

The pre-dynastic era in ancient Egypt through the archaeological data(facts)

Asst. lecturer.SarmadHameed Ismail

Department of History - Faculty of Education Ibn Rushd Humanities - University of Baghdad
sarmad.h@ircoedu.uobaghdad.edu.iq

Abstract :

The main incentive behind choosing this topic in order to identify and learn about The pre-dynastic era in the archaeological data, and put the specialists before the approved historical facts about that study, I followed in writing this study the descriptive approach, as I tried as much as possible to draw a complete picture about The pre-dynastic era through some archaeological evidence, and this approach was adopted in most of the study paths, and adopted the study of The pre-dynastic era through archaeological evidence, especially about the ongoing wars between the kingdoms of the north and the south, according to the analysis of Scarabs and inscriptions dating back to the pre unification era.

The pre-dynastic era in archaeological data

In our current time it's marily difficult to in light of the available findings to determine the time in which the old cities of Egypt got unified upon the pre-dynastic era, we can't also accurately determine the Ending of conflicts between the kingdom of the North and the kingdom of the south, let alone tracking the historical stages that led to their emergence and the result of their conflict, and in about a year (3400 BC. M) a great change occurred in Egypt, and the state shifted from the civilization of the modern era, with its mixed previous features, to two kingdoms with a system, which clearly indicates the first seeds at the beginning of the beginning Political life in ancient Egypt during that era ().

that the political changes that took place in that era, in a relatively short period of time, were the result of a long lecture suffered by Egyptian civilization, until it put it in that wonderful picture of the merger of the two parts of the country into a single crucible ⁽¹⁾.

We must highlight his presentation of the most important features of The pre-dynastic era in Egypt, by which we mean a group of inscriptions engraved on the knives' handles and what is known in the Scarabs in order to clarify the stages of wars and the conflict that broke out in that era, and this conflict in turn led to the achievement of political unity throughout Egypt at the time ⁽²⁾, and it is likely that there were serious social changes that occurred at the end of the key phase of the Naqada III ' Age, as he inferred the existence of such a transitional phase between the second Neqada of the second and the first family and called it the Semitic ⁽³⁾.

(Walter Emery) states that this⁴ happened as a result of the invasion of a new people in the Nile country, bringing with it the first seeds of the ancient Egyptian civilization, but (Deer) believes that this invasion comes from the east and to it belongs to the Egyptian race in terms of physical qualities, as evidenced by human remains in the graves of the late The pre-dynastic era in Upper Egypt , these remains have greater bodies and skulls than the bodies and skulls of the indigenous people, but this is not logical, especially since the countries of the ancient Near East in general have been characterized by similarities in ideas and beliefs .Moreover, this stage is an extension of the rapid development that led Egypt as a whole to the unified state, regardless of the presence of foreign invasions in that era, while another sees that foreign influences on Egypt are not based on material evidence, which we can say in this field that Egypt since the beginning of The pre-dynastic era was an open country and connected to the old outside world ⁽⁵⁾.

A question that remained to be defined was whether the transition from before to history took place peacefully or by war. The researcher (Beatrix Meydan)⁽⁶⁾, who studied and excavated one of the cemeteries dating back to an The pre-dynastic era in the Abu Omra facility, as he indicates that the funerary belongings are a revelation that these people were traders, based on that, by not finding any type of weapons inside those cemeteries, and this confirms that the unit was developed in advance, steadily and peacefully without resorting to invasion, but by scrutinizing the military documents of the unit found in Nakhan (Herakonpolis) denies this opinion, the most important of which is the documents carved on the heads of two limestone quarries that were used in the celebrations, as well as the two sides of a large funeral painting of green sight stone ⁽⁷⁾.

There is another study that points to some of the evidence of the ancient documents, which are among the historical paintings, as they emphasize in their inscriptions on what happened in that era of battles and wars, and these inscriptions also clarify the development of art, whether in sculpture or the style of engraving⁽⁸⁾, and that the content of those inscriptions and their importance in proving historical facts and confirming their validity⁽⁹⁾.

