



Formal Formulations of the Symbol of Making in the New Kingdom of Ancient Egypt

Rasha Hassan Hosni, Prof. Afaf Ahmed Mohamed Farraj, Prof. Ahmed Mustafa Mohamed Abdel Aziz, Naglaa Muhammad Farouk Ahmed

¹Dr. Rasha Hassan Hosni- College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha

²Prof. Afaf Ahmed Mohamed Farraj, Professor of Psychology of Art Education Department of Art Education Sciences Helwan University

³Ahmed Mustafa Mohamed Abdel Aziz Hassan - Professor of Design - Department of Art Education - Faculty of Specific Education - Ain Shams University

⁴Associate Professor at the College of Culture and Arts, Department of Home Economics - College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha, nalsaied@kku.edu.sa

The research Background:

The background of the problem is evident through the following premises:

- 1- Reconsider the methods of presenting heritage to students and enrich educational curricula and programs to enrich their artistic practices with the knowledge methods and solutions to artistic problems contained in this heritage.
- 2- The need to explore the potential of ancient civilizations in the field of decoration and to direct students' attention to the maintenance and study of those civilizations in a way that enriches their visual experience.
- 3- The need to introduce students to the meaning of the symbolic connotations of ancient Egyptian art and how the peoples of ancient civilizations took it and its image in other forms in its doctrinal and philosophical concept of these civilizations.
- 4- The need to pay attention to the Egyptian artistic heritage, not from the point of view of simulation or indoctrination, but from the side of training students on the structural system of these arts, and to identify the plastic and symbolic formulations of these arts and urge experimentation.
- 5- Take advantage of the Egyptian cultural heritage as much as possible to reveal new ways to enrich decorative designs.
- 6- The ancient Egyptian doctrine had a clear impact in providing design formulations, and accordingly the importance of the current research that aimed to make it an Egyptian symbol stemmed.

Keywords – attention , formulations, simulation , premises

Received: 10 May 2024 **Revised:** 10 June 2024 **Accepted:** 29 June 2024

The research problem:

It is determined in dealing with making as an ancient Egyptian symbol, whether in terms of form or content.

Research Objective:

Revealing the formal characteristics of making as an ancient Egyptian symbol in terms of form and content.

Research hypotheses:

There is a positive relationship between the formal analysis of the Scarab as an ancient Egyptian symbol and the disclosure of its characteristics in terms of form and content.

The importance of research:

- 1- Benefiting from the plastic elements in the ancient Egyptian heritage in scientific research and dealing with the student and teacher of art education for the design material.
- 2- The symbols of ancient Egyptian art are considered as the language of communication and the arts of writing, and this is evident in the symbolic forms illustrated in the form of symbols agreed on their significance among members of the ancient Egyptian society (Mohsen Attia 1993), and the symbols of ancient Egyptian art have been associated with common religious concepts related to the doctrine of the return of life again.

Research Methodology:

The current research follows the descriptive analytical approach.

The research limitations:

- 1- The period for the search for plastic formulations of the element of "make" extends to the entire period of ancient Egyptian art.
- 2- The current research focuses on the element of "beerl" in ancient Egyptian art in terms of the formal (artistic/biological) and symbolic aspect and the diversity of materials and locations in the artworks.

Related Studies:

First: Studies on the biological aspect of making

In 1975, (Dewhurst conned) Dewhurst A list of 27 species of dung-loving beetles collected from human feces, cows, horses and cattle. From different regions in Morocco.

In 1977, (Rougon and Rougon) submitted a detailed list and biographical data on dung-loving beetles and winged dung beetles collected from the Republic of Niger from 1971 to 1976 and formed a list of 44 species of beetles, 19 of which are new to Niger.

In 1978, (Lumaret) conducted a biographical study on the geographical distribution of 103 species of manure beetles in the Mediterranean region.

In 1982, (Halfter and others) published an illustrated book about the residential behavior of dung beetles.

In (1985), (Susan Ali Badr) dealt with the first taxonomic study on some of the insects known in Egypt in terms of the natural environment of beetles, climatic conditions, and places of their presence such as the Nile Valley, the Delta, the North Coast, and the Eastern and Western Desert.

