

The implications of the unification of the two countries with ancient Egyptian art until the end of the 18th Dynasty

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Introduction:

Egypt was characterized by a distinctive terrain which formed its privacy and natural boundaries, and it formed a type of intellectual communication between its population from the Iproto-Dynastic period, and that had a great role in the importance of the creation of a political unity among its regions. Which had its impact on ancient Egyptian artist.

The idea of unification of the two countries, which was considered a pivotal idea, varied in ways of expression in ancient Egyptian art, During the prehistoric period, many kings were keen to include their works , confirming their ascendancy to the throne of unified Egypt by appearing either in the white or red crown of the adjacent or double crown as King Mina appeared in the first Dynasty or wearing signs and symbols On the unit like the goddess Nakhpt and the Cobra snake, or embrace the lotus and papyrus as shown by the tag Sama tawi (sm3-t3wy) or wear the South King symbols of the north or vice versa, as did King Montuhotep II in the Middle Kingdom of Egypt , or through the architectural constructions that demonstrate the concept as shown by the group Zoser Architecture in the Old Kingdom, or by typing phrases confirm this, as we find on the statue of The Sixth Dynasty Bibi II sixth statue of Hatshepsut eighteen Dynasty, The number of works of art that reflect this idea. The researcher relied on the historical descriptive analytical method in studying the signs and indications of the idea of unifying the two countries in ancient Egyptian art from the pre-family era to the 18th Dynasty. , And several schools and technical methods have been shown to overlap in their artistic works Political discourse revolves around the idea of uniting the two countries.

The Research problem:

Despite the keenness of kings and adaptation to sit on the throne of the United Kingdom in order to participate in their works of art. Intertwined with the religious character of ancient Egyptian art.

The Research objectives:

Who manage what is going on in artists from the old agency, from the pre-dynasty period to the age of King Tutankhamun of the 18th Dynasty.

The search limits : The search includes

The spatial limit: Ancient Egypt.

Time limits: from pre-dynasty age to the end of the 18th Dynasty.

The Research Methodology: The researcher follows the curriculum (historical - descriptive - analytical).

Key words: Ancient Egyptian art, unification of the two countries, semantics, pre-dynasty age, 18th century

The Research results:

- Through the artifacts and the effects of the late period of the pre-dynasties we can form a virtual vision close to the political and social situation during those early periods of the history of ancient Egypt, and confirms this vision that the unity of the two countries was an inevitable goal and a pressing desire for leaders of the north and south Without exception since prehistoric ages.
- The leaders of the dynasty have expressed themselves and their power through a political and propaganda technique aimed at highlighting the emerging power of ownership that seeks to unite the country and eliminate the enemy.
- Despite the failure of the unification attempt by the scorpion king since it was not a final victory, because it does not carry the distinctive red crown of the lower Egypt, but this piece of historical significance of the great political unification of the country's northern and southern Egypt.
- King Narmer left us the most important historical record of a historical figure, his portrait of the unification of the two countries.
- An important feature of the first and second palaces is the presence of two tombs of the kings of that age, a symbolic tomb in the Saqqara region alongside another tomb in the Abidus region, which confirms their keenness to assert their political and religious authority over the two countries.
- The third dynasty showed many signs of the unity of the two countries in Egypt, including the Southern and Northern Cemeteries, and the coronation. Other signs also appeared in works of art belonging to later periods, most notably the sculpture in the throne of King Khafra in the fourth dynasty.
- We can find a relationship between the architectural construction and the middle kingdom and the effectiveness of the unified system of government and stability, as confirms the statue of Montuhotep that the king with dark skin coming from the south extends its control over the Northern Territory at the same time by emphasizing the wearing of the Red Crown, Al-Howri to (Samatawi), ie the unified lands beside his fixed name (Nebha Habt Ra) in the thirty-ninth year of his reign.
- Although Queen Hatshepsut is not a military figure, she was careful to portray herself as "the full god, the Lady of the Earths" and "the Lord of the Earths", the beloved of Amon Re, King of the North and South - Hatshepsut - eternally immortal).
- Among the traces of King Tutankhamun are examples of art that have been incorporated into elements that have political and religious connotations that confirm the idea of uniting the

two countries, the most important of which is the golden mask of King Tutankhamun, as well as his throne and other works.

