

## Paintings of "Mahmoud Said" as a Colorful Memorial in Egypt for Collective Memory

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### Abstract

When the artist conveys the realistic features of society by his special style in painting, thus recording memories in his own way that extends for generations after his time. Many artists have proven that fact, by recording memories in an expressive way in their paintings, they painted places, people and diverse communities, they also painted influencing global events and disasters that have changed the course of history, and their paintings remained in museums as a memorial of a former life. In this research we will review this fact through "Mahmoud Said" paintings, who had a conscious eye that recorded the identity of Egypt in a certain period, he recorded its geographic nature and social life in a way that goes far beyond the realism of photography. However, he did not receive the global recognition that he deserved. Therefore, the researcher is trying to clarify the excellence and uniqueness in his works. Which present a personal witness of an artist who achieved the environmental integration, which enabled him to see the spirit of people, landscapes, and the society of Egypt. His art is transmitting memories and emphasizing its importance, he brings us back to the times, places and social customs that were in a certain temporal era. His paintings with their high artistic values became a colorful memorial for the collective Egyptian memory. Therefore, it is recommended that " The Mahmoud Said Museum" in Alexandria in Egypt should become one of the most important places that represent the ancient Egyptian heritage.

The research importance

The research focuses on the important role that paintings play within societies as a memorial to places and a witness of their identity within art museums for future generations.

The research goal

To illustrate the distinction and individuality in Mahmoud Said paintings as one of the Egyptian painters who had a conscious eye that recorded the identity of Egypt in a certain period with his distinctive style in painting that carries a special vision.

### Keywords:

Painting, Mahmoud Said, Egyptian Identity.

### ملخص

عندما ينقل الفنان بفرشاته و احساسه، ملامح واقعية لمجتمع أو شخص أو مكان بأسلوب تصويرى مميز؛ يكون بذلك سجل ذكريات عن تلك الموضوعات بطريقته الخاصة التى تمتد لأجيال بعده ، و قد أثبت العديد من الفنانين هذه الحقيقة بالفعل ، من خلال تسجيل ذكرياتهم بطريقة معبرة في لوحات تصويرية ، حيث رسموا الأماكن والأشخاص والمجتمعات المتنوعة، و كانت لوحاتهم تمثل كل ما عاصروه من أحداث و كوارث عالمية غيرت مسار التاريخ. و بقيت بعد ذلك تلك الأعمال في المتاحف بمثابة نصب تذكاري لحياة سابقة. و نحن في هذا البحث سوف نتناول هذه الحقيقة من خلال لوحات المصور "محمود سعيد" ، الذى سجل هوية مصر في فترة زمنية و كان من الفنانين الذين امتلكوا عين واعية

يقظة سجلت الأماكن والحياة الاجتماعية بأسلوب يتعد كثيرا عن واقعية الفوتوغرافيا ليعبر بمعالجاته اللونية، وبنية الأجسام و ملامح الوجوه في اعماله عن الهوية المصرية. وبالرغم من ذلك لم يحظ الفنان بالشهرة العالمية الذي يستحقها ، لذلك يحاول الباحث توضيح التميز والتفرد في أعمال فنان حقق التكامل البيئي ، مما مكنه من رؤية روح المجتمع و المناظر الطبيعية و البيئات المختلفة في مصر. و بالتالى نقل لنا الذكريات التي تؤكد أهمية المكان و الناس ، و استطاع بذلك أن يعيدنا إلى الأوقات والأماكن والعادات الاجتماعية التي كانت في عصر معين. فأصبحت لوحاته بتقنياتها المتميزة و قيمتها الفنية العالية نصبًا تذكاريًا ملونًا للذاكرة المصرية الجماعية داخل متحفه الخاص، لذا نوصى بأن يحظى "متحف محمود سعيد" بالإسكندرية في مصر بنفس مكانة الأماكن التي يقوم السائح بزيارتها اثناء جولاته السياحية للتعرف على التراث المصري في تلك الفترة.

#### أهمية البحث

يركز البحث على الدور الهام الذي تلعبه اللوحات التصويرية داخل المجتمعات كنصب تذكاري للأماكن وشاهد على هويتهم داخل المتاحف الفنية للأجيال القادمة.

#### هدف البحث

توضيح التميز والفردية في أعمال الفنان محمود سعيد كواحد من المصورين المصريين الذين امتلكوا عين واعية سجلت هوية مصر في فترة زمنية معينة بأسلوب مميز يحمل رؤية تصويرية خاصة.

#### الكلمات المفتاحية :

التصوير بالألوان، محمود سعيد، الهوية المصرية

## Introduction

Art is the activity by which man achieves his full dimension as a sentient being. It is a natural discipline. Its rules are the proportions and rhythms inherent in the universe, and the instinctive observation of these rules, which come about in the creative industry of the arts, brings the individual without effort into sympathetic harmony with his environment. That is what is meant by the integration of the personality, the acquiring of those elements of grace and skill that makes the individual apt in self-expression, honest in communication, and sympathetic in the reciprocal relationships upon which society is based. The biological importance of art is to be found in its close association with the development of the brain through manual exercises requiring the coordination of the hand and the eyes<sup>1</sup>.

The painter is not a professional magician or a clever deceptive person who tries to manipulate the feelings of others by imaginative color dialogues to get them to a state of dazzling, but he is a person with visual abilities and a high sense of emotion makes him able to express his feelings towards places, situations, and events in color. So these paintings are a personal witness of an artist who achieved the environmental integration which enabled him to see the human spirit. Therefore, when we live in certain social conditions or exist in one place, some of us can express what is happening with words, picked it up by the camera or paint it with colors, in all cases he kept these moments as memories for generations to come<sup>2</sup>.