Second: Studies on the concept of "symbol" and its origin in ancient Egyptian art:

In 1971, (Suhair Youssef) dealt with the nature of the amulet, its meaning, philosophical interpretations about its use through different eras and different environments, how amulets are used, and the influence of beliefs and ideas in the emergence of the idea of the amulet and the artistic symbol.

In 1994 Addressed (Esmat Ali Abaza) The factors that influenced the formation of the concept of symbol in ancient Egyptian art and presented a classification of some of the symbols and symbols of regions and gods, and can be used in the current research.

In 1994, (Richard ^H Wickinson) dealt with an introduction to the symbol and its significance in ancient Egyptian art.

In 1997, (Tarek Hassan Ahmed) addressed "the link between myth and religion in ancient Egypt, and how to draw inspiration from the form and content of ancient Egyptian myth in contemporary photography.

In 2001 (Hassan Sobhy) addressed a study On extracting the plastic formulations of the snake in ancient Egyptian art, classifying and analyzing them, and identifying the philosophical content that Underlying This code which Reflected on his wording .

This study can be used in the current research in the methodology of addressing the subject of the study on make.

In 2003 (Fatima Al Zahra, Kamal Ahmed Rashwan) Developing innovation factors in decorative design skills for art education students through the symbols of ancient Egyptian art .

Bug (dung beetle) biologically

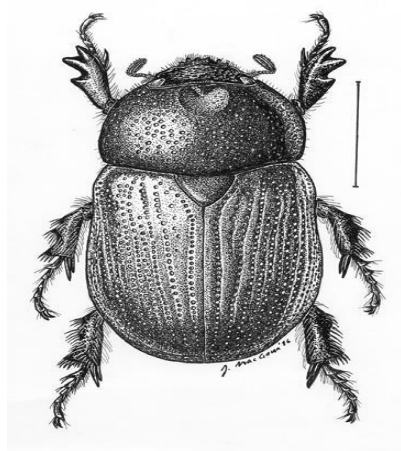
The family Beetles includes a complex group of beetles that vary greatly in size and habits. This family includes about 2,500 species worldwide. (Jansetter 1960) There are 200 species of these beetles in Egypt (Fire 1976) This family of beetles is easy to identify by its sensor horns in the form of chips and its fossilized front legs.

The beetle (the beetle that inhabits the faeces of animals in this family) is circular or oval, often convex-shaped, and lives almost entirely in animal feces or hidden inside the ground.

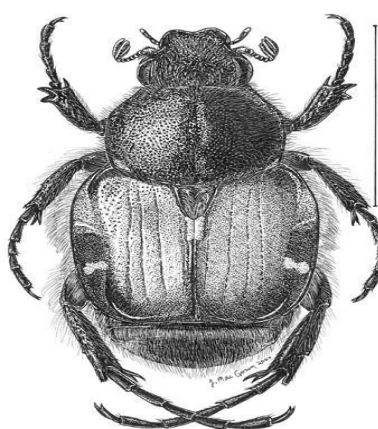
The species of this family of beetles (dung beetles) are always looking for this manure and work to collect it in the form of circular balls and bury them just below the surface of the agricultural soil.

Hence, this process can be seen as useful, as it helps in the disposal of waste and manure in agricultural and rural areas and plays a good role in reducing pollution by getting rid of manure either by burying it under the surface of the soil or by feeding on it, (Alfieri, A 1976) These beetles also act as effective agents in the biological control of the reproduction of flies attracted to dung. (Purnemeteza 1970) (Pluem et al., 1973) And biological control in the reproduction of intestinal parasites. (Fincher 1983) Economically, he was able (Hingston, 1923) By abstract observation that in active seasons in the year, these beetles stream two-thirds of the different types of manure under the surface of the agricultural soil, and without the valuable assistance provided by these beetles, these lands will turn into open cesspools, and there is no doubt that the fertility of the soil and the increase in silt for agriculture are increasing as a result of the behaviors of these beetles and their eating habits. It is the same engineering ingenuity of the artist dung beetles use their legs and parts of their mouth to form soft dung into circular shapes or pear-shaped and then roll them into an underground burrow, which was prepared in advance by both male and female. Then you cover the stone with earth.

