

The Relationship of the ancient Egyptian artist with authority and its impact on his artistic production

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Abstract:-

According to the foregoing, it is clear to us that the ancient Egyptian artist committed to artistic rules and laws which had been set by priests. But we noticed some cases in which the artist attempted to search for methods and techniques to express about his creation, as well as he expressed about his worldly topics in completely freedom, as long as this was away from the supervision of the central authority and priests.

Foreword:

The ancient Egyptian art throughout its history considered a religious art for serving the religious beliefs, especially belief in resurrection and immortality. And also all the works of tombs and ancient Egyptian temples such as; sculpture, photography, small arts and architecture had been under the direction and care of kingship. Most of the time there was a supervisor artist considered commissioner of the authority. This was appeared in the architectural collection of king Zoser in Saqqara, which had been established by his minister Imhotep and also in Hatshepsut's temple which had been built by the minister Sinmunt. The art was flourished and shrank according to the political and economic conditions, and also the extent of the stability and power of the central authority of the ruling system in ancient Egypt.

“Artists were usually from male and learned art when they were children” (Jeremy Smith , 2007, p. 159) .The respect of executor artist and his work according to that system was a reason behind deny the characteristic of creativity where some of the western critics considered him didn't deserve the nickname of (artist).”considering sculptors and painters inseparable from other furniture makers and potters” (Philippe de Montebello , p. 53) Figure (1) But this was a wrong concept where the ancient Egyptian artist tried a lot to express about his creativities within this framework without contradicting with the rules and standards of the beginning of the ancient Egyptian civilization.

If we took into account the artist's success in finding his chance to produce a kind of earthly art that had been distinguished by popularity in which his creative energies had been exploded away from Priestley's supervision and of the ruling authority this vagueness would completely deny. In this art, the stones that we saw in Deir al-Madinah in Luxor (taybah), which there was ridicule on the ruling king and violation of his prestige in it. It also came to impudent on the idol god as well as the formal religion. Authority in a verbal meaning considers control and dominance (mastership and power) (Dictionary of meanings). But the traditional meaning may varies from society to another and from political traditions to others. Despite the many opinions about this concept, they sometimes contrasted with each other and may also clash. “ in spite of the great interest and flowing use to the concept of authority in the framework of studies and sociological researches, we noticed clearly the overlaps in its

uses which sometimes had been considered alternative to other terms and concept such as: kingdom, government, power, puissance and dominance” (Sheikha, Pugarari) .

The Egyptian regime was a royal and based on the concept of the king only had all powers and turned to some ministers and employees of the administrative apparatus of kingdom in managing the country affaires. The priests’ legends added a great religious touch to the set where it was believed that the gods were the first to rule on earth. After the idol Setekh killed his brother the idol Osiris, and after the long struggle between Setekh and Horus everything ended with the triumph of the last that ascended to heaven at the end leaving the king (pharaoh) as procurator and prophet to him. So the king was regarded as from the descendant of god and authorized by Horus as well as considered him an embodiment of it on the earth. “Considering him the king of Egypt, he was the son and prophet of the gods that he offered them sacrifices as ancestors like what any ordinary one made. Thence, he was the first priest of every god in the country, so he had to perform the obligatory rituals to the gods, which had been impossible in time and place. Therefore, the king assigned his children or his senior staff as representatives for him in provinces and he only performed his religious duty towards the capital’s god .thus the priests’ status was derived from their representative on the qualified royal authority, and they were performed the daily religious rituals in all country in the name of the pharaoh king” (Douma, Francois, 1998, p. 511) .the idea of the king entrusted the members of his family to the role of the first priest which was prevailed in the ancient state ,was only a kind of spiritual control over the countries and handed all authorities to him. This also reflected a state of unity and overlap between the political and religious authorities. so, this research focused on clarify the relationship of the ancient Egyptian artist with authority and its impact on his artistic production from the beginning of the old kingdom to the end of the new kingdom by using the reading of some artistic works.

Research problem:

Despite the many researches and previous studies that dealt with the methods of ancient Egyptian art through its various stages, but these studies were largely ignored this relationship.

Research limits:

- Time limit: the ancient Egyptian art (from the beginning of the old kingdom to the end of the new kingdom).
- Spatial limit: the ancient Egypt.

Research methodology:

The researcher depended on the descriptive analytical method where he described, analyzed and read some artworks then reviewed the studies and researches relevant to this idea.

Research Objectives:

The researcher attempted to achieve the following goals:

1. Identification of the authority’s concept in ancient Egypt and its relationship with both art and artist.

2. Identification of the artistic system in ancient Egypt, and artist's role on it and the extent of freedom which he enjoyed in executing his works.
3. Reading and analyzing of some artistic models, and know its artistic meaning which associated the artist's relationship with the ruling system in ancient Egypt.

مقدمة :

الفن المصري القديم على مدار تاريخه هو فن ديني بالأساس موجه لخدمة المعتقدات الدينية ، خاصة عقيدة البعث والخلود ، وكل ما تحتويه المقابر والمعابد المصرية القديمة من أعمال سواء نحت أو تصوير أو فنون صغرى أو عمارة كان بتوجيه ورعاية ملكية ، وفي الغالب الأعم كان هناك فنان مشرف يعتبر بمثابة السلطة ذاتها ، ويتجلى ذلك على سبيل المثال بالمجموعة المعمارية للملك زوسر بسقارة والتي أنشأها له وزيره إيمحتب ، وكذلك بمعبد حتشبسوت الذى أبدعه الوزير سنموت . وكان الفن يزدهر وينكمش تبعاً للظروف السياسية والاقتصادية ومدى استقرار وقوة السلطة المركزية للنظام الحاكم فى مصر القديمة.

" كان الفنانون عادة من الذكور وتعلموا الفن عندما كانوا صغارا " (Jeremy Smith , 2007 , p. 159) وقد كان احترام الفنان المنفذ وعمله وفق تلك المنظومة سبباً في نفي صفة الإبداع عنه ، حيث اعتبره بعض النقاد الغربيين أنه لا يستحق لقب (فنان) ، " باعتبار النحاتين والرسامين لا ينفصلون عن غيرهم من صناع الأثاث والخزافين " (Philippe de Montebello , p. 53) ، ولكنه مفهوم خاطئ حيث حاول الفنان المصري القديم كثيراً التعبير عن إبداعاته داخل هذا الإطار، بما لا يتعارض مع الخط العام للقواعد والمعايير الموضوعية منذ البدايات الأولى للحضارة المصرية القديمة.

بل تنتفي تلك الشبهة تماماً إذا وضع فى الاعتبار نجاح الفنان في أن يجد لنفسه من وقت لآخر متنفساً بإنتاج نوع من الفن الدنيوي ذا صبغة شعبية تنفجر فيه طاقاته الإبداعية بعيداً عن الرقابة الكهنوتية ، وبعيداً عن الإشراف الرسمي للسلطة الحاكمة . من ذلك ما نراه من لخفات حجرية بمنطقة دير المدينة بالأقصر (طيبة) ، تهكم فيها من الملك الحاكم ، والنيل على هيئته ، بل وصل الأمر إلى التطاول على الإله المعبود نفسه وعلى الدين الرسمي . والسلطة لفظاً هي التسلط والسيطرة والتحكم (سيادة وحكم) (معجم المعاني الجامع) وقد يختلف المفهوم الاصطلاحي للسلطة من مجتمع لآخر ، ومن تقاليد سياسية لأخرى ، ورغم الآراء والاجتهادات الكثيرة حول هذا المفهوم إلا أنها تتباين مع بعضها البعض أحياناً ، وقد تتضارب أحياناً أخرى . " فرغم الاهتمام الكبير والاستخدام الواسع لمفهوم السلطة في إطار الدراسات والأبحاث السوسولوجية ، إلا أننا نلاحظ بوضوح التداخل في استخداماته ، وإحلاله بديلاً لبعض الأحيان لمصطلحات ومفاهيم أخرى ، مثل الدولة ، والحكومة ، والقوة ، والنفوذ ، والسيطرة " (بوغراري شيخة ، 2015).