We must be aware of the differences among memories transmitted in words by a writer, that a professional photographer depicts with a camera or in museums of fine art in the form of

paintings belongs to a creative artist, to discover the need of transfer the nature of people, places and events by the three means, because each way has its own unique advantage. Most places have huge reserves of photographs that represent a literal embodiment of the

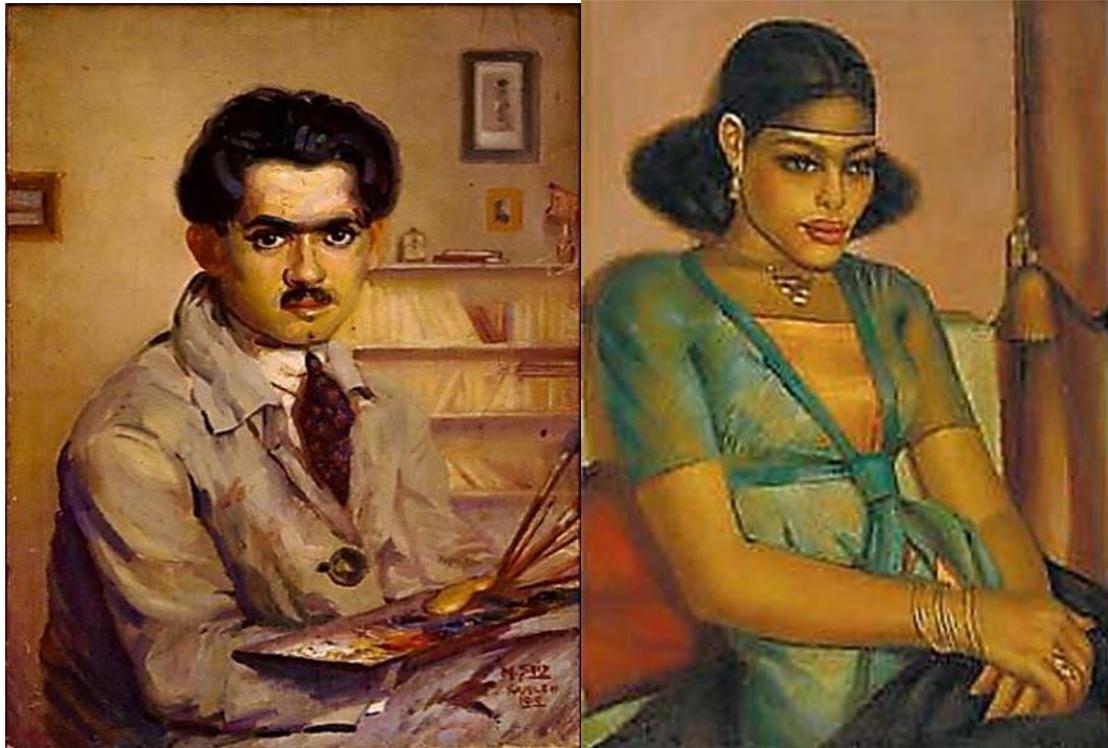


Fig.1. Portrait of the artist in his studio, oil on canvas 70 x 50 cm, 1919.

Fig. 2. Honey Eyes, oil on wood, 87 x 57 cm, 1943

place and show its visual details, but the artist embodies the spirit of the place with his brush in his landscape paintings and links its civilization heritage. The word "landscape" in Dutch meant simply as "an area of the earth," but it got its most common technical meaning when it became the painting which depicting a scene on the ground. In most cases, landscape topics include sky and beneath it the valleys, hills, trees, buildings, rivers, birds, animals and all the landmarks of the place. Each phase experienced by cities left traces in the place and in humans and never overlooked by the artist brush<sup>3</sup>. Here we are talking about the role of paintings in transmitting memories and emphasize its importance through an artist who has a keen sense of places, events, and skill in painting. This enabled him to bring us back to the times, places and social customs that were in a certain temporal era. His paintings with their high artistic values became a colorful memorial for the collective Egyptian memory, which reflects the simple life of the Egyptian society mixed the people with the nature and places in Egypt.

### **Mahmoud Said (Self- Portrait)**

"Mahmoud Mohamed Said" (1897 - 1964), one of the pioneers of modern Egyptian art (Figure 1), He grew up in an affluent aristocratic family living in Alexandria. His family lived in a luxurious villa (which today houses the Mahmoud Said Museum) His father, Mohammed Said Pasha, served as prime minister of Egypt from 1910 to 1914, and again briefly in 1919.<sup>4</sup> He was also the uncle of King Farouk's first wife, Safinaz Zulficar (1921 - 1988), who became known as Queen Farida of Egypt<sup>5</sup>. He obtained his LLB in 1919 and then traveled to

Paris to complete his higher education. He took up the opportunity to join the free department of the Grand Schumpert Academy for a year and then the Julian Academy. He was preoccupied with contemplating and seeing international paintings in Paris museums and exhibitions and reading about the history of art in Italy, France and Britain and continued to practice his artistic hobby despite his job in the judiciary until he retired at the age of fifty, he was greatly influenced by Egyptian personality in all its functions " his western culture, his life in the west and its historical heritage of Pharaonic, Islamic and Arab art and its present-day Egyptian existence", have a great influence on his art. After a period of time, Mahmoud Said was able to absorb all these influences and achieve harmony between his artistic creativity and his society. Among the tools of expression, vision and local themes that are framed in contemporary form. He depicted dancing clubs, whirling dervishes, men at the mosque and the café, and the Alexandria Cornish in all sorts of weather. His work is marked by a powerful sense of composition, and by the extraordinary light that emanates from water, sky, and human bodies—especially women's bodies<sup>6</sup>.