To show the reasons that led to such progress on the political and civilizational side, it is necessary to highlight some of the archaeological evidence, the most important of which is what the various inscriptions

provided us with, on the walls of the Great Cemetery⁽¹⁰⁾, in Nakhan (Herakonopolis), which dates back to the era of the second and the first of the Naqada III, which shows that the great presents the beating of the enemies – the great – the warriors – the hero and the families, the view of the Egyptian boats, all of these inscriptions indicate a historical event, such as what was inscribed on the knife of Jabalal-Arki⁽¹¹⁾, which must be mentioned that the leader has been portrayed as a strong capable man beating the enemies⁽¹²⁾ (represented by three people in captive handcuffs, they bowed before him in their knees) This depiction is noticed later during the progress of events a lot and until the end of ancient Egyptian history⁽¹³⁾.

As well as the scene of the two lions facing a man holding a ball-headed stick, perhaps this is a prior representation of the combat suppressor, then the scene of the hero trying to separate two lions, and this indicates that there is a conflict between two different environments or kingdoms trying to subject them to his authority or each trying to impose control over the other⁽¹⁴⁾.

This in turn confirms that the (great) leader is one of the local rulers who settled in (Herakonopolis) in the late pre-dynastic era and can be seen from this view that images of violence existed but were not tyrannical.

In one of the inscriptions, pictures of the leader in the form of the bull, the lion and the falcon that emerge victorious, as we will find this on the Scarab of the lion and the vultures, and also in the inscriptions of Nomar, all the kings of Egypt who came after him, their pictures were linked to the appearance of strength and the intensity of the violence⁽¹⁵⁾.

Compared with the inscriptions of the walls of the leader's cemetery and with what the inscriptions of (Jabalal-Arki knife) of ivory were found in Jabalal-Arki, decorated on both sides, the facade was engraved with symbols of the battles that took place at the time⁽¹⁶⁾, as we find men fighting every two with each other, beneath them are many boats of both types, and in the walls of (Herakonopolis) interspersed with bodies, then another view on the back of the handle represents a fishing stage, the leader's view became clear as he tries to separate two lions again to emphasize his strength and power, and then subdue the two lions, and from here again we note that the view expresses the strength and conflict between those two kingdoms as well⁽¹⁷⁾.

It is worth mentioning that the men who fight differ from each other in terms of appearance, one of them is distinguished by his short hair while taking it to the General Authority of the ancient Egyptians by wearing a burrow of the nakedness known since the civilization of Umrah and the other team: It is characterized by the drop of a lock of his hair on the side of the head, this led to their belief that they are not the original⁽¹⁸⁾.

In light of the above, (Abdulaziz Saleh)⁽¹⁹⁾ states that this scene we conclude two facts: First, that the person who controls the lions may refer to the king or the leader who is trying, with his strength and courage, to subdue any force that obstructs his path, and achieves the desired goal of filming this scene by tightening this leader on the two lions, and second: to indicate that the fighting is a fight between men of one culture and one race, and then clarifies the fighting that marked the end of an The pre-dynastic era in Upper Egypt, noting that there was a type of violence that preceded the process of political unification of Egypt.

It is necessary to highlight some of the Scarabs and inscriptions through which some of the facts are pointed out by inserting and interpreting the scenes of the inscription.

Lions Scarab⁽²⁰⁾: This Scarab was divided into two parts, one in the British Museum and the other in the Louvre⁽²¹⁾, and the inscriptions of this Scarab depict a group of fishermen wearing niqab and belts from which the tails of a wild animal are hanging as well as the feathers of an ostrich in their hair, and they are hunting desert animals such as sheep, ostrich and lion, and one researcher describes that the sight of the lion attacking one of the fishermen has rained another with arrows, with the row of fishermen on the one hand describing the escaped animals in the middle on the other hand as a containment that appears on the top on the right is a small building consisting of two high pillars and then a roof imitating the ropes of the east, which reads (pr-nsw-pr-nw), which refers to the northern cabin that is known in^(Bhutto22), and also depicts two fishermen holding ropes and bayers on the top of the west, a symbol of a fisherman that mimeth the presence of these special ropes, and symbols that indicate the existence of the most significance of the pains that the war that occurred in this battle^(in the foot23).

It is noteworthy that that victory took place before the final unity, carried out by the Delta leaders east and west of the two brigades, which symbolize the largest regions in the east and west of the Delta at the time⁽²⁴⁾.

One or two others raised a symbol representing a bayonet from which a strip hangs and its upper part crosses a horizontal viewer, and Dr. Abdulaziz Saleh believes that it represents a symbol of the largest region east of the delta in the same era, and he inferred this through the meeting of the two great symbols in one plane on the union of the east and west of the delta in a wide kingdom during the covenant in which the Scarab was inscribed⁽²⁵⁾.