ولقد كان النظام المصري نظاماً ملكياً يقوم على أساس تركيز السلطات فى يد الملك ، ويستعين فى إدارة شئون البلاد بعدد من الوزراء ، والموظفين التابعين للأجهزة الإدارية فى الدولة . وقد أضفت أساطير الكهنة على تلك المنظومة مسحة دينية كبيرة ، حيث ساد الاعتقاد أن الآلهة هم أول من حكموا على الأرض وبعد تخلص المعبود ست من أخيه المعبود ازوريس ، ثم بعد الصراع المطول بين ست وحورس الإبن . إستقر الأمر لحورس ، الذى صعد إلى السماء فى نهاية الامر تاركاً الملك (الفرعون) نائباً عنه وخليفة له ، وبالتالي كان ينظر للملك باعتباره من نسل الآلهة ومفوض من قبل حورس ، كما يعتبر تجسيداً له على الأرض . و" بوصفه ملكاً على مصر إنما كان ابناً وخليفة للآلهة ، يقدم لها القرابين . كأسلاف له ، كما كان يقدم أى فرد عادى قرابينه لأرواح أجداده ، ومن ثم فهو الكاهن الأول لكل إله فى البلاد وبالتالي فقد كان عليه أن يقوم بالطقوس الواجبة نحو الآلهة . وبديهي أن هذا كان أمراً محالاً . زمانا ومكانا ، ومن ثم فقد كان

الملك ينيب عنه أولاده أو كبار موظفيه في الأقاليم ، على أن يقوم هو بأداء واجبه الديني نحو اله العاصمة . وهكذا كانت مكانة الكهنة إنما تقوم على أساس أنهم منيبون عن السلطة الملكية المؤهلة ، وكانوا يؤدون الطقوس الدينية اليومية في كل البلاد باسم الملك الفرعون " (دوما فرانسوا ، 1998) ، وفكرة أن يعهد الملك لأفراد من عائلته وأسرته للقيام بدور الكاهن الأول - التي سادت في الدولة القديمة - لم تكن إلا نوع من إسباغ السيطرة الروحية على البلاد وتركيز مقاليد الحكم والسلطة بيده ، كما يعكس ذلك حالة من التوحد بين السلطتين السياسية والدينية وتداخلاً بينهما .

مشكلة البحث:

بالرغم من كثرة البحوث والدراسات السابقة التي تناولت أساليب الفن المصري القديم خلال مراحلته المختلفة ؛ إلا أن هذه الدراسات أغفلت كثيراً تناول علاقة الفنان المصري القديم بالسلطة ، وأثر ذلك في إنتاجه الفني وعلاقة كل ذلك بفكرة التقيد والإبداع في أعماله الفنية .

حدود البحث:

- الحد الزمني : الفن المصري القديم (من بداية الدولة القديمة وحتى نهاية الدولة الحديثة).
- الحد المكاني : مصر القديمة .

منهج البحث :

يعتمد الباحث على المنهج الوصفي التحليلي ؛ حيث يقوم بوصف وتحليل وقراءة بعض الأعمال الفنية و استعراض الدراسات والبحوث المرتبطة بهذه الفكرة .

أهداف البحث:

يسعى الباحث الى تحقيق الاهداف التالية .

- 1- التعرف على مفهوم السلطة في مصر القديمة وعلاقتها بالفن والفنان .
- 2- التعرف على المنظومة الفنية في مصر القديمة ودور الفنان فيها ومدى الحرية التي تمتع بها في تنفيذ أعماله .
- 3- قراءة وتحليل بعض النماذج الفنية ، ومعرفة مدلولها الفني المرتبط بعلاقة الفنان بالمنظومة الحاكمة في مصر القديمة.

مصطلحات البحث : (السلطة ، الفنان المصري القديم ، الانتاج الفني)

الخلاصة :

ومما سبق يتضح لنا أن الفنان المصري القديم كان ملتزم بتوجيهات السلطة الحاكمة ، وبالقواعد والقوانين الفنية التي وضعها الكهنة ، إلا أننا نشهد بعض الحالات التي كان يسعى فيها الفنان للبحث عن أساليب وتقنيات يخرج من خلالها إبداعاته ، كما كان يعبر بمنتهى الحرية في موضوعاته الدنيوية طالما كان ذلك بعيداً عن أعين السلطة المركزية ورقابة الكهنة .

النتائج والتوصيات :

توصل الباحث إلى النتائج والتوصيات التالية .

- أن السلطة السياسية في مصر القديمة متداخلة بشكل كبير مع الكهنة والنظام الديني الذين هم في الغالب من الأمراء و أبناء الملوك.
- كان للسلطة في مصر القديمة دور هام في الاشراف على الفن وتوجيه الفنانين ، إلا ان الفنان كان دائماً ما يخرج بعضا من ابداعاته في اطار تلك المنظومة .

- عدم توقيع الفنان على أعماله ، وعمله ضمن مجموعات لا يقلل من إبداعاته.
- كان للفنان دور دعائي هام داعم للسلطة المركزية الحاكمة.
- كانت تتباين علاقة الفنان بالسلطة من وقت لآخر حسب الأحوال السياسية والإقتصادية بالبلاد ، وظهر ذلك في أعماله الفنية من وقت لآخر .
- تعتبر أعمال دير المدينة الدنيوية طفرة كبيرة في أداء و أسلوب الفنان المصري القديم وتعكس أنه كان يعمل بحرية أكبر بعيدا عن رقابة السلطة الحاكمة وبعيدا عن الاعمال الرسمية للدولة .
- يوصي الباحث بضرورة إلقاء الضوء بشكل أكبر على أعمال دير المدينة حتى يتمكن المتخصصين من ضدد أي افتراءات حول الفنان المصري أو اتهام الفن المصري القديم بالجمود وعدم التنوع.
- يوصي البحث بضرورة الاهتمام بالأبحاث والدراسات التي تتناول الفنان المصري القديم ومقدار ما تمتع به من حرية في عمله.

Research terms: (authority, ancient Egyptian artist, artistic production)

Theoretical framework:

Firstly: the ancient Egyptian artist, the power and the religious system in ancient Egypt:

The ancient Egyptian artist in ancient Egypt was seen with some respect and was called “(Hamut) which mean (who forms) or(C Ankh) which mean (Who revives)”as he actually depicts real people and real things according to the Egyptians’ beliefs, (Claire La Loit , 2010, p. 312) .since religion had a central role in the lives of ancient Egyptians, it was directed to serve religious beliefs, especially the belief the resurrection and immortality. Also we noticed the role of the religious authority and intervene in the pursuit of art. The artists didn’t perform alone” but worked in teams under the supervision of an official who was not necessarily an artist. As with the Egyptian society , the technical workshops had been organized hierarchically, for example, the drawings within the tombs appear to have been drawn by a designer or a painter and the younger artists had to execute under his supervision and direction” (Temples and Tombs Treasures of Egyptian Art from The British Museum, 2006, pp. 9-20) Figure (2) .