In the mid-1920s, the first stage in the art of Mahmoud Said began with paintings of graves, fishermen and, peasants. He continued to do so until he began to paint portraiture in the late thirties in which he was interested in the soul and the feminine essence, he tried to portray the goddess of femininity in a contemporary way that defers from the Ancient Egyptian Art as Isis and did not care very much about the accuracy of the features. He also rejected the ideal portrayal of beauty. He always wanted to produce an Egyptian image in a painting performed by a woman who protected heritage or culture from popular stories, although he belonged to a royal family, the Egyptian folk figures were heroes of his paintings (Figure 2).

In the early 1950s, Mahmoud Said's production turned into a new phase different from his previous experiences. Through a new vision in the Egyptian art painting that did not exist before, he made him more preoccupied with nature and its surroundings, with a spring of water and greenery and heights that differ in horizontal and vertical lines. The land was plastered until these lines prevailed in its artistic veneer.

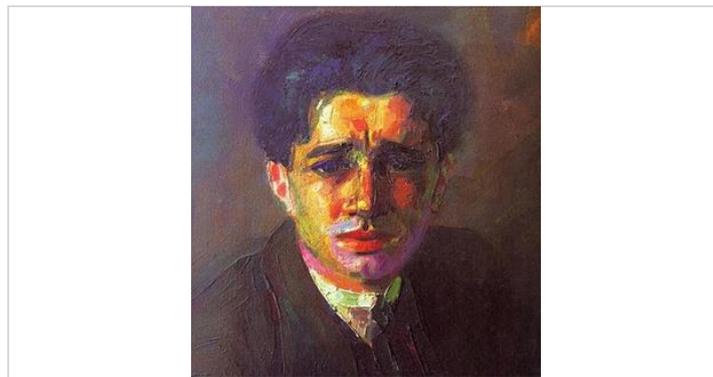
### **Mahmoud Said style in Painting**

Mahmoud Said had a constantly visits to the studios of foreign artists in Alexandria and also visited European art museums during his holidays. He was one of those who was influenced by Impressionism style in painting, but his travel to Netherlands, Italy, France, and Greece was a much deeper lesson than his studies in artists' studios in Alexandria. The amazing lights radiating from Rembrandt's paintings had a special effect on him, and the form of composition, balance, emptiness in Cezanne paintings, as did the ancient Egyptian sculptures and architecture especially its forms and characters. After some time, Mahmoud Said was able to digest all these influences and achieve a balance between his artistic creativity and his society. That is, between its tools of expression, vision and local themes that appear in a contemporary form<sup>7</sup>. So the structural of Mahmoud Said was influenced by a number of references, which formed a unique architecture structural, influenced by Pharaonic art and the classical rules of European art in the Renaissance, as well as the influence of studying law on him. Mahmoud Said became a symbol for employing western methods of individual and national identity.

His early artistic maturity appeared through his painting (Fig. 3). Which reflect an early possession - at that young age - of painting, bold signs of liberation and cost of the descriptive academic style, and the ability to build the shape with thick dynamic touches and lyric shades that gave contrast to the brightness and brilliance. He was a student at Abbasiya High School and his teachers, Emilia Kazunato d'Avoruto and Mrs. Blackburn taught him drawing and painting.

We find that his interest focuses on expressing color, light, movement, and size. In these topics, Said says, "I start with color because I do not see the line, I see color only. This is an idea that I found in Cezanne paintings and I was convinced that there is no line in nature, there are sizes and its relationship with other sizes close to it are the ones that are Calligraphy ", therefore, we find that most of the crocs or preparatory studies that he drew for his paintings are painted in oil colors, not by the pen<sup>8</sup>.

In Mahmoud Said paintings we can find a world of rhythm between the movement of the sea and its calmness, the light of the sun, and the light of the moon, between the spiritual light and the daylight, all these duplications expressed by the artist in his works. He loved the girls of Alexandria, fishermen, and the sail that roams the sea and the Nile, he captured by his sense what we did not see, caught what we did not hear, echoed the waves of the sea through his paintings. It is a love of life, of the human body, of the soul, of fishing trips, of misery, of human sorrow and of happiness.



**Fig. 3. Ahmed Rasem, Oil on Canvas. 30.8 x 25 cm, 1910**



**Fig. 4. A girl sitting on the ground, 1950, Oil on canvas affixed to a board, 61 x 50 cm, The Arab Museum of Modern Art, Doha**

### **Egyptian women (Portraits)**

In the 1940s, his art revolves around the portrait, in which he focused on highlighting the psychological depth of the character as much as he carefully focused on the features and focused on facial expressions. Mahmoud Said recorded the special features of the Egyptian-African face, and despite the modification of the bodies, the quality recorded in the paintings was clearly Egyptian. We saw through Mahmoud Said paintings the woman from popular Egypt, working Egypt, rural Egypt, Egypt in the city and Alexandria in particular, when we see the paintings of Mahmoud Said, it seems to us at the first sight that he imitates nature and transmits it. But his men, women, and children, even animals, landscapes and plants, look as if they were a world of their own, neither on this earth nor in this world. It is a world of eternal dreams. He painted many Egyptian men and women, but (Bent El Ballad- as she was called in this period) in his painting are sweet, happy, and confident of herself full of life and femininity (Figure 2) (Figure 4) (Figure 9) (Figure11). He chooses his models according to a pattern of stable beauty in his consciousness. He looks for the closest to this model, and they all have something in common, even in their physical measurements. It is interesting to see some of his models in, reality, to know that his transformation turned her to this supernatural woman with the outlook that is proud of being a female, strong unbelievable carrying the spirit of nature and violence, that bold look that we never find in his family and members of his high class.