- The keenness of many kings during the age from before the date until the end of the age of the eighteenth dynasty to include their works of art confirms their holding the throne of Egypt unified through the emergence of either wearing the crown of white or red adjacent or double crown, or wear signs and symbols to demonstrate the unity such as the snake and the Cobra , Or embrace the lotus and papyrus, or wear the southern king symbols of the north or vice versa, or through architectural constructions that demonstrate the concept, or by writing phrases confirm that concerned.

Some photos as shown in the research:



fig. (2 - a) The first face of the bull and on it a bull attacking a man as well as symbols of the rulers of the provinces that supported him in the struggle to unite the two countries. according to: Capart, Jean, *Les Débuts De l'Art en Égypte* (Bruxelles: Vromant & co., 1904), fig 165 p.234

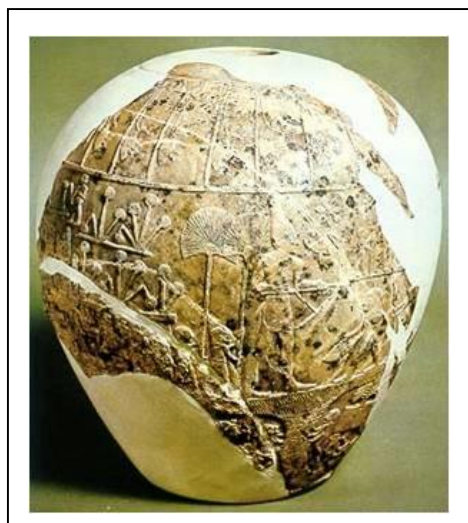


fig. (4- a) Head of the scorpion king fighting tool. according to: Aldmaty, Mmdoh, *aathar ma kabl altarikh* (Alkahera: gamaat een shams), p. 55

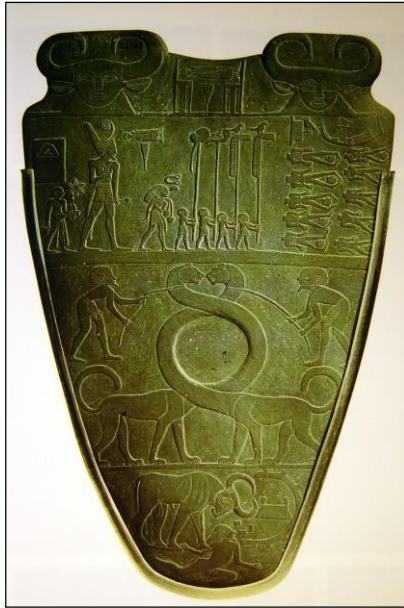


fig. (5b) The second face of the king Narmer - celebrating the unification of the two countries - the first family. according to: Aldmaty, Mmdoh, aathar ma kabl altarikh

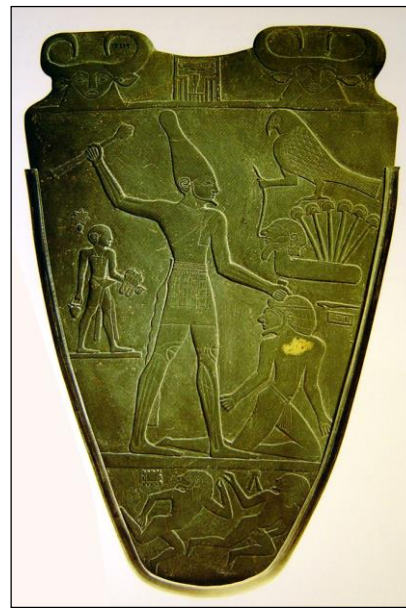


fig. (5a) The first face of the king Narmer - recording the struggle to unite the two countries - the first family. according to: Aldmaty, Mmdoh, aathar ma kabl altarikh (Alkahera: gamaat een shams),p. 60