Some morphological models of beetle species (Fincher, G.T 1983)

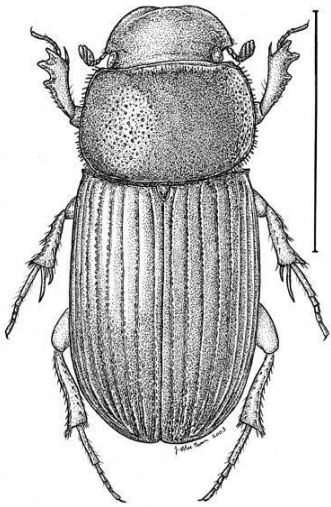


(Figure 2)
Tomarus.neglectus

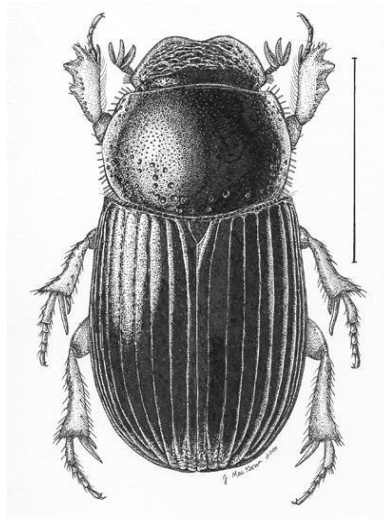


(Figure 1)
Trichiotinus. affinis

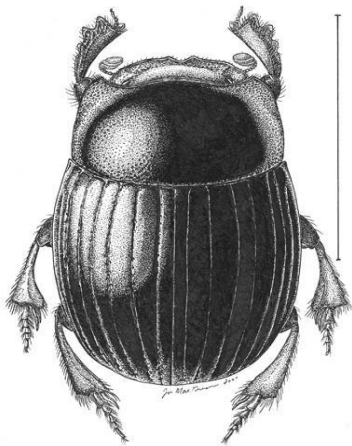
Continued: Some morphological models of beetle species



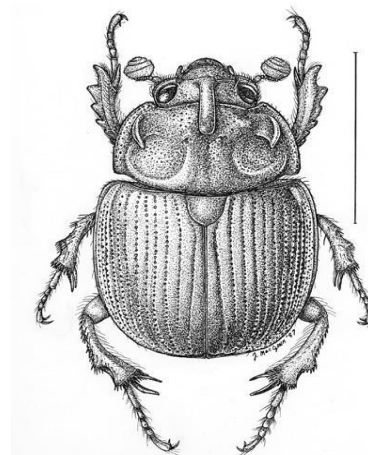
(Figure 4)
Ataenius.oaxcaensis



(Figure 3)
Ataenus .simulator



(Figure 6)
Ateuchus.h.histeroides



(Figure 5)
Bolboceras. Thoracicornis

The shaft or makeover is larger than the beetle (Beetle) It is a type of black insect called the dung beetle, which captured the mind of the ancient Egyptians since early times designed and photographed and shaped in large numbers of a variety of materials including metals and precious stones and semi-precious . The ancient Egyptian believed that the distinctive structure of the make shows its connection with the celestial bodies of the sun, moon and stars, and its head is covered with a large semi-circular serrated cover symbolizing the rising sun and its grooves on its back, and it illustrates a number of days of lunar circle nights. That's why they put this insect Small In high appreciation (Higeston, R.W.G ,1923).

The scarab (Al-Jaoul) is meant to be an imitation of the tile or any other solid material of the Egyptian beetle Scarabaeus Sacer and was used as an amulet or seal, and the surface may bear the lower level the name of a king or employee or decorative inscription – and make symbolically (and the Egyptian name for him is Khabor) represents growth "growth or becoming" which is in the company of mummies represents the heart that supplies the sensitive organ in the body" (The Mississippian museum)

The ancient Egyptian's view of the make:

The Egyptians revered the following special honors:

- Makeover" dung beetle ".
- Popperted beetle (jewelry beetle) .
- Beetle unless you want (beetle gourd)

It is known that the sacred rendering in Egyptian mythology belongs to the family Scarabaeus Sasser, although the ancient worship of this beetle extended to all types of the dung beetle family. The making was embodied by Khobari, the sun god - associated with resurrection and new life. The ancient Egyptians believed that making came into existence itself from the dung ball (the idea of self-creation). He worshipped under the name Khabari, which means "He who came into being" or "He who emerged from the earth." The god is associated with my news by the god – the creator Atom and I consider it one of the bodies of the sun god Ra. Just as the beetle rolls its dung ball over the ground, so is my news in the form of a make, where I believe it rolls the disk of the sun across the sky every day from east to west. (Rab Bock, 2001)