that system made the most works in ancient Egypt were imitated the traditional models which became from sanctuary for its long use and for the religious adoption to it. We also, arrived to the name of some artists and also, there were many artistic pieces signed by some of them. as well as we found the remnants of their studios and some models and Figure s which represented them during their work under the chiefs’ supervision who had knowledge and learn with number of trades and also had the ability to distinguished the good from the bad and correct the mistakes of artistic performance. In¹ many cases these supervisors were priests . For example the great priest of Memphis ⁽¹⁾ was in the service of the artists’ god (Ptah) Figure (3) who “contained all the elements of clay, stones, minerals and salts which enabled

¹ - Memphis or Antipathetic or Memphis was founded by the king Narmer in 3200bc and was the capital of Egypt in the old state, Its current place near to Saqqara’s province 19km south Cairo in a dead village hostage.

man to create the various things with the inspiration of god, so it was not strange that the priests chief of Memphis called (the great of craftsmen) who was primarily responsible for the design and execution of the artworks in Egypt “ (Aldred, Cyril, 1993, p. 113). The work of ancient Egyptian artist within this system had its impact on exciting the western critics’ opinions who disclaimed his creative characteristic. From these critics, the archaeologist H.Schafer who equated the artist with the hand worker, in addition to Wolf who said that these works were not a unified individual point of view that contrasted with called its maker with an artist. The problem had been embodied in their view to the ancient Egyptian art and to the artist through the western perspective and standards (Shedid, AbdelGhoffar, 1987, p. 145).

In spite of, the strict supervision of authority on the art and the artist’s work according to the instructions and his ruling philosophy, but he was always attempted to discover new artistic methods maintaining a state of uniqueness and creativity which characterized his works throughout history and without disobedience to the general rules .sometimes we could see the artist completely free from those restrictions when his art had been directed to people and society away from the control of the ruling reign.

Secondly: The relationship of artist with authority within the old kingdom era and its influence on the artistic production:

“Supervisor was called (the great of management’s artists) he also occupied this function in its earthly meaning, in addition to been a real chief for all sculptor’s works and others. It was appeared that there were two characters to which this half- spiritual and half- worldly had been distributed. but at the end of the old kingdom , we saw the king conveyed everything divine and all what had to performed by the two great priests to man called (Tety –Subo) who he had especial confidence on him” (Odolf Erman, 1997, p. 213) . More clearly,” in the third dynasty (the great predator) or (the great of Ra priests of the dominant influence) the god of Heliopolis, located 25 miles north of Memphis , was the royal art director” (Aldred, Cyril, 1993, p. 27) .this function was always occupied by the closest relatives of pharaoh since the ancient times.

According to papyrus (wester)” the king (Nefer Ka Ra) had a minister called (Wassen Ptah) who was at the same time the chief judge and the general supervisor of all the architectural constructions of the king which had been visited by him and his family with this responsible minister” (Mary Ang Bonim and Annie Forgo, 2007, p. 9). This reflected that artists were not independent in their work. "As art was more a social phenomenon than an individual one” (Favrech, 2014, p. 376) We note this from the Relief of sculptors in the Figure of their work in the old kingdom. Figure (4) . “ artists depended on an institution like the royal family , temple or a family of VIPs to provide the raw materials, workplace and directions of what should do”(Philippe de Montebello) These presages supported the view that the artists were acting according to royal protocols in the old state. The execution of a statue or a tomb of an individual considered as a great privilege. This was encouraged by the presence of engineers, architects and builders, as well as the existence of royal workshops of sculptors, artists and craftsmen” (B.Llod, Alan, 2010, p. 870) , from these the directives that received which had

been issued by the two kings (Menk aura) and (Sahu ra) to the priests of Ptah for establishing the tombs of some close entourage men that showed the extent of their responsibility to this work. The king (Sahu Ra) entrusted in the great priest to create the double entry gate of the royal physician senior's tomb. As well as he dedicated one of the royal palace's halls as (an artistic workshop) so that the king could follow his work and gave his instructions continuously. Fortunately, this gate had been discovered. Now it is found in the Egyptian museum. After checked it we discovered that it had been made of good materials by creative artists.

On the other hand The artistic traditions of that period obliged the artist on represented kings in an idealistic way as a reflection of divine property's idea that had been common in that period. This idea was strongly illustrated in the statue of king (Khafra)-as an example- which was made of diorite stone at a height of 168cm, Figure (5) , this statue belonged to the valley's temple in "Khafra" pyramid" and characterized by its corporeal symbols, strong expression and the features of greatness and hardness so Maspero said, if the all writings on it had been extinct and removed, we would never hesitate that it was a statue of king who was known from his appearance, each piece of his face and body's details showed the man who used to feel empowered since his childhood" (al-Alfi, Abu Saleh, 1977, p. 49) .

The king sited on his throne which took a cube shape preceded by a foot plate (the base), and there was a plate in the back reached to the shoulders. The statue of Horus was founded behind his head, spreading his wings to protect the king. While there was a state of mating between art and authority, the minister (Ham Yunu) who considered one of the king Khufu's sons, Figure (6) was the head of all works of royal buildings and the man who supervised on pyramids 'building. Despite these strict restrictions, we could monitor several attempts from time to time that reflected the artists 'desire to get rid of these restrictions and dictations where we found in Nafar Maat's tomb who was one of Sinfero's sons , excited guides on how to search for a new technique to create tombs' portraits at the beginning of the forth dynasty... Nafar Maat was proud that one of his manuscripts to be the inventor of this process: "he was the drawer of his gods (portrait) in writing that hadn't been erased by anyone (Abdelghafar Shedid, 1997, p. 50) Figure (7) .

After the collapse of the central power of the king at the end of the sixth dynasty, Memphis lost its artistic control, "and because there were no central art schools for artists except in a few cases, it lacked previous versions to copy, therefore, each region developed in its distinctive style and form, (B.Llod, Alan, 2010, p. 882), so the artistic production in that period acquired the characteristics of folk art with its defects, impotence and weakness. Not only that, but also the extreme poverty was one of the factors that prevented artists to show their skill and ingenuity, Figure (8).

Thirdly: The relationship of artist with authority within the middle kingdom era, and its impact on artistic production:

With the establishment of the middle kingdom "we saw that the artists returned to work according to system and under the supervision of ruling power in the kingdom of reunited

Egypt under the reign of King (MentuhotepII). All these circumstances helped artistes to access materials outside their local area. Also they were able to obtain accurate copies of the old state' works, which they used to revive the ancient artistic heritage. It was confirmed to us that there was a distinct artistic school which was supported centrally during the period of Mentuhotep *III* like who was before him. The support of artists also continued during the reign of Amenemhat *III*, where he sent strong messages to people within the enormous Figures which produced by his artists” (B.Llod, Alan, 2010, pp. 887-904). Therefore, the distinctive advertise role of artists returned in that period.

“The remains of a town that had been founded by Flinders Petrie around the pyramid of Senusert II (Kha'abar Ra) in Lahon near the middle Egypt , Its main residences were dedicated for engineers, architects, administrative supervisors and the heads of manufacturers who participated in the construction of Senusert II's pyramid and its accessories was a royal rest that was specialized to the king” (Saleh Abdul Aziz, 2012, p. 255) , all of this reflected the prestigious position of artists in that period.

reflected the prestigious position of artists in that time. Also, the continuation of the official style of the artists in that period which appeared through the hieroglyphic inscriptions on the tomb of the king Senusert I reflected a portrait of the elite art traditions and royal patronage of highly skilled artists who decorated those monument , (Kathryn A. Bard, 2007, p. 180) , Not only the ideal school that were found in Maunf, but also the realistic school was emerged in Taybah .Artists in that school were free from the heritage of ancient kingdom traditions, and this was clearly shown in sculpture which became expressed about boredom and disgust feelings of the tired man because of the many wars and disorders that he went into during this period instead of expressing about the victor of pharaoh. The head of (Senusert *III*) statue was an example for this , where the king's facial wrinkles, his frown and tired were appeared in realistic form to show that he was close to the people to give the artist a large space of freedom in expression, Figure (9).We could know the privilege's standards of artist through the aggregate artist “Irty. Sn” who was contemporary with Montohop *II* and wrote on his famous Plate that found in louvre museum about himself, his ability to perform and understanding of his career's secrets that only he and his prophet son known. He also explained his ability to craft rules by said: “I know the secret of the divine word and the teachings of the liturgical celebration, I understood all the magic's ways, I know a woman's step, the eleven attitudes of birds, every prisoners bend and his eye look, scare in the enemy's face, also I know how who stabbing the hippo raise his hand and the step of enemy” (Jhon A. Wilson, 1955, p. 245) He also was proud of his perfection of various techniques and his ability to work with gold , silver, ivory, wood and Abanus he said: “I know how to make a color paste in a way that fire would not burn it, and water would not erase it during use” (Jhon A. Wilson, 1955, p. 245).