Scarab of the Sun Animals: Foundedly discovered (Horus Temple) in (Herakopolis) "El-KomEl-Ahmar" is preserved in the Ashmolean Museum, Oxford, reveals a crowd of animals chasing each other, including wild rams, dogs, deer, lions, and there is another scene of fabulous animals winged with the heads of birds and the neck of a lion and the shape of a snake and then someone wearing a giraffe mask, and blowing

into a flute perhaps here wants to show by magical means his ability to lure the huge animal that borrowed his head and simulate the Scarab of (Herakopolis), the Scarab of the Louvre in its main features, but in the form of two quieter giraffes next to a palm, and then a fabulous scene of these lions appearing on the side of the Scarab and indicating the extent of the strength represented by the strengths of their strength, not to stop the feathers, the snakes, and the double of the strengths represented by the leader of that era .

While on the back of the Scarab of " Assad and the vultures ", we note the repetition of the subject of the two facing giraffes, although the details here are more enriching. On the other hand, he has portrayed on the face of the Scarab a scene of the souls of the scenes that involves the utmost strength ⁽²⁶⁾, which is in line with the Scarab of Noamar ⁽²⁷⁾. Later, it became clear to consider the capture of a captive handcuffed and laid down on the ground. He has symbolized the king in the form of a lion attacking the captive and dismembering him, and from under the bodies of the enemies scattered here and there in a drama that is unparalleled by its splendor, and they have fallen prey for birds of prey ⁽²⁸⁾.

This scene represents the king in the form of the lion of the symbol of courage and strength and the elimination of any danger to him and then from the top of the sight of the two brigades and they were provided with the help of two prisoners symbol of their whereabouts mostly, and here Abdul Hamid Zayed responds that the inscriptions on this face refer to historical events and the presence of the person with the feathered cloak, which Vandier and Smith interpreted as symbolizing the Western Bedouins, this event indicates that it is an indirect effect towards the unity of Egypt and had a great role in weakening the power of the Northerners and providing assistance to the southerners, as we considered this event to be the raid of the Libyan Bedouins on the people of the Delta and victory over them ⁽²⁹⁾, and this can be seen on the inscriptions of the Scarab of the forts or the Libyan tribute ⁽³⁰⁾, which states unquestionably to a prominent historical event, expressing great political awareness, confirming important things:

The first is the symbol of the leader, if we consider that this symbol refers to the name of the leader and thus attributes the effect to the time of a particular ruling.

Second: The shooting rod placed over the oval symbol of the earth and forming the name below, indicating the place of the event, which is the areas located west of the delta in the remaining bottom part, shows seven forts that are subjected to headstrokes by bodies and symbols of the Lord or royal, inside each fortress is a hieroglyphic sign indicating the name of the fortress or its inhabitants ⁽³¹⁾.

It is likely that it symbolizes the fortresses of the city of Bhutto or that it denotes the names of Libyan cities, and at the top of each fortress is an animal that holds an axe as if it wants to demolish the fortress, and perhaps these cities represent different aspects of the power of the royal or divine authority, and this is clear evidence that it is the oldest scene that expresses the events of the bitter conflict that Egypt suffered at the time, and there are some sporadic building blocks that indicate that the king has already demolished and perhaps these building blocks refer to a process of establishing the fortress itself ⁽³²⁾, and some historians thought that this Scarab may represent the victory of the king of Upper Egypt on the delta and he has called it several titles (Hawk Hawr) ⁽³³⁾, It must be noted that these animals and the symbols of the illustrated brigades in general refer to the divine or ground forces of the symbol of the King's help or to be the signs of cities united with the victorious king, or they are royal symbols, especially that the birds represented on a holder above one of the fortresses indicate the title (Nubian), which has been known since the era of the first family, which means (Horus West), and this confirms that the king has embraced the characters of the Lord of Upper Egypt and the Delta ⁽³⁴⁾, and on the other hand, all things that refer to Libyan territory appear beneath its bounties of olive trees, cattle rows, sheep and others, and we must imagine that a fierce internal war has been waged against the delta areas by a king and victor Then he continued his march until he seized the Libyan regions, and with the symbol of the scorpion, some believed that the Scorpion King himself who preceded ^{Nommar (35)}.