The sun was the main symbol that was associated with the make, the first make was worshiped was the news of the Egyptian with shiny metallic colors, and the decisive symbolism came from linking the rolling of the dung ball by the beetle of the make, providing an explanation for the movement of the sun in the sky. (Sir Alan Gardiner, 1966)

Many species of dung beetles have the characteristic of winged species and are often referred to as the "sacred beetle" or "sacred beetle", which enjoyed a sacred status among the ancient Egyptians. The hieroglyphic image of the beetle represents three acoustic cases where Egyptologists have interpreted them as: "Xpr" Or "bpr" They translated it as meaning "come into being", "become" or "transform". As for the two expressions: "Xpr" and "hpr" They have different meanings as "form", "transformation", "occurrence", "mode of existence", or "what came from nothingness to existence". Depending on the context, it may have an existential, imaginary, or anthological connotation.

Making was associated with the god "Khabiri" (who comes into existence from nothing, as the ancient Egyptians believed). He is the god of the rising sun. They also believed that only the dung beetle is male in terms of its sex. It breeds by storing its sexual material inside the dung ball. This supposed self-creation of this beetle in the ancient Egyptians is similar to this god "Khobari", who creates himself from nothing, in addition to that, the dung ball rolled by the beetle resembles the disk of the sun. The ancient Egyptians believed that the god "Kibri" works to renew the sun every day before rolling it above the horizon and then makes it to the other world after sunset only to renew it again the next day. (Translated by: Naguib Mikhail Ibrahim (1973)

Abdel Halim Nour al-Din said that the ancient Egyptian sanctified "news" or "news" (HPRI), which is the image of the Lord of the Sun, which represents the disk of the sun rising on the horizon in the early morning, as it represents one of the three bodies or images of the Lord of the Sun, namely: (news in the early morning, and "Ra" in the middle of the day, and "Atum" in the evening).

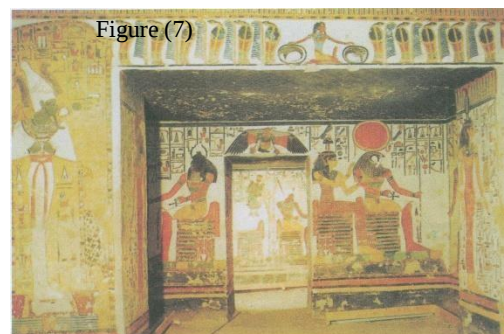
And the name of this idol – In the oldest evidence – Refers to (make), which is that insect that the Egyptians saw as an embodiment of him, due to the strange habit associated with this insect, where the "make" moves in the early morning pushing in front of him a ball of dung, which linked the ancient Egyptian between them and the disk of the sun, as if the idol pays the disk of the sun in front of him in the sky. The female beetle usually lays her eggs in a similar ball.

The name means "news" or "news": (newborn), which is derived from the verb, which means: (comes into existence, happens, appears), and as (apparent / coming to exist), the "news" was the first Lord of the sun in existence after creation, and therefore it was associated with the idol "Atum" under the name "Atom - news". (G. Kritsky. 1991)

The ancient Egyptians believed in the sanctity of the insect of the make, they believed that there is a huge insect of this type pushes the sun across the sky in the same way as rolling dung balls completely, and they also made it a symbol of rebirth because of the way it was born. The ancient Egyptians engraved many precious stones and various materials in the form of making them talismans or amulets by bringing good luck.

In Figure (7) where the idol "Khabari" in the human form with a head in the form of a make, a colorful view from the tomb of Queen "Nefertari" in the Valley of the Queens in Luxor, the nineteenth dynasty.