During the era of that kingdom we noticed a huge different between the relationship of the artist and the power depended on the circumstances and the political conditions of the

country, Where we saw that during the second half of the 13 dynasty era, unrest and chaos spread, and the weakness leaked to power centers. In that time artists “recorded the curse texts on the red pottery with red ink and small statues of clay and throw the curse on pharaonic country’s individuals, one of the Nubia rulers, some elder of western or Libyan Desert, and on number of tribes and cities governors in south of Syria. It was necessary that priests collected all these potteries and small statues with their curse names and read magical readings on it then break it up in a special ceremony” (Saleh, Abdul Aziz, 1964, p. 277) , in reference to the harmony between artists and priests in facing state’s enemies including members of the ruling authority which spread chaos and instability in the country.

Fourthly: the Relationship of the artist with authority during the new kingdom era:

With the establishment of the new kingdom and after Ahmose⁽²⁾ was able to expel the Hyksos 158 B.C., he turned to repair what they destroyed during the period of their occupation of Egypt. He also could form an empire from the Euphrates in the east to the second waterfall in the south which enabled Egypt to consolidate its relationship with its neighbors, also Egyptians devoted themselves to revival their old glories.

The work system of artists in the modern kingdom reflected a highly sensitive societal organization” (B.Llod, Alan, 2010, p. 913) We note this in a imag (10) from the tomb of Rakhmi Ra , and through it he royal supervisors lead the craftsmen, this appeared in (Ramses II)⁽³⁾ era where the first messenger was responsible for some of the pharaoh’s huge construction projects in Taybah including the big square , its tower and its obstacles which was later brought to temple of Amenhotep III in Luxor. After a century (first prophet) other(Ramses Nakht) took over the royal business administration and a huge number of workers and pioneers who cut flint stones and pulled it to wadi Al- Hammamat for constructing the monuments of (Ramses IV⁽⁴⁾), (Aldred, Cyril, 1993, p. 28).

A lot of craftsmen worked in establishing the royal tombs in Taybah where they were occupied the priest’s functions in the local worships. “the two figures who made the statue of San Nefir had the nicknames of ordinary priests as well as been the designers of (the god house) the artistic workshops that were attached to (Amon)’s temple while the figure that made the bronze statue of (karumama) had been one of (Amon)’s priests in the same time he was worked in serving (the god’s wife) the lady of great power at Taybah at that time” (Durant, Will, 1988, p. 148). All of this showed that art was not up to the absolute freedom of the artist, but there were laws and traditions under the priests’ authority and heads of the religious system in the kingdom.

“The implementation of the largest architectural projects was the result of the combined efforts of clerics, religious scholars, and heads of work groups and photographers teams “ (Favrech, 2014, p. 301) . And there was not any conflict between the religious tasks and the other worldly professions in the kingdom, where any activity inspired by the gods and

²- The king who was able to expel the Hyksos from Egypt, and the founder of the 18th dynasty.

³ One of the 19th dynasty’s kings (rule1279-1213B.C)

⁴ The third king of the 20th dynasty, He ruled Egypt in the period of 1152B.C – 1146B.C

dedicated to serve them. All the art works were going through during its implementation and even completed with religious pretenses to revive it as (open mouth) rite. (Emhotep) the minister of king Zoser, and (Hor Daddaf) the minister of king Khufu and (Amenhotep the son of Habbu) the official who responsible for huge constructions of the king (Amenhotep III) were The most famous artists in the 18th dynasty who used this rite, where wol Durant said about Amenhotep the son of Happu that “the king put at the disposal of this talented engineer a wealth that couldn’t count the name of this famous artist was known until Egypt made him one of the gods” (Durant, Will, 1988, p. 148) .

Despite the flourishing of art and the artists’ tendency to express the spirit of new era, but they remained subject to the religious topics of priests, where they draw the other world books on the tombs walls, in addition to their commitment with the traditions of ancient Egyptian art. The artist was not left without guidance,” but artists had been trained to draw standard shapes and Figure s of humans, animals and plants according to predetermined rules” (Wilson, Eva, 1986, p. 12). We see this in the trainees' sketches in Figure (11).

Amenhotep IV took over, art turned to a new trend that characterized his time. This was because of the involvement of Amenhotep IV ⁽⁵⁾ in his indentations with the nature and influenced by it, so he turned to Amon’s worship. Also when he annoyed from machination of Amon’s priests, he moved the capital to tel Amarna between Tayba and Menf in the middle Egypt and called it (Akhetate) mean “horizon of the sun disk”. Also he changed his name from (Amenhotep) which mean (Amon Rady) to (Akhenaten) mean (the satisfier of Aton). He also denied the multitude of gods and removed their temples. His wife and daughters also changed their names. But this era ended quickly returned to Amon’s worship by his prophet Tutankhamun. In the Akhenaton’s period art was given a realistic dimension that what appeared in his statue which was made of sandstone and portrayed the king with a slender face, two eyes drawn to the top, thick lips, his chine was sharpened, and his body was not harmonious and took the female shape, his breasts were exaggerated seemed like women’s breasts, he hadn’t any muscles, his waist was very thin, his sides were very great, his arms were very thin and his legs were very short, Figure (12).

It seemed that realistic was particular vision as Akhenaton’s structure appeared very odd in similarity with the only god who was neither male nor female by a suggestion of Akhenaton’s himself , Figure (13). (Aldred, Cyril, 1993, p. 255). However, the persistence of this school characteristics after Akhenaton’s death confirmed that the artists were not only performers but were strongly involved in crystallizing this philosophical vision, and it wouldn’t had lasted without the freedom of the artist. However, Hoor Moheb took over the reins of government and due to his explicit and different religious orientations, the artists returned to the style of the king (Amenhutep III) (B.Llod, Alan, 2010, p. 932) .

In general, the artist derived his importance and position from the publicity role of that he performed to serve authority, its religious thought, and work according to its directives. There was also a great attention to the artist this what appeared in the text on the plate that was

⁵ One of the 18th dynasty’s kings who changed his name to Akhenaton and refused the idea of polytheism.

founded in Manshiet al- Sadr in which Ramses II addressed speech to artists and craftsmen saying: “oh, distinguished craftsmen, I know the extent of your hand’s skill that made a lot of statues and establishments for me. Those who loves repair the different kinds of precious stones, oh, those who create the stone flint, oh, brave and mighty especially in establishing buildings and facilities, and with your grace I will be able to decorate all my temples, oh, those are brave fighters and don’t know the meaning of boredom, those don’t sleep for the safety of work and do it with determination and effectiveness, those applying the statement of (do according to my plans) ,those will bring the stone from the holy grail. I know what you were said to each other, I will not be miser with you and I will do all what I said.