Once again, the same meanings and values are embodied in the Bull's Scarab ⁽³⁶⁾, the Louvre Museum, as we note that the artist did not content himself with the King's example of the expression of power, but rather the strong and harsh bull here as he stomps on an enemy lying on the ground and has paralyzed his movement and forced him to surrender ⁽³⁷⁾, and representing the King of the Bull to express the King's strength beyond the power of humans, and perhaps the person on the ground symbolizes the leader opposite the King (the enemy leader) or to an area of the delta, which the King tries to subdue and force to surrender ⁽³⁸⁾, This task was not easy, bearing the burden of its weight, the kings of the family zero with the support and support of the gods for this victory, just as it appeared on this Scarab from the portrayal of five sacred brigades ⁽³⁹⁾, the highest of which are symbols of the divine (Wuat), the conqueror of roads, and the god (Hutti, Hawr, and Maine) came out of each of them a human hand, and the five hands collectively held a thick rope that may have been holding the necks of the enemy, and this view is seen as the participation of the gods to the king in his war and his support in his victory, and we note the representation of these gods here is sufficient evidence to confirm that this period is not far from a period The establishment and presence of the remnants of two fortresses inside them(a lion, a bowl and then a bird) is the largest evidence of victory over the people of the north and that the fortresses symbolize two cities under the the king's authority⁽⁴⁰⁾.

But these vowed knives and Scarabs are not the only tools that characterized the pre-dynastic era. The heads of the maqamis became a symbol of power and life on Earth as well as a symbol of power and life in the other world, and they were found since the era of a carrot in the north and south, but at the end of the era of a carrot I found these maqamis engraved, as four of them were found in the funeral furniture deposit of the era of Herakonpolis, the most important of which is (King Scorpion's suppressor⁴¹), the oldest of these maqams, found mostly smashed, of white limestone, more than 30 cm high, and their inscriptions speak of several topics: In the part We note a row of brigade bearers with the birds of the biography or the rows that make up the record of Upper Egypt, that is, the reference to the delta forests, and there is an indication that this record contained other images of other symbols, and the arches⁽⁴²⁾, What is the body of the suppressor: Mostly the king imagined the strong human body, torn instead of filming it in the animal body, he presents on his left leg and holds an axe in his hand and wears the crown of Upper Egypt and clothes with the tail of the bull, and this view indicates that the king is interested in the "hoe of the earth" and in front of his face a symbol that represents the flower of the lily⁽⁴³⁾, and the symbol of the scorpion, which many scientists thought represented his title and translated, and the king of the scorpion and in front of him two people, one of whom holds a basket of wheat as a symbol of goodness and giving⁴⁴, and he has He explained this in several ways: some considered that the entire scene referred to the opening of a canal for irrigation, and others found that it is a memorial text for the establishment of a cabin or a temple, in Herakonpolis or a funeral ceremony, and some saw in it the celebration of the establishment of the city of Manf⁽⁴⁵⁾, and then we noticed behind him two men of the court carrying propellers to protect the king from the heat of the sun, then a group of females in quarries participating in the ceremony, next to them a group of papyrus plant, then a reference to the dancing women, and the researchers agreed on the interpretation of these inscriptions that the Scorpion king had appeared in his large image wearing the white crown alone, but he made wars in central Egypt, delta and Western deserts, and won in it, considering that the rakhit birds symbolize central Egypt and the papyrus plant of the delta and the arches symbolize the foreign country⁽⁴⁶⁾, and this opinion mentioned finding traces of the scorpion king in Tura and then his influence to the north⁴⁷.

But on the whole, it represents the oldest reference to the name of the king, and its inscriptions are⁽⁴⁸⁾, one of the biggest evidence that it was the beginning of the signs of the final unity that preceded Nomar in a short period, which confirms that the attention of the king here was not only on the political side, but also on the ages and the revival of the country's economy, and the strengthening of the religious side through the presence of two distant temples on the bank of the river, and thus is the oldest reference to the Egyptian temples as well as the signals that came on the Lions' Scarab⁽⁴⁹⁾.

In addition, we find more information. We must study the second suppression of King Naumar:

The suppressor of King Naumar⁽⁵⁰⁾, which Kobel found with the painting of Naamar in the Herakonopolis area, and this document is important for the study of Egyptian history, and the inscriptions on it translate much of what we did not know about that mysterious era of history.