Mahmoud Said has given us special characters for Egyptian women. She is a decent woman in her appearance but she has courage and pride in her femininity and self-confidence<sup>9</sup>.

The rural woman who supports her husband in all his works of hunting, farming and other jobs besides she can afford the hardships of living with the same consent, the working woman and woman from the south of Egypt. The artist's interest in Egyptian women was clear in addition to the truth of the expression reflected in his paintings, which no one cared about her at that time and the beauty inherent in the simple Egyptian woman as a symbol reflecting the identity of the place. So he was able to convey the distinctive features of her where the Egyptian viewer when scrutinizing the features of these women he thinks that he had seen these features in many places around him this is because the faces are already bear the features of the Egyptian women with the wheat-colored face. His paintings were characterized by focusing on the third dimension by highlighting the light, the embodiment of shape and the clear sensory expression of his models. He sees the country girl that is bold and self-confident (Figure 4) or Hager with her familiar face and expressive eyes (Figure 5) with details of the fashion worn by women in that period in Egypt, the working woman (Figure 6), a girl from Upper Egypt (Figure 7), and the woman inside her house sew clothes (Figure 8). We notice in most of his portraits his keenness to embody the third dimension in the background by portraying a landscape of the Nile or the sea with sailboats as if the Egyptian entity in his vision is not complete except by their presence in the painting.

The women in his paintings are not a miserable puppet but they are brass, with their southern bodies sunburned like molds made of hard-boiled clay. The smile is not a

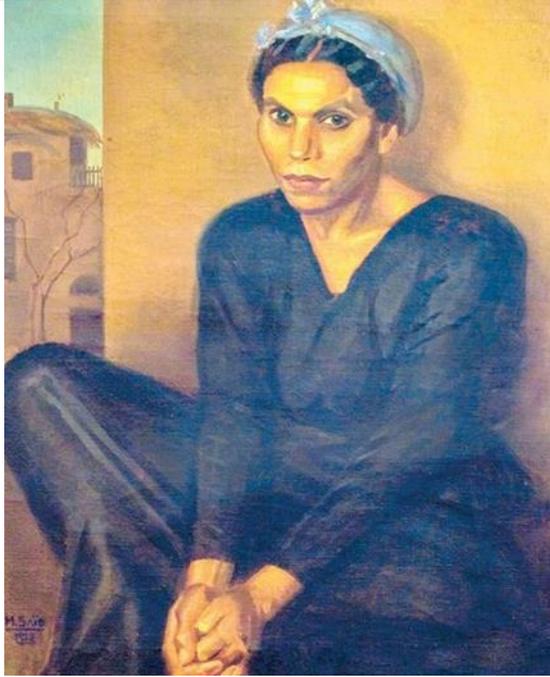


Fig. 5. Hager, Oil on canvas , 81 x 65 cm, Arab Museum of Modern Art, Doha, 1923



Fig. 7. A girl from

Asyut, Murad Wahba group, 1945

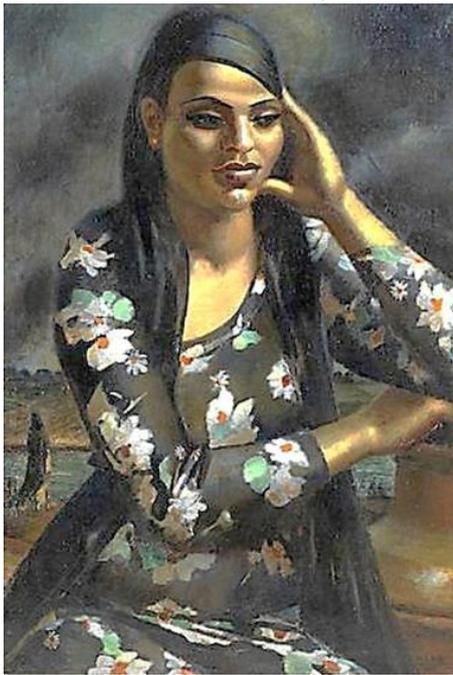


Fig. 6. "Printed dress girl" 1938



Fig. 8. knitting, 194

smile of joy, but it is a smile of reassurance, trust, and a spirit that has a soft power that soon leaks through us (Figure 10).

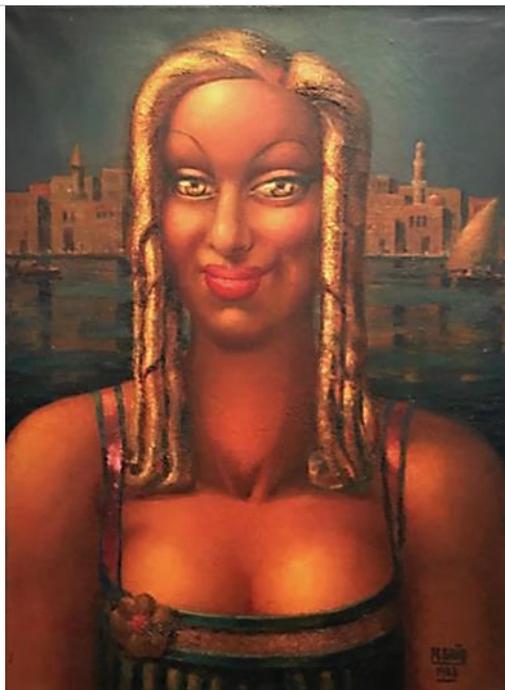


Fig. 9. women with golden curly hair, Oil on canvas, 101.5 x 81 cm, , The Arab Museum of Modern Art, Doha, 1933