I’m Ramses, the lover of Amon who gives the chance to new generations to flourish and improve, and provides them with methods of life. I will bring food for you and you will never think of more, and I will do all my best to ensure all your requirements so you will do your best with hearts full of love “ (Claire La Loit , 2010, p. 375).

In spite of , he digressed in his promises with food ,clothes and perfume but his statement (who are do according to the plans) ensured that all artists and craftsmen had been worked according to pre-prepared designs during this period under strict supervision of pharaoh. Artists had been motivated by “these great conquests of the modern kingdom kings to influence by foreign arts and cultures, including neighboring Asian Kingdoms and Aegean islands” (Kathryn Kuiper, 2011, p. 65).

Because tombs were a destination for thieves in the period of the new kingdom and in its previous period, the authority turned to establish a village in Deir al-Madina for artists and workers who responsible for the construction of royal tombs in Tayba, Figure (14).” Amenhotep I founded this group which dedicated to the construction of royal tombs with the sunrise of the modern kingdom and Tuthmosis I founded this village but had been expanded by the era of Tuthmosis III and Rameses” (Favrech, 2014, p. 306) its aim was that they were isolated from all the society’s sectors for ensuring the secrecy and safety in the process of graves’ establishments and to hide the features after the ended of burial ceremony.

This location “provided us with a collection of important documents of workers’ lives who entrusted with the constructions and decoration of the royal tombs which carved in the rock of the Valley of the Kings, and beside this location ,the wells used to place its waste to retain a large amount of (Ostraca) which was a cleft of limestone or pottery was used as a foundation of craftsmen and clerks who supervised the administration of the village to record various things and countless information about organizing of the work and everyday life , as well as special and social problems, and the consequential judicial procedures” (Favrech, 2014, p. 306) , These features and luxurious isolated life contributed in finding artist who didn’t care about pharaoh’s authority. “The writings on the stones that were left by the workers of Deir al-Madina in Tayba were one of the most important sources of the country’s deteriorating situation. Al Shaqfa number 25556, founded in Cairo museum that cleared the extent of insults and disrespect of the king was an example for this, Where it was investigated several times for City II’s insults, which was dated in the fifth year of his rule” (Said Ahmed, 1989, p. 2). In the framework of ancient Egyptian artist’s rebellion on the authority he ridiculed on the

official religion of the pharaoh, glorified him and expanded in the expressions of comics from the values that spread in the society and declared his dissatisfaction with the imbalance. Most of the artistic production in that period was by used papyrus paper.

the Figures of animals had been considered a way to express about the imbalance by the ancient Egyptian artist during his search for an expressing method of the bad social and political conditions. This might be because of his clash with some of the critical characters so he used animals instead of humans. The light stone of the donkey in the sun boat was an express about the freedom of artist, (William, 1978, p. 71) Figure (15).

The boat was depicted on the cemetery walls for referring to convert of the deceased king's body and converted the gods through him. It was largely associated with the god Ra in the modern state. We often saw in the kings' valley's tombs, king Ra passed through the vast eternal spaces, sailing in his boat with the blessed ones of the deeds those succeed in the use of magic spells that mentioned in the dead book chapters (100-102-136) Figure (16). These ideas enhanced the invocations of king Ra and aimed to bring the sun cycle into the grave, made it pass through the basements and chambers to help the deceased to be with the son god on his journey inside the grave. All of these ideas grew and flourished in the era of Ramesses.

The artist replaced the god Ra with a donkey in the sun boat that had joined by the god Amon to gain some of his light, and to take acceptance and appreciation on both official and popular levels. Artist didn't take into account all these beliefs, but he was proud of his disbelief, declaring that he was not convinced by the ideas which promoted by artists so he became imposed on the general public. There was also no doubt that artist was intending the ridicule, even if he destroyed the sanctuaries. Donkey was not part of the sanctified system of animals of the ancient Egyptian. This was cleared in the objection letter of one of Deir al-Madina workers for his chief "what does mean your shameful behavior towards me? I'm just a donkey, when there's a work you say bring the donkey, but when there's a food you ask to bring the ox. When there is a beer don't send to me, but when there's a work, searching for me" (Berberier, Maurice, 1993, p. 36). Donkey also was an example of rebuke, this was what we saw in one of the teachers' rebuke to his pupils due to his perversion saying: "are you a donkey? Does anyone lead you? Does your sense gone away?" (Rosalindem, 1997, p. 81).

Turin papyrus⁽⁶⁾ was another example that ensured on the strong artist's attempt to express about his creations in freedom, where we saw the taxpayers of vulnerable animals. Figure (17).

In the beginning of papyrus, we saw a row of domesticated animals carrying some products and that led by a cat, where they are near to the entrance of one of the nobles' palaces or temples. One of the architectural columns appeared in the scene and we saw at the end of it we saw some things that stacked next to each other to point that the loads which they carried were sacrifices and taxes imposed on the vulnerable animals which would benefit nothing

⁶- Discovered in Deir al Madina before 1824c, it returns to the reign of king Ramses II. This papyrus founds in Turin's museum in Italy.

from it because everything put in the priestess's treasures who were participated in controlling the reins of government and management of the country.

At the bottom of the scene we saw one with luxury look and clothes leading with a stick the cats that carrying something to produce it for another animal in front of them, which was logical to complement the above.

“even the clergy didn't surrender from the artist's criticism, who described them as wolfs, also he described some judges with donkey's heads and one of them in donkey's form” (Saleh, Abdul Aziz, 1964, p. 36). It seemed from his clothes that he was belonged to high-class in Ramses era and his janitor was a small ox who pushed one of the cats to the court yard to take his punishment from the judge who raised his stick towards him Figure (18). Perhaps the scene was linked to a scene of offerings inside the temple, but we could understood clearly in the case of took a judicial dispute on the priest Betosiris_ of the reign of the king Ibsmatic _ in consideration, where he mentioned a story that “In the morning, when the priests met in the temple to distribute the profits between their categories, two of Horodoga's sons attended and said: come on to our five Lecal! At this moment some of the young priests raised their whims and hit Horodoga's sons, the two youths escaped inside the temple campus but they followed them and unfortunately! They arrested them and hit them until death and the priests throw their bodies in one the stores inside the temple” (Serj Soneron, 1994, p. 31).

Although time is different, it told us that the priests were fought greedily for what individuals presented inside the temples, those royalties that they imposed as taxes on the poor and hard-working people of the Egyptian people and claimed that it for the gods. It also said that the judicial process was not fair .At the end of the upper level, we saw a group of animals played musical instrument. There was a donkey played the turbine, lion played the guitar, crocodile played the oud and monkey blow the flute. Despite the rudeness of donkey and lion voices, artist was keen on portray animals in one row to give inspiration of union tune, and that the all walked in a state of unwise harmony which reflected the artist's desire in expressing about imbalance. In the other side, lion worked happily with his team's tunes which seemed to be disarray Figure (19). Artist also pointed through it “to the incoherent mixture of politics in his time” (Saleh, Abdul Aziz, 1964, p. 39). From all above, despite the strength and strict laws that had been set by the authority for ancient Egyptian art since its early era, but the artist who created according to those standards was able to work outside the framework of that system, as had been mentioned earlier.

Findings and recommendations:-

The researcher reached to the following findings and recommendations:

- Political authority in ancient Egypt was largely interrelated with the priests and religious system which were mostly princes and sons of kings.
- Authority in ancient Egypt had an important role in supervising art and directing artist, but artist was always came out some of his creatives within that system.
- The artist had an important advertising role in supporting the central authority.