The opinions of historians differed about this suppressor, and some of them refer to the celebration of (Valentine's Day), which the king celebrated, while some see in the study of that suppressor that it represents the king's celebration of his victory over his northern enemies⁽⁵¹⁾, while another believes that the inscription is a portrayal of the king's symbolic marriage to the heir of the red crown, the crown of Lower Egypt, and the celebration is shared by his military forces, and this opinion is supported by many historians, and thus considered a political marriage as happened in the days of the modern state by marrying the Princess of Mitani, and this opinion recommends the name of Princess (MitHottab), which links her to the city of Sis, one of the old Delta capitals, and this indicates her affiliation with That region, while others see that the person in the palm is a prince who submitted to the king with his entourage and his entire environment with the evidence of the portrayal of the entire environment⁽⁵²⁾, and here we find that the main purpose of recording those inscriptions is to record the entire event and a sign to imitate the royal symbols itself⁽⁵³⁾, and we know through (Palmuru Stone) himself that the recording of the years was not only after the victories but after the celebrations and things related to the king's appearance, as we note the king's view sitting on a throne with a nine-degree canopy, the red crown wearing and holding in his hand an instrument called the melter, which means the study of grain, wrapped in a long clove, with his entourage and followers carrying fans in a line of stick holders, and behind it a naked personality that some referred to as representing The minister, while others believed that she represented the heir to the throne, and in front of him three people with taste running in the king's direction between two signs that resemble the lunar shape, and above the view, another view in a circular form with a cow and a small calf inside, and above the view of the runners, the men who hold the lists, the four naked men standing in front of the throne, and in front of King Nomar directly a large figure sat in a roof-legged litter in the form of the legs of an ox, and below this view there appeared numbers of thousands of bulls, goats and humans, expressed with simple arithmetic symbols that indicated the knowledge of Egyptians for the account in that era⁽⁵⁴⁾.

On top of all this view, we notice the eagle, the idol symbol, spreading two wings from above, as if it works to protect the king, along with the name of Nomar, inside Sorkh, which Horus also took for protection⁽⁵⁵⁾.

The view also includes a picture of a temple and two barns, and we do not know why the artist drew the two barns, but it is likely that he refers to the sacred sacrifices in the (thirtieth anniversary)⁽⁵⁶⁾, but the presence of the temple, which is a model of the temples in the following eras, is interpreted as the performance of a stage of the feast next to the temple of Jaqueti in the city of (Bih) or the neighboring of Jaqueti in the third region in the delta, relying on the cabin of the worshiper, which represented at the end of the courtyard of the temple, above which is the bird of Abu-Minghil or (the Bolshon), which are symbols of the worshiper "Tahuti – Jaqueti"⁽⁵⁷⁾, and despite the difficulties faced by the researcher in interpreting these inscriptions and putting them in the correct place, it was a picture identical to what came on a stone, as the year of celebration of the appearance of the King of Lower of Egypt, and mention the first occasion of the inscription, and the inscriptions also that we conclude that the first phara and logical regime of the celebration of a symbolic appearance of a symbolic and the establishment of a census of the census and the census of the personality towards the king has⁵⁸ been found since.

The name of King Nomar was placed between the faces of the god Hathor, who represents the world of heaven, and then represented King Nomar with a lofty texture on the face of the Scarab⁽⁵⁹⁾, and distinguished from the followers around him. He represented a large size to give him the position that is worthy of the king here. He strikes his oppressor on the enemy and enjoys the help and support of the god Horus, who holds the corner of the papyrus as a guide to the maritime face⁽⁶⁰⁾, as if this falcon, which symbolizes the idol Horus, presents Lower Egypt to the king to take control of matters in it⁽⁶¹⁾, and this indicates that things took place in calmness and without fighting, and at the bottom of the scene the panic and fear of the king hits enemies on the ground, and then we notice in the king's entourage, the Khuff bearer and the priest of purity, who notes above it two signs (Zahraha and Qadr) his symbol of the plane⁽⁶²⁾.

Then on the other side of the Scarab, the king appears again with the crown of Lower Egypt (the red crown)⁽⁶³⁾, carrying the royal insignia that became the traditional model in later eras, indicating that the pace of peace and war merged with each other, one of the court's elders presents a nickname (that) and may indicate that he is the heir to the throne or his stepfather⁽⁶⁴⁾.

Or his priest or his own clerk⁽⁶⁵⁾, in front of him are the bearers of the brigades (Hawar Upper, Hawaral-Dalta and Bawawawawatal-Buhayr) and then a mysterious symbol, perhaps "Dow", which symbolizes the royal placenta, which confirms the right of inheritance, and then he is the son of a king before him, or perhaps he expresses one of the slogans in the south of the delta⁽⁶⁶⁾, as well as an invisible bearer of the king for purity⁽⁶⁷⁾, and above him is a triangle symbolizing a rectangle with a semi-circular sign, which may indicate the place from which the king comes out, which is the place of cleansing, with evidence of the king's coming out barefoot with his crown, royal dress and royal decals as evidence of the sanctity of the procession and the ceremony held⁽⁶⁸⁾.

