

Paper Abstract

**The development of the Art Drawings into Pictography
In the Ancient Mesopotamian Civilization and utilizing them
in Painting Picture.**

The paper contains a preface , an introduction and two sections

According to the suggested paper plan , they are as follows:

First Section :

Development of the Ancient art drawings concept and their modifications

First Chapter : Introduction to Ancient Mesopotamian Civilization.

Second Chapter : Ancient Art Drawings in Mesopotamian countries .

Third Chapter : Comparative study with Ancient Egyptian Drawings.

Second Section :

**Transitions of Ancient Art Drawings into pictography and utilizing them in
the painting picture.**

First Chapter : Transformation and short handing the Ancient Art
Drawings to Communication Language .

Second Chapter : Transformations of Ancient Mesopotamian Drawings.

Third Chapter : utilizing the Ancient Art Drawings in Painting Picture.

These sections and chapters contain the following:

Firstly: Preface :

Includes general conception of the paper, progressing method, general vision of paper accomplishing, the followed scientific methodology in paper execution for solving the paper problem, in finding simple visual systems, liable to analysis and study for reading the formal changes of ancient art drawings and paintings as a plastic artistic language and deduction the plastic and artistic values of these drawings and utilizing them in the contemporary artistic painting.

Secondly: Introduction to the paper

Includes a brief description of the paper execution mechanism in sections and chapters, following steps in building of paper element, a conception about the following way for proving the paper hypothesizes represented in simple visual formal reading through analyzing of art drawings from one stage to another, sending for formal similarities, comparisons and approaches which help in finding the visual systems, for reaching to expected results.

Previous studies :

Includes a presentation of Arab & foreign researches which are alike the paper idea or approaching to it, reviewing the results of these researches, in order that the researcher to use them in formulation of new research which complete these researches and presents a new idea not touched by these researches.

Thirdly : Paper Text :

Consists of two sections, divided by the researcher as follows:

First Section :

Reviews the place and time limitations of the research, which is the Mesopotamian countries in general, the ancient civilization which dominated this region from the end of the old Stone Age till the beginning

of the history, many of places which contained wall drawings, earthen drawings and engravings which are significant to the research in addition to acquainting with the ancient Egyptian civilization and their locations which content artistic drawings and comparing them with the drawings of Mesopotamian countries, and following the change of these drawings in the two civilizations.

First Chapter:

Includes a definition of the **naming origin and the geographical location** of the Mesopotamian civilization and a **historical introduction** which acquainting with the prehistoric ages in general, in addition of acquaintance with ancient Mesopotamian civilization according to their time succession which are : upper ancient stone age, medium stone age, modern stone age, brass age, reaching to the beginning of the history with invention of the first forms of ancient pictography at the end of the fourth millennium before Christ.

Second Chapter :

Includes **acquaintance with origin of the ancient art drawing and their developing stages in Europe** in general and their time divisions, ten origin of art drawings in the ancient Mesopotamian drawings and detailed acquaintance with the ancient Mesopotamian civilization and detailed acquaintance with locations which contained wall drawings, earthen drawings and stone engravings in it and in some parts of the adjacent civilizations of the Mesopotamian civilization according to the geographical divisions and actual distributions in the Mesopotamian countries (which are according to the actual divisions : eastern part of **Syria** and their ancient civilizations which are : JERF ALAMAR, MURAIEBET, HALULA, TAL SBI ABIAD, BUKROS, HALAF & KHESHAM, **Iraq** and his ancient civilizations which are : UM ALDABAGHIEH, HASOUNA, SAMURAA, ARBAJIA, ALUBAID, URUK, JAMADAT NASR, and western part of **Iran** and it's civilizations which are: MERMLAS, TEPE GHORAN, SIALEK, TEPE JIYAN, SOSA, BERSBOLES, the southern east of **Turkey** and it's civilizations which are : GHOBAKLI TEPE, a part of ANADOL SHATEL HUYUK in addition to METSAMOR

in the upper part of the course of the two rivers Euphrates & Tigris and according to their time succession from the older to the newest, then a primary review of their development through tables showing these stages.

Third Chapter :

The aim of this chapter is comparison with ancient Mesopotamian drawings, it includes a general historical introduction about the ancient Egyptian civilization, an acquaintance with some Egyptian locations of prehistoric age which was in contemporary with the ancient Mesopotamian civilizations which are : MARMAEAT BANI SALAMA, ALFAIOUM, ALBADARI, DER TASA, ALBALAS, NAKADA FIRST, SECOND & THIRD, HERACOMPOLIS in Addition to some ancient caves which included wall drawings significant to this paper which are: ALSABAHIN cave, ALMESTKAWI cave, ALWOHOUSH cave the a representation of the wall and earthen drawings if these civilizations according to these locations, and their time succession from the older to the most recent, their formal changes reaching to first hieroglyphic writing, the formal comparisons in the first pictography between the Egyptian and Mesopotamian civilizations, which showed the mutual influence between the two civilizations, and tables proving the cuneiform writing origin of ancient hieroglyphic writing.

