of the community, reflected on the surfaces of the paintings with modern techniques in line with the era, and visual visions varied. And follow the historical stages that formed the thought and culture of the artist Egyptian history throughout history we have been able to deduce the political and environmental stimuli that motivated artists to search for their identity at the roots and depths of their history while avoiding stereotypes;

Therefore, these works of art are a source of study of society from different directions, paving the way for different ways to express the emotions of society with the times and the environment in which he lives. The artists analyzed the problems of their society in a philosophical way. Some of them analyzed the topics metaphysically. Some of them swam in the world of Egyptian mythology with their magic rites and false religious practices to reveal the negative fear of their solution. And some of them have benefited from the philosophy and analysis of the technical logic of both the Coptic arts and the Islamic arts, which tried to show what is not visible in the abstract form of spiritual Zahida. Most of these artistic experiments included the colors of the Coptic and Islamic arts, indicating their ability to renew and innovate and coexist with all ages and environments..

In conclusion, we say that the process of reaching the world calls for the return and adherence to the local roots in keeping with the times so as not to be in isolation from the changes of civilization.

Recommendations:

- The need to re-examine and study the plastic art works and the information is not taken as it was before.
- Developing the study of Coptic and Islamic arts to preserve them so as not to reach the stage of loss of identity.
- Preservation of the national character requires the full awareness of the community of its importance and how to develop it without prejudice to its authenticity.
- Topics of art that reflect the heritage environment as a reference for the acquisition of human history.

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