The artist then highlights the reason for the ceremony, which is to celebrate the anniversary of an ancient victory in which the king won over ten coalitions of enemies, embodied in a wonderful artistic unit that represents a small boat, a falcon, a door and directly beneath it ten people tied with ropes⁽⁶⁹⁾, and their heads were cut off, and placed at their feet⁽⁷⁰⁾, and this view can explain that he stayed after he cut the head of the man in the battle and placed between his legs or perhaps cut in any sacred area wants to indicate the strength and power of the king, however, it must be the desire of the artist who directed that painting to feel that he needs to leave that thing to express through him what he wants comprehensively, and this drawing in this way, which appeared for 2000 years in this painting as a declaratory example, and emphasizes that the people who are really photographed here have been killed with certainty, as you can see from the severed hands in other scenes⁽⁷⁰⁾.

The scene can be understood as a document and mention a real event that illustrates the aftermath of conquering and deterring enemies and depicting those scenes was intended to emphasize the subjugation of these enemies, and such a view appeared in the inscriptions of the era of Ramees⁽⁷²⁾.

From the doctrinal point of view, the portrayal of enemies in this way wants the artist to embody an intellectual belief, which is that the eternal power of the king has a major role in conquering anything and controlling the entire world that is under his hands, and that the portrayal of enemies in this way indicates that they have entered an eternal death that can no longer live and that they are victims of the king's supernatural power⁽⁷³⁾.

The artist then completed the Scarab with an inscription of two fabulous animals in the middle of the Scarab, hugging them, with one body, and the neck of a snake and the head of a cheetah, and showed them full of strength, lifting their tail in extreme anger, and in the neck of each of them a rope held by a man who works to attract the animal and remove it from his companion, expressing the signs of power represented in the lion, the snake and the cheetah⁽⁷⁴⁾, and these symbols were represented by the Egyptian kings and wielding their strength, and at the bottom a view in the form of a strong stallion that demolished with two fortified city walls, and placed his foot on the arm of the leader of this fortress, who made him surrender to his destiny, praying to him with compassion, stressing that the king was able to crush the enemies with courage⁽⁷⁵⁾, and passed us such

photography with the relative calm difference that the bull was photographed on him, which is perhaps after that the various parts of the country were controlled and wanted to annex the rest of the different areas by different ways of peace ⁷⁶ and granted to them.

What we can conclude from the views of the painting of Nomar is that the king and his army here have defeated the enemies of the north, the "peoples of the Delta", and perhaps the peoples in the south of Palestine. This confirms the mark that was written inside the castle that the bull is demolishing, which indicates a preliminary sign of the word "Cetiu", and this king may have found a way in front of him to extend his control over southern Palestine.

In addition, the defeated enemies and the representatives on the other side of the painting of Nimr may refer to the delta leaders as the last fortresses of resistance in front of the reins of the Thaenites, that is, they are the leaders of Bhutto, and it must be mentioned that the process of unification cannot express a military operation as much as it expresses the phenomenon of a continuous civilizational tide, and that was the basis from which the Egyptian civilization emerged, and we can translate what was inscribed on these competencies into a real absolute text ⁽⁷⁷⁾.

The great falcon who subdued the people in the land of the papyrus, the "land of the Nile," the president who controlled the scepter, the ruler of the Grounders, the "East and West," belonging to Horus.

Finally, everything that was presented on this scene indicates that the king has actually worn the coronas of the marine and Upper Egypt, and he has completed what his ancestors started, "Ka Sahm and Scorpion" and other forms of the family zero wars in order to rid the delta of the nomads and then taught on the unification and the formation of a wide-round kingdom established on top of the first kings of the family, which is King Hur Aha – Mina.

If we agreed to have two stages before the unity of Egypt and tried to override the expression of each covenant with the word "family" without the use of the word "zero", which may find a linguistic objection, we can call the first stage the period or family of the prelude to unity and the second covenant the family of monotheism or the era of monotheism ⁽⁷⁸⁾.