As for many cosmic machines, there was no special cult of the idol "Khabar" although there are monumental statues of him (such as those in the Holy Lake in the temple of Karnak). suggests that there is reverence for him in many temples". (Yves.Cambefort,1985)



(Figure 8)

(Figure 8) represents an interior appearance from Nefertari's tomb, illustrating the god Khobari (centered on the left, with a head in the form of a beetle of the sheep), the god Osiris, the god Ra Auracht with the sun disk and the god Neith on the right side. The tomb is located in the Valley of the Queens in Luxor of the Nineteenth Dynasty. (Moralia, 2007)

Selections from the symbol of making in ancient Egyptian art:

1 – Make a symbol of the morning sun:

According to ancient Egyptian texts, the Egyptians believed that making came into existence from dung balls and linked this with their religious doctrine of creation – the soul and the resurrection. Therefore, the creation was worshiped under the name Khabari, which means "He who came into existence" or "He who came from the earth." The god became a creator – himself a synonym with the creator god "Atum" in early

times. Therefore, in the same way, the sheep pushes the dung ball in front of him, so the Egyptians imagined that the god Khabari rolls the sun (disk the sun, the sphere) across the sky from east to west. (Abdel Halim Nour El-Din, 2009)

2 – Make as a symbol of the Creator God:

The ancient Egyptians called the name of news Kheprer When writing began to appear, its images were used to write a complex word, which is the verb news with its meaning (comes into existence by taking a certain image), and then it became in the sense of (become) or (become). (Gods and deities in ancient Egypt website)



(Figure 9) Scarab beetle

Since making is closely related to the idea of creation automatically, by means of phonetic analogy, the Heliopolis believed that it was a manifestation of the Creator Lord who created Himself, the Lord Khairi, that is, the rising sun. (The scarabs in ancient Egypt website)



(Figure 10)

3 – Making as a symbol to preserve the dead:

There is a type of scarab called the heart scarab and these heart scarabs are placed so that the heart does not testify against the deceased during the heart weight ceremony and the journey to the afterlife.

A large number of scarabs of the big heart made of hard stone or faience and bordered by the wings of falcons special funerary talismans, (Figure 10) and were placed between the folds of the shrouds of the dead or studded with chest ornaments, and was often engraved with the thirtieth paragraph of the Book of the Dead, which illustrates the expected behavior of the magical heart during the celebration of the weight of the heart: "My heart, my most loyal part of my being, do not stand as a witness against me before the court... Because You are the God in my body, and my Creator who preserves my organs). (Gods and deities in ancient Egypt website)



Figure (11) represents:

- An ancient Egyptian winged amulet made of blue porcelain. It dates back to the late period (664-332 BC).
- These amulets were placed after being sewn on the chest of the deceased to help him in the journey of resurrection. It was believed that these amulets contained energy to protect the body and bring luck. (Abdel Halim Nour El-Din, 2009)

4 – Making it as a symbol or as an amulet to banish evils:

One of the forms of amulets is the form of the spell and was cheap and widespread in Pharaonic Egypt and in the possibility of any individual to obtain it and wear it hanging in a chain or ring in the hand. Most of the amulets were made for the living. This piece of art, which was believed to have been magical, was believed by the ancient Egyptians to have great protective powers and banish evils and reward the good things of the owner of the amulet in his life and in the other world.

5 – Making a symbol of resurrection and revival:

This is because with the exit of small beetles from the eggs this process was in front of the eyes of the ancient Egyptians, it represents the resurrection of the new or from nothing and the Egyptians believe that the underground burial is another form of the process of rebirth and the infinity of life and therefore death and life in continuous succession. (The Australian museum)



(Figure 12)

6 – Make as a symbol of the new life:

The ancient Egyptians used make-up as a symbol of new life, or rebirth (see The Myth of Osiris).

7 – Making as a symbol of reproduction and fertility:

The ancient Egyptians used the makeover as a symbol of reproduction and fertility.

The bottom line:

The making was used as an amulet (talisman) especially to make the heart, and as a seal used by the king and senior officials, and for decoration in the form of ornaments, and it was common to put it in rolls of mawayat on the images of the deceased and carry writings to protect him in the afterlife.

