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SUBJECT: ART HISTORY

Question 1

True/false

a.true

b.true

c.false

d.true

e.true

f.true

g.true

h.true

QUESTION 2

A.SCRIBES

**Scribes were** people in ancient Egypt (usually men) who learned to read and write. Although experts believe that most **scribes were** men, there **is** evidence of some female doctors. These women would have been trained as **scribes** so that they could read medical texts.

B.FRESCO TECHNIQUE

**Fresco** (plural **frescos** or **frescoes**) is a technique of [mural painting](#) executed upon freshly laid, or wet [lime plaster](#). [Water](#) is used as the vehicle

for the dry-powder pigment to merge with the plaster, and with the setting of the plaster, the painting becomes an integral part of the wall.

*BUON FESCO* is mixed with room [temperature](#) water and is used on a thin layer of wet, fresh [plaster](#), called the [intonaco](#) (after the Italian word for plaster). Because of the chemical makeup of the plaster, a [binder](#) is not required, as the pigment mixed solely with the water will sink into the [intonaco](#), which itself becomes the medium holding the pigment. The pigment is absorbed by the wet plaster; after a number of hours, the plaster dries in reaction to air: it is this chemical reaction which fixes the pigment particles in the plaster. In painting *buon fresco*, a rough underlayer called the *arriccio* is added to the whole area to be painted and allowed to dry for some days. Many artists sketched their compositions on this underlayer, which would never be seen, in a red pigment called [sinopia](#), a name also used to refer to these under-paintings. Later, <sup>[when?]</sup>new techniques for transferring paper drawings to the wall were developed. The main lines of a drawing made on paper were pricked over with a point, the paper held against the wall, and a bag of soot (*spolvero*) banged on them to produce black dots along the lines. If the painting was to be done over an existing fresco, the surface would be roughened to provide better adhesion. On the day of painting, the intonaco, a thinner, smooth layer of fine plaster was added to the amount of wall that was expected to be completed that day, sometimes matching the contours of the figures or the landscape, but more often just starting from the top of the composition. This area is called the *giornata*.

### *C.DIFFERENCE BETWEEN OBELISK AND SPHINX*

#### *OBELISK*

The **obelisk** symbolized the sun god Ra, and during the brief religious reformation of Akhenaten was said to be a petrified ray of the Aten, the sundisk. It was also thought that the god existed within the structure. The **obelisk** represents the male phallic, quite correct.

WHILE

## SPHINX

A **Sphinx** is a mythological creature with the body of a lion and the head of a person. In Ancient Egypt a lot of times the head was that of a Pharaoh or a god. Why were they built? The Egyptians built **sphinx** statues to guard important areas such as tombs and temples.

## D. STENCIL WORK IN HISTORY

The Chinese were the first to develop a paper-based **stencil**, around 105 AD, and used the **invention** to advance their printing techniques. Soon, **stenciling** made the transition to cloth and colorful patterns were transferred onto garments.

## QUESTION:3

## FILL IN THE BLANK

- a. For their food
- b. Pharaohs
- c. Terracotta
- d. Curch
- e. **used in** the ritual of mixing and applying the **King's** eye makeup.
- f. **Minoan civilization**, Bronze Age
- g. **Prehistoric period**
- h. **egyptian**