- The artist's relationship with the authority varied from time to time, depending on the political and economic situations in the country.
- Not signing the artist on his work and working within groups didn't reduce his creatives.
- The earthly works of Deir al-madina considered a big breakthrough in the performance and style of the ancient Egyptian artist that reflected his freedom away from the supervision of ruling authority and formal works of state.
- Researcher recommends the necessity of shed the light on the works of Deir- al-Madinah, So that the specialists can deflect any fabrications about the Egyptian artist or accuse the ancient Egyptian art of stagnation and non-diversity.
- Research recommends the necessity of interested in researches and studies which show the ancient Egyptian artist and the extent of freedom in his work.

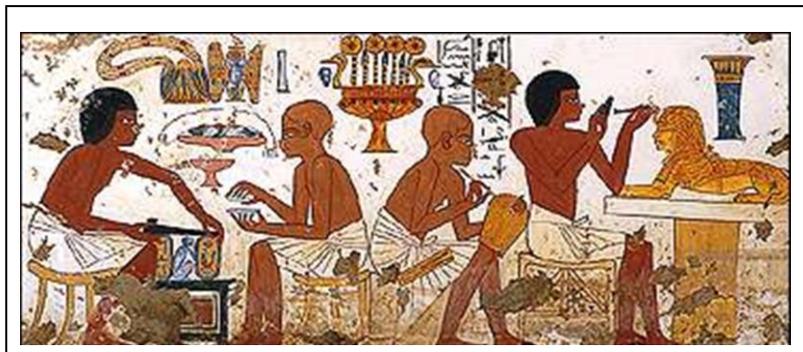
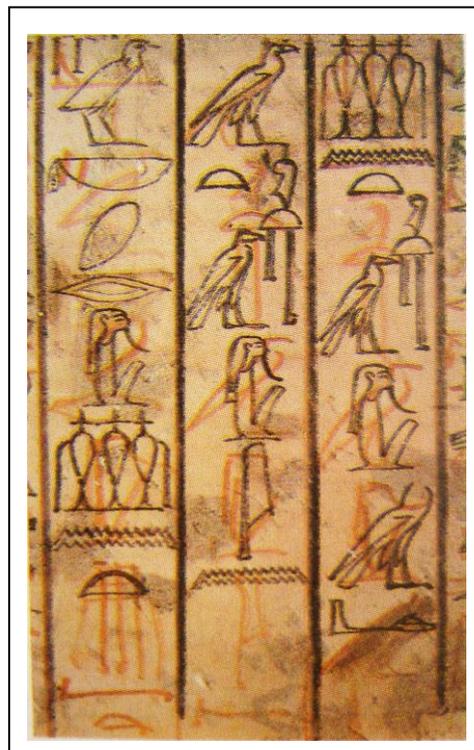


Figure (1) Mural painting - tomb of Menna - Luxor - the new kingdom



(Writing in red and black ink on tomb's wall of Hor Muhb no, 57 2Figure)
Valley of the kings the 18th dynasty the new kingdom

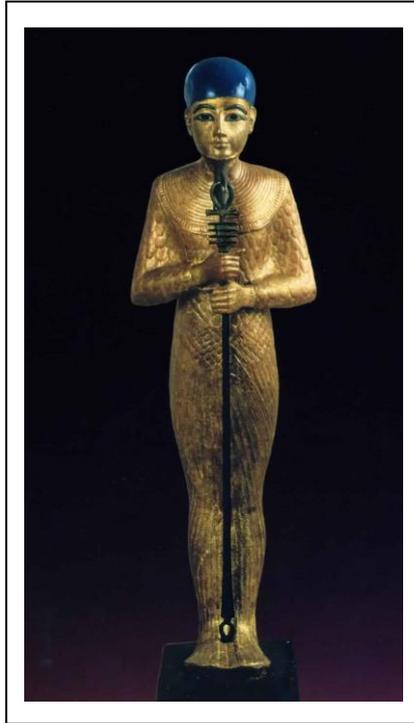


Figure (3) Ptah, in the form of a mummified man, god of craftsmen and architects. In the triad of Memphis.

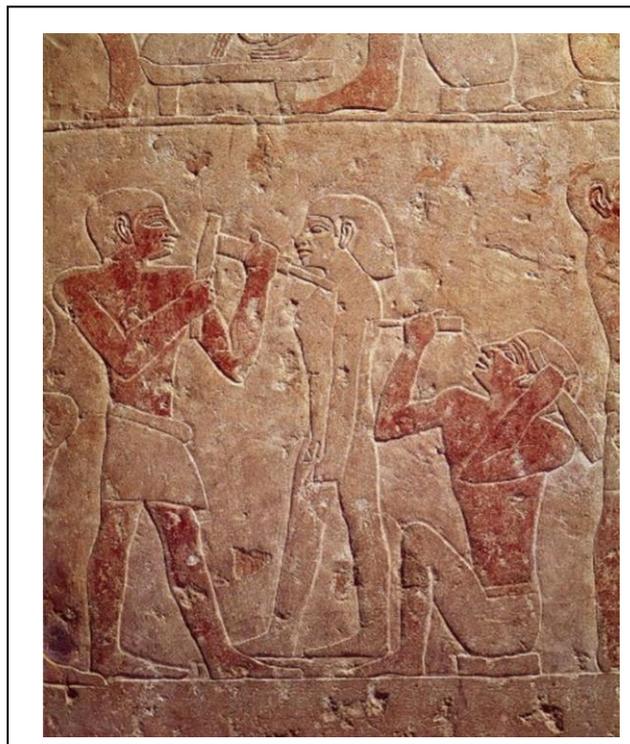


Figure (4) Relief Depicting two sculptors carving a statue- The Old kingdom – painted limestone

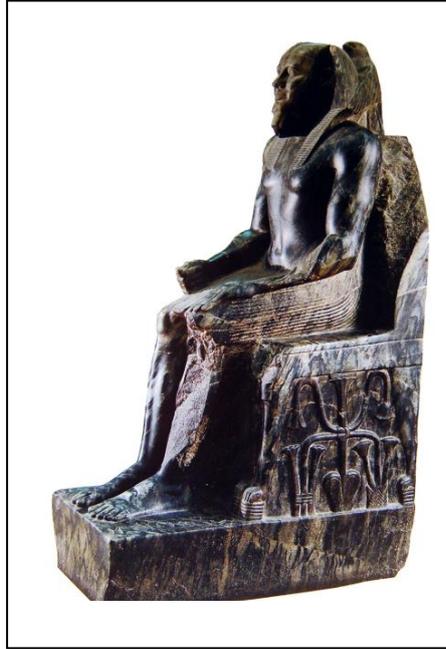


Figure (5) statue of dark Diorite - The valley temple in Giza_ the 4th dynasty_ currently the Egyptian Museum in cairo

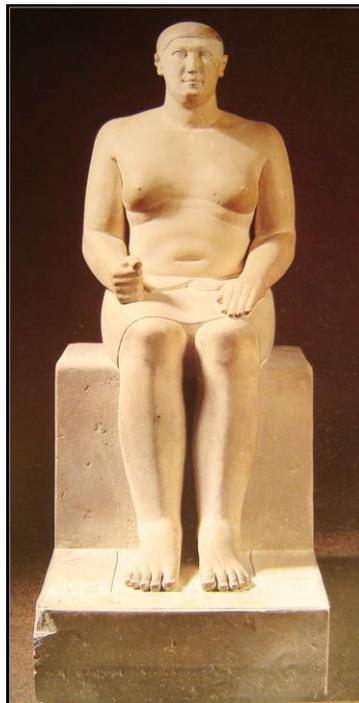


Figure (6) Prince Hemiunu - Statue of Limestone – now located in Hildesheim –The Fourth Dynasty - The Old kingdom