The scholars envisioned how social and political life developed at the beginning of history, relying on what the inscriptions, Scarabs and combat suppressants indicated, as well as the symbols and slogans of the ancient Egyptian regions, and the content of literary texts (ancient Egyptian myths) at the beginning of history, and what the pyramids referred to of ancient doctrines and names, and what the lists of kings provided of information about the history of the ancient rulers, and these researchers assumed nine stages that ended up uniting Egypt in one stable kingdom, according to the old theory ⁽⁷⁹⁾.

First : The areas of Lower Egypt began their actual political maturity since most of them gathered in two small kingdoms during an ancient stage of the pre-family stages that may possibly be due to the first or second quarter of the fifth millennium BC, a kingdom in the east of the delta whose capital was established in the city (Anja) near the current town of Samanoud, and its bayonet was in the form of bayonet, and pictures of its great Lord (Anjaity) later in human form and two quills and a melting point that expressed in historical times the wand. And a swastika of the upper limb expressed the presidency, which means that the traditional symbols of the Egyptian monarchy are rooted to well before the historical ages, and the second kingdom in the west of the delta and considered the idol Hour (or Horus) its greatest lord and symbolized it as a hawk, and it is possible that it made its capital in the location of the current city of Damanhour, which means its name in the ancient Egyptian language (the city of Hour) ⁽⁸⁰⁾.

Second : The political step was taken in the union of the two kingdoms of Lower Egypt in one country, whose capital in the city of São or Sayes, which was based on its ruins and kept its old name, the current town of Sa Al-Hajar near Al-Rasheed branch, and the mistress took Net as her protector as one of the patrons of the war, and made the Bee Authority a slogan for her kingdom and perhaps to represent her hard and productive work, and the crown of her king with a red crown, and these phenomena in turn became symbols of the historical Egyptian monarchy that she kept until its last days ⁽⁸¹⁾.

Third : In Upper Egypt, an interview kingdom contemporary with the previous second step, as the largest Upper Egypt region met under the leadership of the city of Nubet in Qena, and recognized the sovereignty of its largest idol (six) or (Sukh), which it symbolized as a superstitious animal, and the civilization of the first critics flourished under this renaissance of the Upper Kingdom and exchanged its shops with the northern Kingdom competing with it ⁽⁸²⁾.

Fourth : The capital of the Kingdom of Lower Egypt returned to the ancient city of Anja, which recognized the leadership and the godliness of the idol Uzir (Osiris). It has become attributed to him and is called (Bar Ozir), and it has been established on its ruins and kept its name the current town of Abu Sir next to Samanoud, and it seems that this kingdom has succeeded in extending its authority at the level and is about to achieve the first political unity for all of Egypt or for most of its regions ⁽⁸³⁾, as legends have repeated that its Lord Ozir was the first of the qualified human beings or the gods in the form of humans. The doctrines depicted him as a king crowned with a double crown for Upper and Delta ⁽⁸⁴⁾.

Fifth : Upper Egypt, under the leadership of the supporters of the god six, turned against the state of Ozir and defeated its authority, which is what the legends symbolized later by the curse of the god six on his brother, the god of Ozir, and envy for his king, and then arranged for him to kill and seize his throne . It is noticeable here that she confessed her brothers to each other despite the competition between them⁽⁸⁵⁾.

Sixth : Lower Egypt sought to restore its old leadership, and made its capital this time in a city that mediates between the end of the Delta and the end of Upper Egypt, which is the city of Uno ^(i.e. the current Heliopolis⁸⁶) or Ein Shams and the rainwater) and remained loyal to a minister alongside its local Lord Atom, and then another Lord who later became more famous than them, Ra 'al-Shams .

When the second political, civilizational and political unity of the Delta and Upper Egypt was achieved under the leadership of Ono, the philosophers of this city came out with the oldest religious doctrine to explain the origin of existence, and it began materially and then tended to morale little by little, and it was not recorded in writing until after its formation for many centuries, and in one of its written form, the elements of the universe and the reasons for its development were returned to nine lords, and initially imagined an initial watery ocean called (Noon), and from this ocean appeared the Creator God Atom, who created himself and then created himself a male and a female, namely : Shaw (the spirit of air, space and light) and Tenot (the spirit of humidity and dew), and from these two sacred elements another male and female, namely : Jeb (the Lord of the Earth), and Notice (the Lord of Heaven) . These two remained connected until Shaw lifted the sky up and filled it between it and the earth and its Lord with light, but after they were born in the period of their contact four sons, two sons, two sons, and two sons, Osiris and West, and Eissa and Nabet Hat (or, in the common Greek expression, Osiris and West, Isis and Neftis), and such four were the first generation that combined the divinity and humanity, and appeared in it Imran of the universe, and it was completed by an entity called Ein Shams the Greatest, which is a reindeer almost like the four children of Adam.