Fig 10. the Girl in the Pink Dress, Oil on canvas, 73.5 x 58 cm, Arab Museum of Modern Art, Doha, 1945

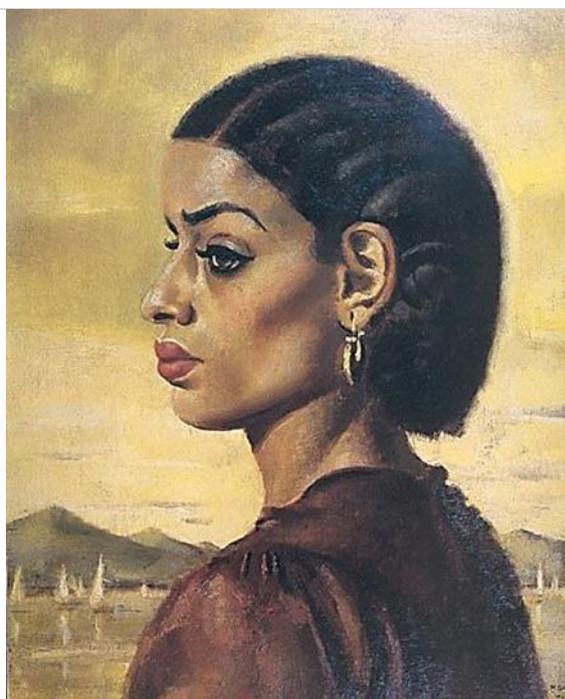


Fig 11. Portrait of Badriya, oil on wood, 43.5 x 33.7 cm, Mahmoud Said Museum, 1941

Places in Egypt (landscapes)



Fig. 12. The Nile at El Derr, Nubia, oil on panel, 62.3 x 79.3 cm, 1933

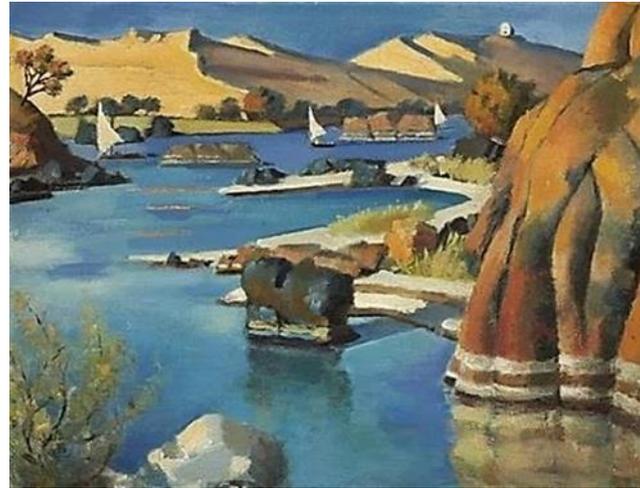


Fig. 13. Rocks and Hills in Aswan, oil on canvas board, 13 7.8 x 17 3.4 in, 1953

Natural rivers were and still close to the human spirit because they are not rigid images, but they represent in its flowing a living being, it lives among people, moving and calming, rising and descending like a beating heart, you hear its sweet rumble, it shares them the celebrations and grief so it represents a high value within them, it also has an age as humans, the rivers go through a period of youth and maturity and finally passes through aging, each period of the river's lifetime is devoted to a fraction of that period, the youth period is represented by the upper course and the maturity period is represented by the middle course and the aging period is represented by the lower course.

River Nile through the paintings of Mahmoud Said is a symbol of Egyptian identity, it is running through the land of Aswan and represents the main feature that characterizes the place, the pleasure and the psychological calmness of people in Egypt whether staying on its beach or riding a boat (Figure 12) (Figure 13) (Figure 14).