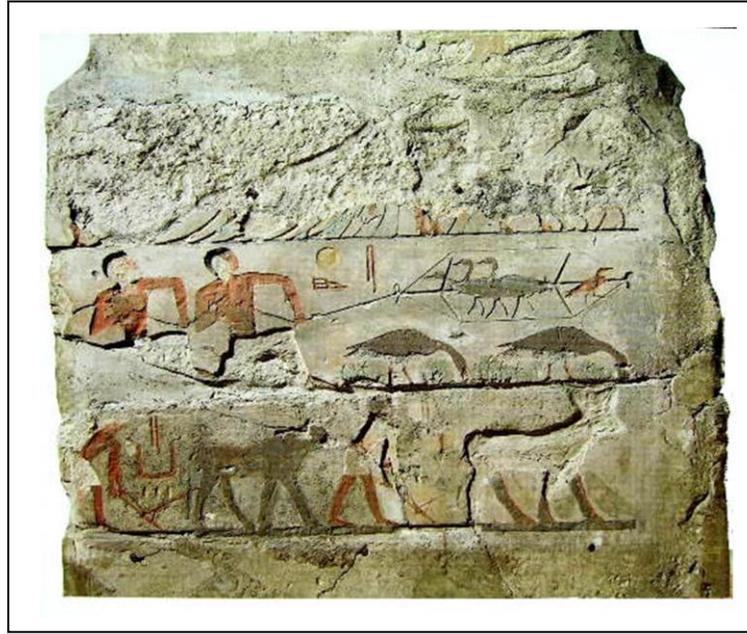


Figure (7) Carving a mural with a paste of color_ the tomb of Nafar Maat in Giza
The 4th dynasty _ the old kingdom _ now in Egyptian Museum in cairo

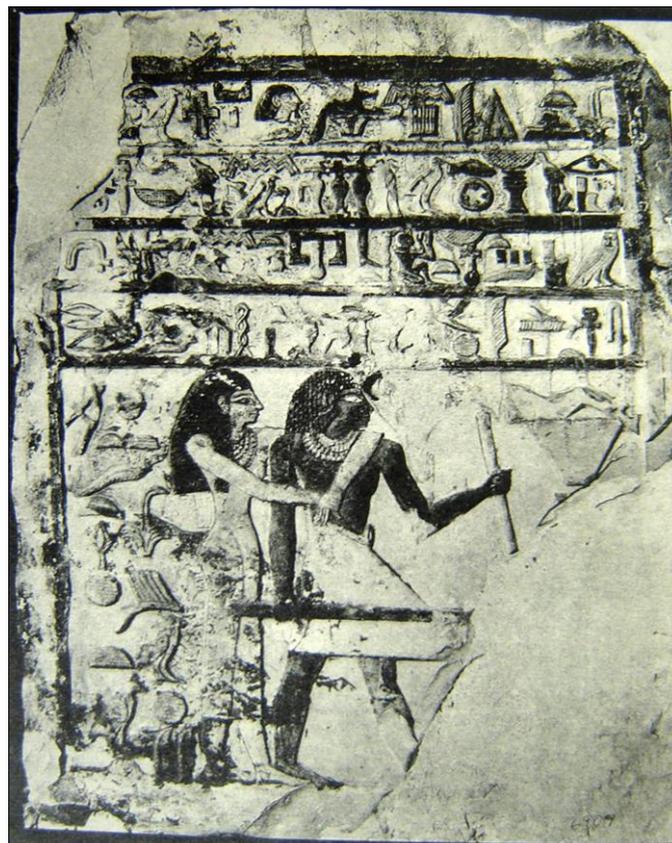


Figure (8) colored carving mural_ limestone of (Rog M Kaph) and his
wife Naga al-Deir the first transition era

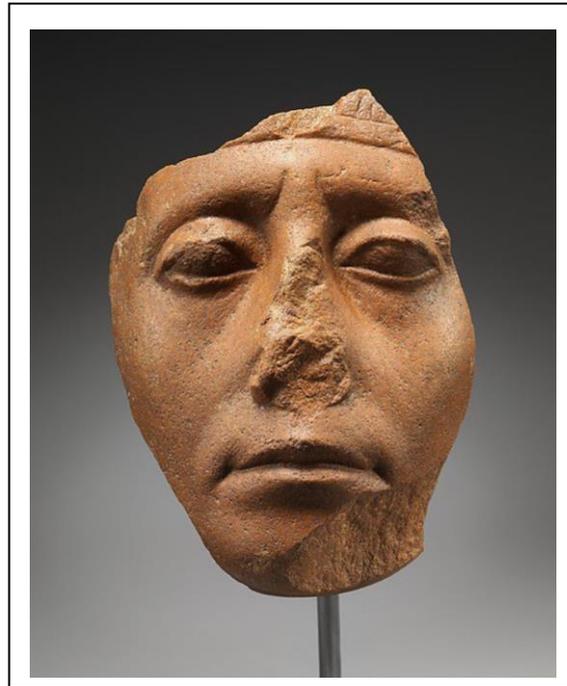


Figure (9) the head of (senusert III)'s statue the 12th dynasty _middle kingdom _now in the Egyptian Museum in Cairo