The bottom line	axles
The forms of inscriptions can be divided as follows: Pieces with hieroglyphic inscriptions including royal names, special names, titles, names and forms of gods, expressions of good wishes, and other magical expressions. Pieces on which human or animal shapes or flowers are made. Pieces that make them geometric shapes. Obliterated funerary cut with light inscriptions.	First: In terms of the forms of inscriptions
ancient Egyptian make in the form of abbreviated appears with a large head exaggerated in size and thick legs in several bodies alone (scarabs to bring luck - scarabs as seals - scarabs historical). Make represented in the image of the head of a human being to show it in the image of a god (the god Khabari) appearance of the sun in the morning, which is thus has given the imaginary aspect of the god. Its formulation is like making a winged with wings as an amulet, a religious ritual with funerary rituals.	Second: In terms of design formulations
The ancient Egyptians used colors derived from natural or manufactured materials with a kind of glue added to them and then mixed with water and have retained its luster until now ⁽³⁰⁾. The color had a symbolic significance associated with its doctrinal concept represented in its magical purposes.	Third: in term of color that used in Scarabs
Making of acetify, soap, green, blue porcelain, or semi-precious stones, usually green, blue or black as the color of earth silt.	Fourth: in term of materials
The making was used as an amulet (talisman) especially to make the heart, and as a seal used by the king and senior officials, and for decoration in the form of ornaments, and it was common to put it in rolls of mawayat on the images of the deceased and carry writings to protect him in the afterlife. (Mohamed Anwar Shoukry 1998)	Fifth: In terms of use

Recommendations:

- 1 - Continuing the study of ancient civilizations, which results in enriching the visual experience of students.
- 2 - Reconsider the ways of presenting heritage to students in a way that enriches artistic practices and not simulation.

Acknowledgement:

"The authors extend their appreciation to the Deanship of Research and Graduate Studies at King Khalid University for funding this work through Large Research Project under grant number RGP2/495/45 "

References

- [1] Abdel Halim Nour El-Din (2009): The Ancient Egyptian Religion, Part I, Al-Aqsa Library, Cairo, p. 213.
- [2] Alfieri, A. (1976) Coleoptera of Egypt. Mem. Soc... You are Egypte. Vol.5.
- [3] Ayman Farouk Abdel Azim: (1997) An Analytical Study of the Ancient Egyptian Botanical Elements and their Benefit in Preparing a Program for Teaching Decorative Designs, Master Thesis, Unpublished, Faculty of Art Education, Helwan University
- [4] Blume, R.R. Matter, J.J. and Eschle, J. L. (1973) On thophagus gozella: Effect on Survival of born Flies in the la boratory Envir. You., 2; 811-1813.
- [5] Bornemissza, G.F. (1970) Insectary Studies on the control of dung breeding fillies by the activity of the dung beetles, Onthophagus gazelle. F. (Coleoptera, Scaraeidae). I.Aust. Listen. You. Soc., 9: 31-41.
- [6] Dewhurst, C.F. (1979/1980) Notes on some dung beetles collected in Morocco (Coleptera, Scarabaeidae) Bulletin de L'insti.sic. Rabat., no.4
- [7] Esmat Abaza (1994): The symbolic form in contemporary Egyptian photography and its link to the arts of local heritage and its impact on the teaching of photography at the Faculty of Art Education, PhD thesis, Faculty of Art Education, Helwan University.
- [8] Fatima Al-Zahra Kamal Ahmed Rashwan (2003) – The effectiveness of a program for decorative designs inspired by some symbols of ancient Egyptian art on the development of innovation among students of the Art Education Division – master's Thesis – Faculty of Specific Education in Qena – South Valley University.
- [9] Fincher, G.T 1983 Dung beetles as biological control agents for gastrointestinal parasites of livestock. J. Parasit., 59: 396-379.
- [10] G. Kritsky. 1991, Beetle Gods of ancient Egypt. American Entomologist 37, 85, 89.
- [11] Gods and deities in ancient Egypt <http://gei.acrobaticsweb.org>.
- [12] Hassan Sobhy Ali (2001): Plastic formulations of the "snake" in ancient Egyptian art as a source for enriching the entrances to the foundations of design, Master Thesis, Faculty of Art Education, Helwan University.
- [13] Hhalfter, G., W.D. Edmonds. Y.Cambefort and D. Rougon, C. Rougon (1982). The nesting behaviour of dung beetles (Scarabaeinae). An ecological and evolutiv approach, Mexico, Institute de ecologia: 176.
- [14] Higeston, R.W.G (1923) Anoturalist in Hindustan H.E. and G. Witherby. London :292 pp.
- [15] Institute of Entomology and Plant Pathology (Museum of Insects) – University of Mississippi.
- [16] Janssens, A. (1960) Faune de Belgique, Lamellicornia Patrimoine, Rue Va utier, 31 Bruxelles 4: 441PP.
- [17] Lumaret, J.P. (1978) Biogeography and ecology of coprophagous scarabacids in southern France T-Methodology and Patterns of distribution. Vie et Milieu, 28/29, I, 1-34.
- [18] Mohamed Anwar Shoukry 1998 – Ancient Egyptian Art – From its Earliest Ages until the End of the Old Kingdom, 2nd Edition, Cairo, Egyptian General Book Organization, p. 58.
- [19] Mohsen Attia (1993), The Symbol and the World of Art, Cairo, Dar Al-Maaref, p.56.
- [20] Moralia, 2007-08-02."Isis and Osiris" ([http:// penelope. uchicago. edu/ ThayerE/Roman/ Texts/Plutarch/ Moralia/Isis and Osiris*/E.htm1#ref373](http://penelope.uchicago.edu/ThayerE/Roman/Texts/Plutarch/Moralia/IsisandOsiris*/E.htm1#ref373)), in volume V of the Leob Classical Library edition, 1936, now in the public domain. Retrieved on
- [21] Rab Bock " The Scarab- Asymbol of Life in Ancient Egyptian" , Haur , Vol. 19, Eninsulapublishing Ld, October, December, (2001), PP. 20-23. p. 22.
- [22] Richard H. Wilkinson (1994) : "Symbol & magic in Egyptian art- Thames and Hudson". London,