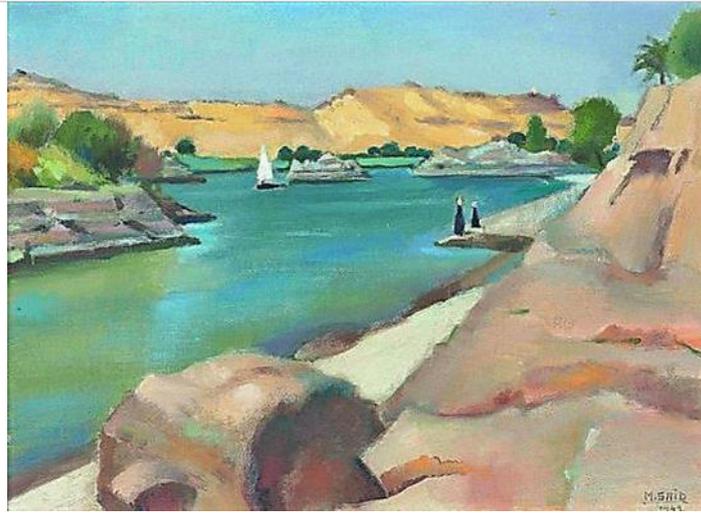


Fig. 14. Aswan - The Rocks, oil on canvas board, 30 x 40cm, 1949

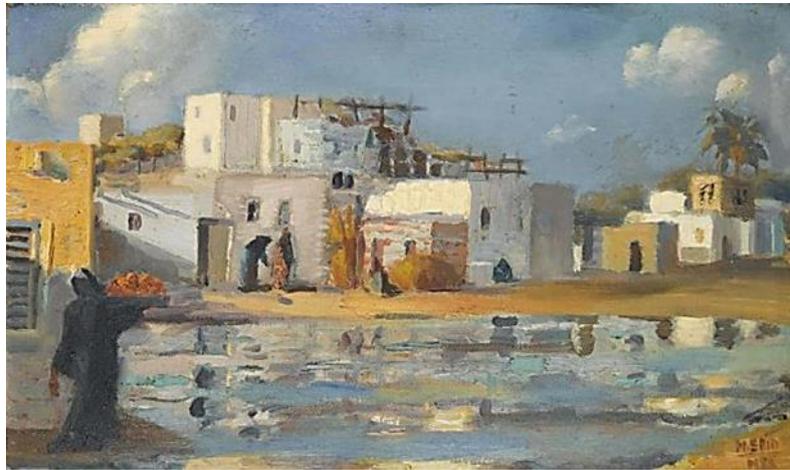


Fig. 15. Mahmoudiya canal Oil on panel, 27.5 x 45 cm, 1922

### El-Mahmoudia canal

El-Mahmoudia canal is considered one of the most important canals in the West Delta of Egypt, it is a 45-mile-long sub-canal from the Nile River, which starts at the Nile-port of Mahmoudia and goes through Alexandria to the Mediterranean Sea. It was built to supply Alexandria with food and fresh water from the Nile. And now it is expected to drain the canal to turn it into a road during the next years to facilitate transportation in Alexandria, so the canal will disappear completely after a few years later, but Mahmoud Said's paintings will keep the memory of the existence of the El-Mahmoudia canal in Alexandria (Figure 15).

### Egyptian identity in "Mahmoud Said" paintings

Mahmoud Said has a distinctive character among the pioneers of modern art in Egypt. He was the philosopher who observes the people, draws the soul, he records it in paintings that mix colors with meanings, and his paintings are a poetic document of Egyptian life. It exudes the spirit of the earth and people in a certain time. It was tales and poetic poems, created by the poet of colors, to tell a reality that is stranger than fiction. With his paintings, he unveiled the beautiful face of the depths of our lives. His style of painting and its formulation a self-contained model of comfort and reassurance, it gives us a delicate curiosity that made us recognize ourselves again. Through his paintings, we see our human lives that were hidden by the details of daily preoccupations. And bring back to us other details that we forgot, here we see the essence of the constant when the outer shell changed by cultural development. But the essence remains to pave the way for the ideas of our emerging generations, and to support their faith in their life and soul, and prove that we have a special identity whose essence does not change.



Fig. 15. Marsa Matrouh, 111.2 x153.4 in, oil on canvas, 1950

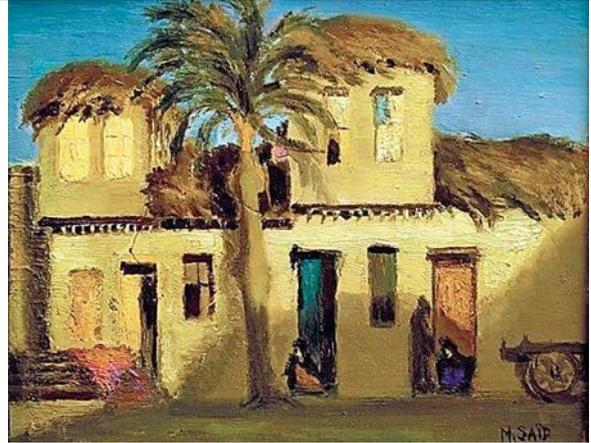


Fig. 16. View of a House, Talkna, Egypt-1922



Fig. 17. The moment of sunset on the Nile in Luxor

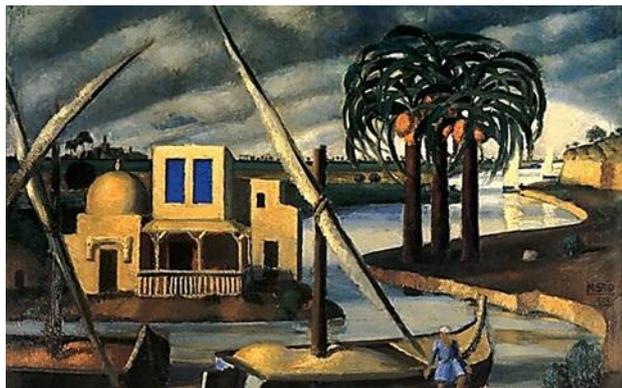


Fig. 18. Autumn, Oil on SELOTEX, 94 x 60 cm, Museum of Modern Art, 1929

He did not express the Egyptian identity with the landscapes of the Nile only, but also represent the sea waves and its meeting with the beach as we see in (Figure 16). This painting is important not just for its singular representation of Said's grasp of light and his palette, but also as a glimpse into the artist's own personal haven and for its documentary nature, presenting historical and pictorial evidence of the sea-side city before the development of the Egyptian coastline, but in (Figure17) we Find the artist penetrating the quietness of the Egyptian countryside, a majestic silence and a magnificent charm that makes the viewer swim in the light of a magician who penetrates into the deep in an effective dynamic permanence. The light in his paintings is not a traditional light, even if its source is the sun or a candle or an industrial source because it comes from different sources and left in the vortices of vacuum in the form of reflections of optical beams, which then accumulate and split into faces, bodies, boats, and clouds after being saturated by the artist spirit and merged in it. Mahmoud Said was able to convey the state of calm and intellectual serenity that he lived (Figure 18). It confirmed his conviction that the artist's job is not to record what he sees as mere visuals, but to transform them into a beautiful melody and to recreate them in a technical form, therefore he uses a modulation that makes his lines tend to simple geometry that connects the parts of the painting in a harmonious manner (Figure 19).