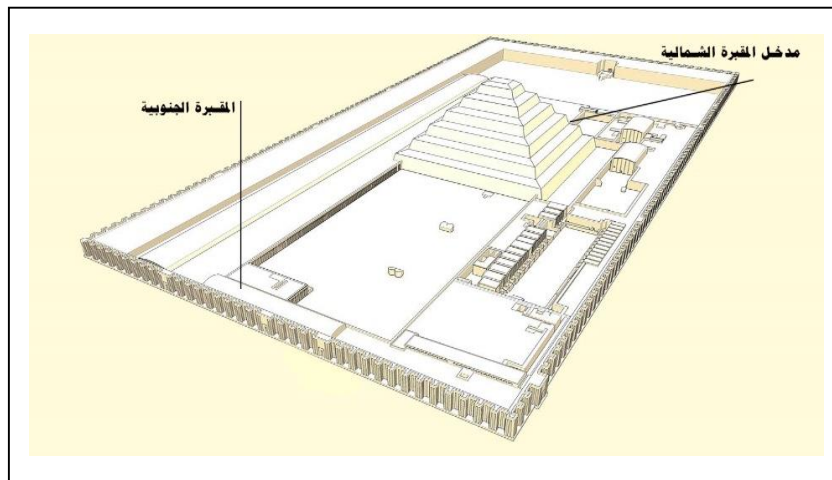


fig. (6) Illustration of the Zoser architectural group in Sakkara showing the southern cemetery and the site of the entrance of the pyramid - the third family in the old state. Quoting: (<https://en.wikipedia.org/wiki>)

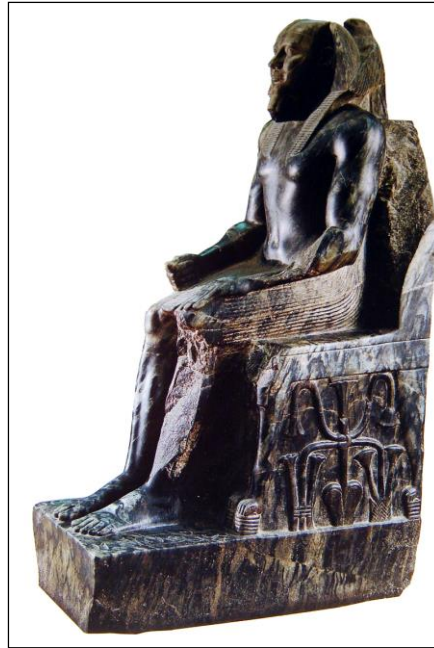
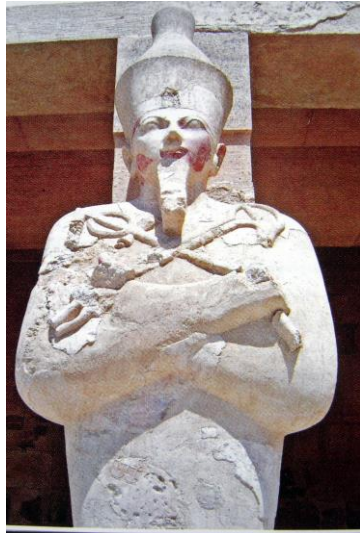


fig. (9) King Khafre statue - dark diorite - fourth dynasty - Egyptian Museum.
according to:
Kurt, and E. Lambelet, *Egyptian Museum Cairo* (Cairo: Lehnert & Landrock, 1995) fig.4



fig. (12) Statue of King Montuhotep colored limestone - Egyptian Museum in Cairo.
according to:
S. Mohamed, and S., Hourig., *Official Catalogue the Egyptian Museum Cairo* (Cairo: Organisation of Egyptian Antiquities, 1987), fig 67



: fig. (16) Statue of Queen Hatshepsut in Uzair - Colored limestone - Temple of Hatshepsut Monastery of the Sea. according to:
<https://www.britannica.com/biography/Hatshepsut/images-videos/media/256896/232062>



Fig. (14) Statue of King Amenhotep the First with a Uzirite - Colored limestone - preserved by the British Museum. according to:
<https://www.ancient.eu/image/5311/osiride-statue-of-amenhotep-i/>



fig. (21) Statue of King Horb Moheb - Diorite height 171 cm - preserved in the Museum of Luxor. according to: Diorite height 171 cm - preserved in the Museum of Luxor. according to:
<http://web.eecs.utk.edu/~langston/Pix/Egypt/luxor/karnak-luxor-thebes/luxor-museum.jpg>

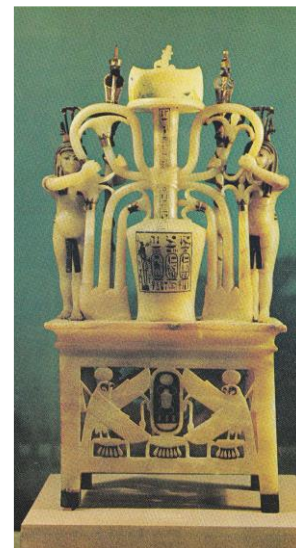


fig. (18) a jar of al-Marmar of King Tutankhamun - preserved in the Egyptian Museum in Cairo. according to: Kurt, Lambelet, *Edouard Egyptian Museum Cairo* (Cairo: Lehnert & Landrock,1995), fig.71

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