- [23] Rougon, D and C. Rougon (1977) contribution a l'etuded la faune entomologique de la Republique de Niger Bull. De l'inst. F.A.N.T., 39, Ser.A. No.3.653-681
- [24] Sir Alan Gardiner, (1966) Egyptian of the Pharaohs. Oxford University Press, USA.
- [25] Susan Ali Badr (1985). A taxonomic and environmental study on some known scarab insects in Egypt - unpublished master's thesis, Faculty of Science, Cairo University
- [26] Suzan Ali Mohamed Badr (1985): A taxonomic and environmental study on scarabs common in Egypt. (Order of Coleoptera - Scarablet family) Unpublished Master's Thesis - Faculty of Science, Department of Entomology - Cairo University.
- [27] Tarek Hassan Ahmed (1997): The Form and Content of Myth in Ancient Egyptian Art as an Introduction to Inspiration in Contemporary Photography, Unpublished Master's Thesis, Faculty of Art Education, Helwan University.
- [28] The Australian museum <http://australianmuseum.net.au/image/Ancient.Egyptian-scrab-amulet-with-wing> Australian Museum.
- [29] The [mississippiantmuseum](http://www.msstate.edu/org/mississippiantmuseum/museumpersonnel) : <http://www.msstate.edu/org/mississippiantmuseum/museumpersonnel>.
- [30] The scarabs in ancient Egypt <http://www.egyptweb.norfolk.gov.uk/Eg00227.htm>
- [31] Translated by: Naguib Mikhail Ibrahim (1973), Abdel Moneim Abu Bakr - Egyptian General Book Organization, p. 62.
- [32] Yves.Cambefort,1985 (Bibliography) Paris, France.

Summary

Formal formulations of the Scarab of making

In the New Kingdom of Ancient Egypt*

The research Background: The research background is revealed through the necessity of clarifying the ancient civilizations potentials, among which the Ancient Egyptian civilization assumes leading position, as the ancient Egyptian creed had clear effect in relation to the presentation of the symbol's plastic formulations, among them the scarab symbol.

The research problem: The problem handled the scarab as an ancient Egyptian symbol, in respect of the form and content.

The research hypothesis: Statistically significant relation is shown between the scarab plastic analysis and the revelation of its characteristics, in relation to the form and content.

The research methodology: The present research adopted the descriptive analytical methodology.

The research limitations: The period comprises the whole periods of the ancient Egyptian art periods.

The research handled a group of related studies about the scarab, in relation to the biological aspect, the symbol concept and its origin in the ancient Egyptian art, while the theoretical framework was aiming at verifying the research hypothesis, so it handled what is meant by the scarab and the ancient Egyptian individual's perspective about it and a presentation of certain symbols group, including seven functions, which the scarab had performed. The research embraces a conclusion handled the scarab inscriptions forms, the design formulations, colors, materials, and usages. The research was concluded by a group of recommendations and references.

• Prof. Afaf Ahmed Mohamed Farraj, Professor of Psychology of Art Education Department of Art Education Sciences Helwan University