This artist adopted the issue of presenting Egyptian heritage, environment, and identity to the world through his modern paintings which we consider evidence that shows his truthfulness, awareness and professionalism in presenting the Egyptian society and environment by his unique artistic formulation. He found his inspiration in the simple working life of ordinary people and believed that truthfulness is in embodying his own real environment and no other societies in his painting. So the Egyptians called him "the artist of people" because he expressed the nature life in Egypt in many paintings, including his famous painting "the city"(Figure 19) which depicted a charming panorama of the simple life of the Egyptian people in their distinctive uniforms so in this painting we notice the sun lifting its long shadow before departing from the view, which added depth and familiarity to the place and he immortalizes the city of Cairo by adding the "citadel of Salah al-Din", the "Mosque of Muhammad Ali Pasha" and boats sailing for trade or pleasure. It is clear to us that water, sea, and sails are essential in Mahmoud Said paintings, if we do not find them in his basic elements of the painting, we will find them in his backgrounds. We see inside the painting different kinds of people and costumes that are rare in Egypt at the present time, such as the "arqasos (liquorice) seller"<sup>10</sup>, Alexandria girls in their distinctive clothes, a donkey -which played an influential role in "Mahmoud Said" paintings as a mean of transport for that time reflecting the features of the Egyptian street in popular areas- and a child glances at the salesman next to his silent father, who looks like the ancient Egyptian king "Akhenaten"(Figure 20) with his closed eyes and special features.<sup>11</sup>

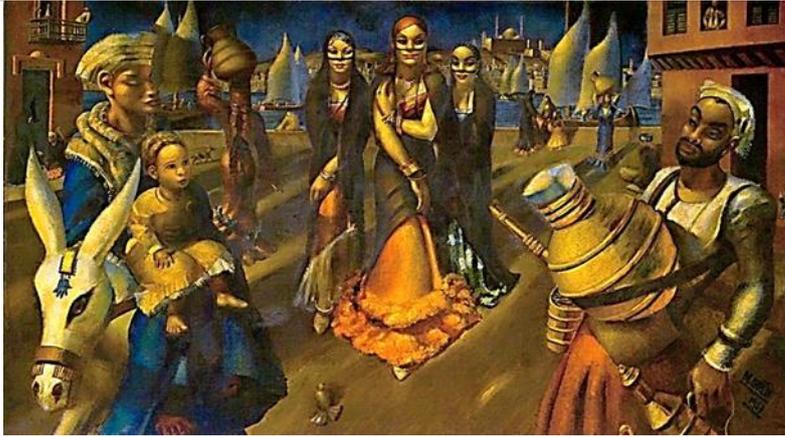


Fig. 19. The city, 330 cm x 220 cm, oil on canvas, Museum of Modern Egyptian Art, 1937

Fig.20. Statue of Akhenaton, an ancient Egyptian pharaoh (Amenophis IV) in the early Amarna style, (18th Dynasty of Egypt)

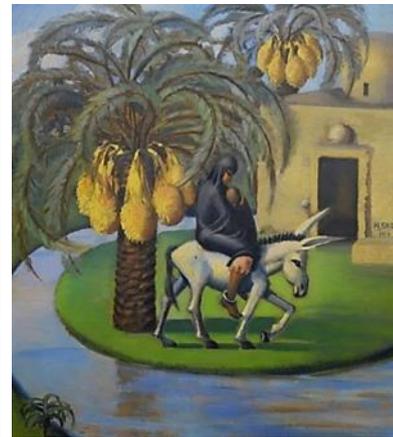
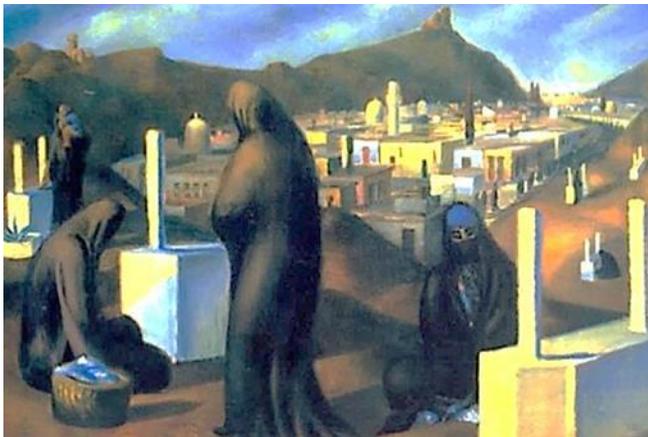


Fig.21. Tombs of Bacus, 113 cm x 85 cm, oil on tulle, Museum of Modern Art, 1927

Fig.22. Happy Island, Oil Painting on Tawal, 1927

As for the "Bakos Tombs" (1927), it is considered a more advanced step and a confirmation of the inspiration of historical repertoire in terms of form and subject, The forms of tombs (Figure 21) at the forefront of the painting played the main role in the subject and artistic composition, in a geometry and color separation from the architectural background and the characters which have been transformed into silent blocks of human forms, such as short sculptures, in which we cannot distinguish the shapes of the men or women in the painting, and in dark degrees of black clothes.

His collection, which he completed in 1927, is the true source of his artistic vision and distinctive symbolic style, whose themes were related to the popular and rural environment. This is what we see in the "Happy Island" painting (Figure 22), where the palm tree is short, faintly shaded and tender, where the animal (donkey - the friend of the farmer and his accomplices in the house, the field and the street ...)