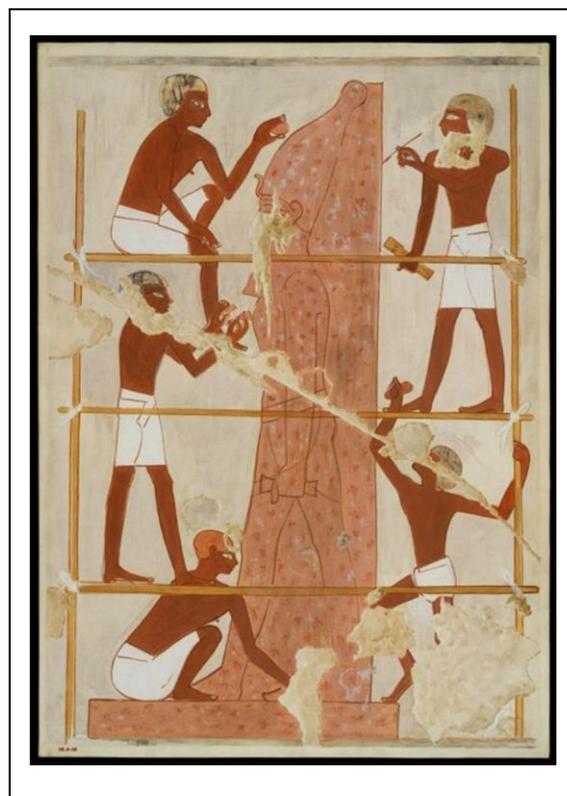


Figure (10) Sculptors working - the tomb of Rakhmi Ra - Luxor - the new kingdom

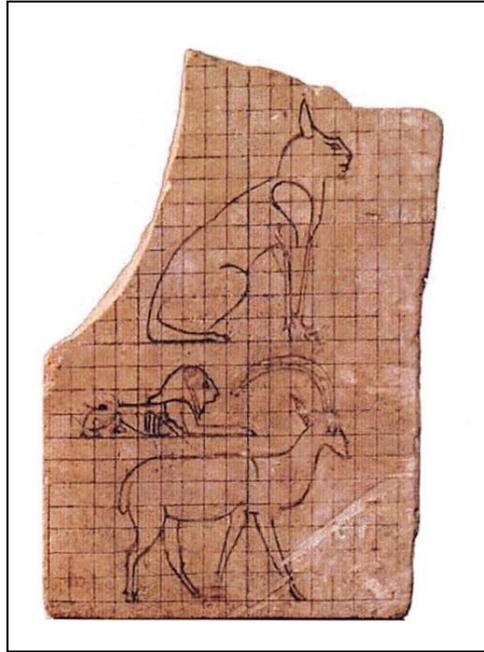
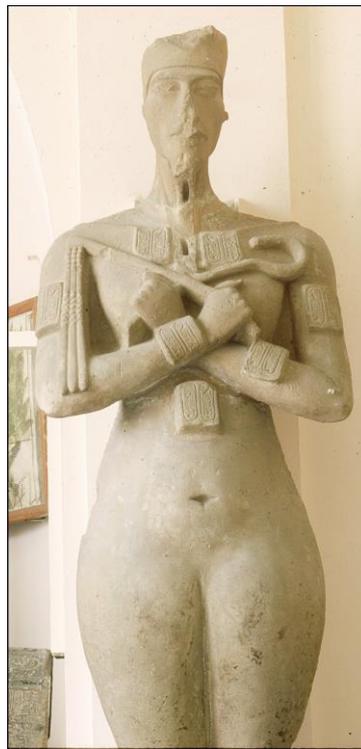
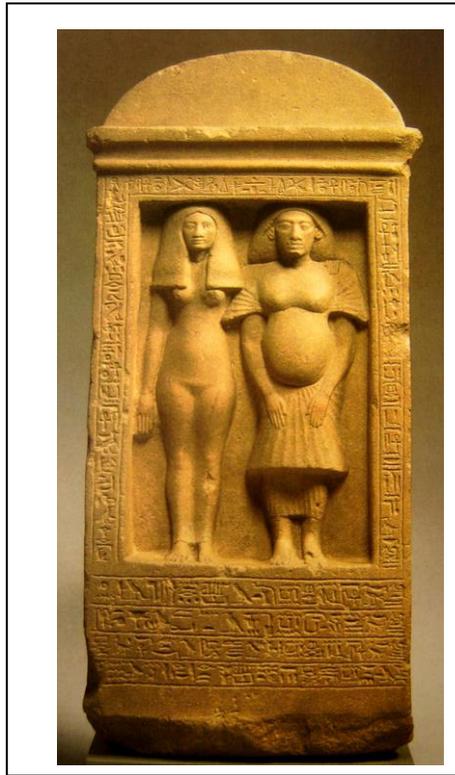


Figure (11) Skeitsch for trainee on a piece of stone 20 cm x 15 cm - the new kingdom - currently the Louvre Museum



(a sandstone statue of the king Akhenaten_ the 12Figure)
18th dynasty _ now in Egyptian Museum in Cairo



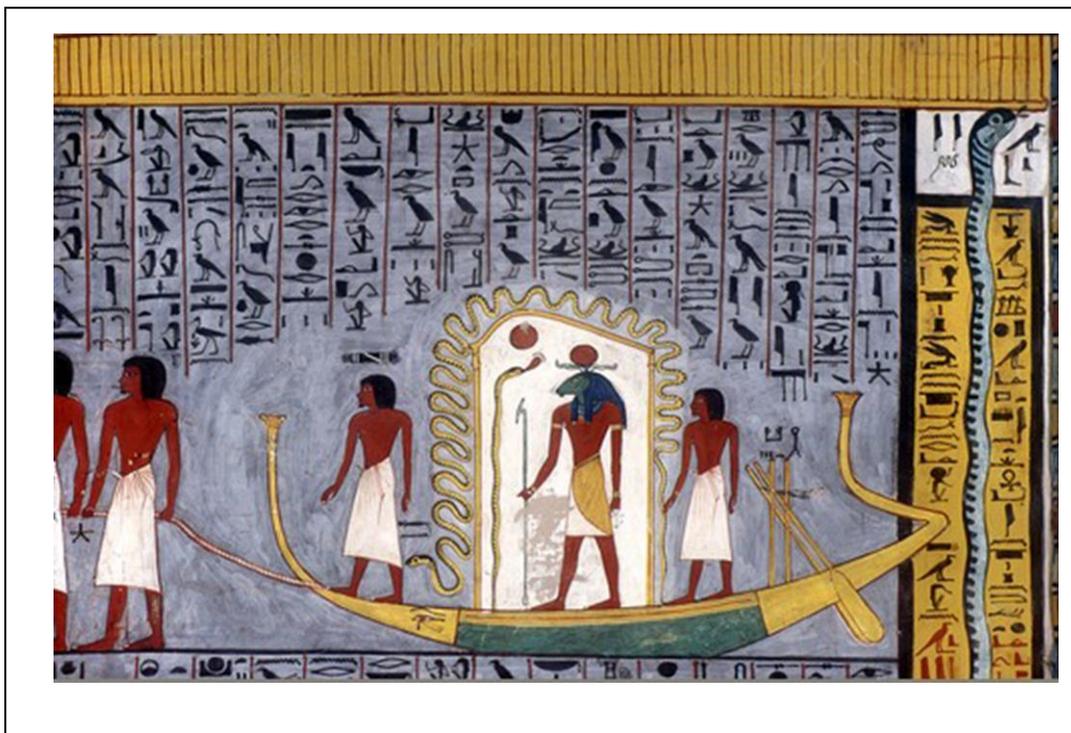
(statue of the artist Paket and his wife 13Figure)
Tal el-Amarna, the 18th dynasty_the new
kingdom_Museum of Egyptian art, Berlin



Figure (14) Deir el-Medina - Luxor



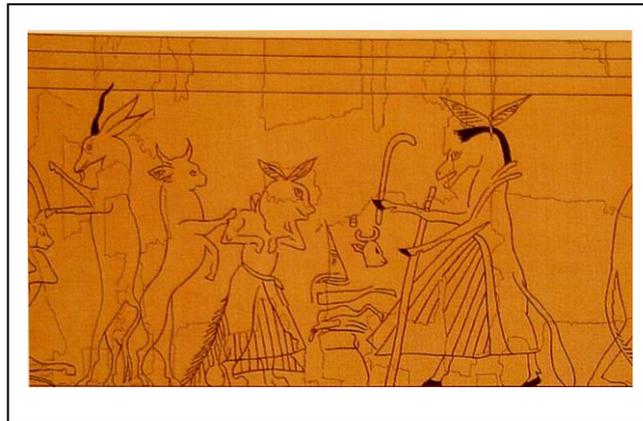
(shaqfa(ostraca) of a Donkey on the back of a boat _Rameses 15(Figure)
era _now in Metropolitan Museum



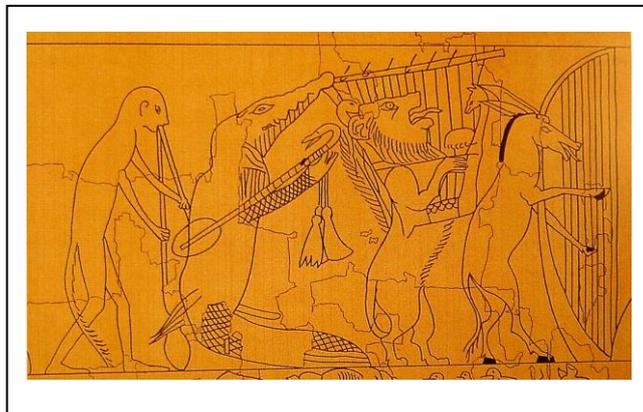
(Ra traveling through the underworld in his 16(Figure)
barque, from the copy of the Book of Gates in the tomb of
Ramses I- moral panting - the new king dom .



(the comic part of Turin Papyrus17Figure)



(detail of Turin Papyrus _(Donkey's Judgment)18Figure)



(Detail of Turin Papyrus_ (musical band led by the donkey)19Figure)

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