Second Section:

It is the practical part of the paper, where it includes a general analysis of the development stages of the art drawings of prehistoric drawings, and their comparison with ancient Mesopotamian drawings for deducting simple visual systems that facilitate for the concerned to follow these development, in addition to a presentation about the possibility of using these ancient drawings and symbols in the contemporary painting pictures, and the contemporary artistic experiments which used these art drawings and symbols of ancient Mesopotamian civilization.

First Chapter :

Includes an analysis of the change and stenography mechanism of ancient art drawings to communication language through acquaintance with

visual communication operation in general, then acquaintance with the visual reading which is: the ability of reading, explication and understanding of the presenting information in form of pictorial paintings and drawings, mechanism of ancient artistic work reading basing on the formal comparisons and approaching and time and form determinants of these drawings then an analysis of the developments of these ancient artistic drawings in general in the ancient ,medium and modern stone ages for extraction of simple visual systems through which the concerned can analyze development mechanism of ancient artistic drawings, and symbols and classification them basing on these visual systems ,then comparing them with ancient Mesopotamian drawings, the researchers could extract ten simple visual systems that facilitate operation of classification , analyzing and following the developing stages of these ancient art drawings, depending on observation the formal changes of these drawings through their time succession from the older to the most modern, they are divided to stages, first of them pre pictorial stage where it began with the Orniasian, irregular random planning and regular intentional planning, then pictorial symbolic stage starting with the general symbol then the special symbol, then stenographic symbols, and ended with actual symbolic stage, starting with clear drawings then with incomplete drawings, and the actual exaggerated drawings then with actual drawings.

Second Chapter :

Include an analytical study of a group of ancient art drawings in Mesopotamian civilization in different stages of its transformations through also visual reading operation, and deduction of special visual systems which observe mechanism of transformation of these drawings gradually to primary forms of pictorial writing in Mesopotamian countries, the researcher could extract seven simple visual systems divided to four stages that facilitate for the concerned following the modification mechanism of these drawing and steno graphing them to the primary forms of ancient Pictography, it begins with the symbolic stage, general symbols then

geometric drawings, then geometric, human and animal symbols, followed by symbolic subjects beginning with the semi symbolic subjects and soft lines, then complete symbolic subjects, and ended with pictorial stage, beginning with abstraction of the completed subjects to Pictography reaching to primary forms of ancient Pictography, then stage of history birth, the researcher browses a group of explicative tables which show that development mechanism, basing on wall and earthen drawings photos taken from pre historic locations of ancient Mesopotamian civilization, in addition of tables of formal comparisons and approaches between the wall and earthen drawings, stone engravings and the forms of primary Pictography found in URUK city for finding the formal similarities and approaches between them.

Third Chapter:

Includes a description of a group of aesthetic values of ancient art drawings and symbols in ancient Mesopotamian civilization as simplicity, abbreviation, steno graphing, transformation, formation and subject unity, contrasting, color harmony, symmetry, rhythm, repeating, colors, actuality, respect of nature, diversity, skinless, innovation, possibility of using them in contemporary pictorial painting, and browsing of a group of western and local contemporary artistic experiences which made use of these ancient drawings and symbols and made them as artistic elements in their artistic works.

Then the researcher presents his **practical experience** including how to use the theoretical part of this paper in production of modern artistic experience which imitates the ancient drawings in the ancient Mesopotamian civilization and using them in an artistic contemporary form.

Paper Results :

The researcher reached to theoretical results belonging with stages of ancient drawings development, through which he could find simple visual systems able to help in analyzing these drawing and classifying them and

observing their transformation from one stage to another, in addition to results that add new proof to mutual influence between Mesopotamian civilization and ancient Egyptian civilization through doing the formal comparisons between drawings of the two civilizations.

Paper Recommendations:

The researcher reached to important recommendations that can richen analyzing operation in pre historic drawings through visual reading, that suggests using of historical studies in ruins field of plastic artistic experience in the analyzing field for reaching to best results.

Some difficulties which faced the paper worker.

Paper Conclusion :

Includes research summary in brief, and the new ideas reached by this study and how to get use of them.

Figures and Paintings relevant to the paper.

Paper Abstract :

Paper References and sources:

Includes Arab & foreign books, researches, journals, periodicals and electronic websites on basis the researcher gathered supported information and documentation of this research.