Fig. 23. Fishermen at Racheed, 88 x 130 cm, Oil on panel, 1941, Arab Museum of Modern Art, Doha

Fig. 24. Shadouf, oil on wood, 115 cm x 88 cm, 1934

walks on the edge of the round island in a quiet, eternal journey, and the building, which resembles the shrines in the background, has been added to the painting a mystical touch that coincided with the indications that represent the Egyptian connection to the good land contained in the immortal river and provides the good and growth symbolized by the clusters of the palm tree. While the image of the mother and her child on the back of the donkey reminds us of the story of the Virgin Mary and Jesus Christ as a child in the journey to Egypt, a sign of the goodness and security of this blessed land. He drew it with proportions approaching realism, but he shortened many of its partial details until it became closer to a sculptural mass which consistent with the symbolic composition, which looked like a round island, and feels like the shrine which the villagers used to visit, to raise the conflicts and vows of a place they think is pure, containing the remains of the righteous.

the "Fishermen in Rasheed"(Figure 23), one of his paintings, which records the life of fishermen in an Egyptian scene with rich details near the Nile River, Fishermen are busy unloading their fishing, while two women carrying the jars in the background, we see boats



Fig. 25. The Zekr - Oil Colors - 1936.



Fig. 26. Dervishes, oil colors on canvas 1, 1929

that sail in the Nile River, which is full of palm trees, the basket is full of fresh fish, fishing net and a palm tree loaded with dates so Said shows here a great professionalism in highlighting the ideal expression of the Egyptian National identity, through giving us the nature of the Egyptian countryside life at a certain period in precise details.

And In( Figure 24) we see two peasants and a woman with a white donkey in a balanced pyramid structure, a landscape in the background and the dynamic movement achieved by " Al-Shawadif " which symbolizing the suffering of the peasants. Thus, the continuity of this bond appears in conjunction with the continuity of man's struggle with nature. In this painting, Mahmoud Said embodies the memory of one of the ancient irrigation methods in Egypt, which was used to raise water and was invented by Ancient Egyptians, Al-Shadof transfers water from low levels to high levels in the ground.

Moving to another painting, "El-zekr" (Figure 25), which means remembrance of the almighty, is considered a more advanced step for "Mahmoud Said". He was liberated from the geometry of his composition and his strict calculations. However, he did not lose his precise calculations in his distribution of shapes, which contributed to achieving balance despite the movement of men. Every position or movement of the body or trunk or arm, Perform its role in the overall design accurate calculation. However, the dense shadows and the sharp reflections gave the objects a certain amount of strength and cohesion. The shiny clothes looked like chips of reinforced plastic, surrounded by flexible cylindrical structures that seemed to be made of thick rubber molds (compressed), and were stripped of the majority of partial details, until they became a single batch enough to make these human molds remain swaying and vibrating as if they are drunk in their hearts, the numbness of mysticism, which lost their ability to balance and stand still.

Moreover, we can shed the light over another of Said's early works, 'The Dervishes' (figure 26), which are filled with six dervishes with similar features and identical clothes, with differences in their respective positions during the performance of religious songs. Those movements with nerve were enough to add a visual emotion to the artist, to do it, and interact with it. Here his style resembled the Impressionism manner, with short and intense strokes of colors that seems to be applied spontaneously. What do they do? Why? Perhaps these surprises and questions have played an important role in choosing the method of dealing with forms, which differed clearly from the methods of processing shapes in stages and the axes of his other artistic creations. The center of the formation, leaning towards it or pointing to the rest of the objects and movements of the arms, consistent with the essence of the painting, which saturated the atmosphere with a sense of music which makes us feel like we hear the sounds of the drum, that often accompany this performance.

## Conclusions

Mahmoud Said built a colorful memorial with his paintings that did not imitate the reality, but he derived all that with high sentimental value and honesty in conveying the social life that connects us with the heritage of the place and conveys to us the accurate details of Egyptian society between 1920 and 1950. In his paintings we saw faces, places and, beaches of the countryside of Egypt, Aswan and Alexandria so when we look at his paintings, we discover that we are in a sincere confrontation with the Egyptian identity, including struggle, drama, and joy, through the spirit of an artist who loves the place with all its flaws and advantages. It is the continuous reality of life that conveys to us loads of different emotions in the form of memories that confirm the human sense of identity.

His paintings are a personal witness of an artist who achieved the environmental integration, which enabled him to see the spirit of people, landscapes, and the society of Egypt.<sup>12</sup> His art is

transmitting memories and emphasizing its importance, he brings us back to the times, places and social customs that were in a certain temporal era. His paintings with their high artistic values became a colorful memorial for the collective Egyptian memory, which reflects the simple life of the Egyptian society mixed the people with nature and places in Egypt.

Mahmoud Said brings us faces from the past charged with different feelings buried inside them; these faces are very similar to the people around us now in Egypt. The only difference lies in the method of dressmaking and hairdressing. The women portrayed by Mahmoud Said in his paintings are echoing the same faces that we see now in the same areas.

Mahmoud Said bring us the spirit of the place with his brush in his landscape paintings, and links its heritage, this spirit which we cannot see but feel, he adds new dimensions in the landscape by expressing it in his own way and creates new aesthetic realities in his sensory and emotional expression paintings. His memory adds the highest value to the view and translates features of nature of Egypt in terms of form, feeling and, influence. Here we saw the artist's sense of the sunset through his landscapes, Nile, palm, sand, mountains, and peasant houses.

Egyptians highly respect the great painter and are proud of his works, as they were rich documentation of the Zeitgeist of such a historical period, representing different customs, traditions and religious rituals loaded by rich aesthetic, technique and expressive emotions. It is highly recommended that the " Mahmoud Said Museum" in Alexandria in Egypt, would be promoted as one of the most important cultural sites that preserves the Egyptian modern heritage that is as important as the ancient Egyptian heritage.

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