It seems that the era of this political and ideological unity was the age of the second critics, whose civilization first originated in the maritime face, then its owners crawled with it to Upper Egypt and dyed its civilization and developed with it in Lower Egypt, but the affairs of the state of Ain Shams did not go smoothly and were not spared from disputes that took place near its capital itself as well as in Central Egypt, which weakened its entity and dragged the Upper Egypt to secede from it and tear its unity, or according to the myths, the idol made it work to kill his godfather Ozir and to tear his body⁽⁸⁷⁾ .

Seventh : The loss of influence of the leaders of the maritime face and his lords was not without a reaction in the Delta, and it resulted in the followers of the old minister and their allies uniting the followers of the lords connected to him, and sought retribution for his killing and tearing, according to the legends, and in a more correct sense sought retribution for the loss of their old influence and the dismemberment of the unity of their state, and made their religious and symbolic leadership of the idol (Hour) (Horus) in the city of (Bih) near the present day, as a spiritual son of a minister from his wife Aisa, and the title of the avenger to his father, and they began their efforts to implement retribution and unify the country under their leadership, and the positions between them and the followers of the six lords of Upper Egypt, and it seems that both of them have harmed the other severely, and succeeded in concluding a truce between them, and succeeded in this truce, and encouraged Hor to offer the matter to the wise of the wise of the wise of the country under their leadership, and encouragement of this aggression, and the followers of the divine rule of religion, and their influence, and they have succeeded to the extent that they have become a symbol of their independence⁸⁸ on the level.

Eighth : Egypt returned from this situation as two kingdoms : the Kingdom of Lower Egypt settled its capital in (Bih) the city of Hur, which was established on the ruins of the village of Istbu or Talal-Fara 'in near the current Desouk, and its kings retained the inheritance of the Kingdom of the Old Delta West and its capital (Sao), and they were crowned with its red crown and each of them was called (Bethie), that is, affiliated to its symbol depicted in the form of the bee, in addition to their number of heirs (Horus) on the ground, while their kingdom itself took the papyrus plant as its slogan, and the city of (Bih) a religious suburb called (Db) was sacred with a name that faced a symbol of it in the form of the serpent, and the kings counted their protector and used to put its symbol over their forehead in blessing it and seeking its protector.

Then the kingdom of Upper Egypt, whose kings settled in the town of (Nakhan), a city on whose ruins the current town of Al-KomAl-Ahmar, north of Afwa, established and made its lordship to the idol HawrAl-Asaidi, and they symbolized him as well, and the kings of this kingdom crowned with a long white crown, and took a plant (Suite) as a symbol for them, it may be from the bottom or the bottom or the bamboo, and they joined him, so they became nicknamed among their people as (Suite) and (Nisu).

As for their kingdom itself, they took the lotus flower or the lily as its slogan, and the capital city, Nakhan, is a religious suburb called (Nakhb) that stood on its ruins and kept its name, the current town of Al Kaleb, and the goddess worshipped a symbol with a female punishment, so the kings counted them as their shepherd and protector and put its symbol on their foreheads in exchange for the goddess of the north and its symbol .

From this Upper Kingdom, the most important and last proponents of the actual historical unity and its leaders, the two kings of Scorpion, and Nimr, came out, although it seems that its capital moved then from Nakhan in the extreme of Upper Egypt to the town of (Thana) in the middle of it near the current^{Jarja (89)}.

In the ninth and final stage: The rulers of Upper Egypt tried to subdue the north to their authority, and took on the task of unifying the two parts of Egypt⁽⁹⁰⁾, as he found a lot of monuments and documents for the dynastic era, whose inscriptions indicate the events of that era, and made it one of the important historical paintings, it was engraved on the handles of knives, Scarabs and suppressors many important historical incidents (such as the ages of fighting, battles and coronation), and this indicates something that indicates the age of the bitter struggle that led to the unification of Egypt in one political unity, carried out by the kings of the Upper Egypt (Upper Egypt rulers), as it is very difficult to determine the precise time when the unity was achieved⁽⁹¹⁾. It is not easy to determine the period in which the civilization of Umrah Al-Jarjah merged, perhaps three and a half centuries before the first family, and it is also possible that the Upper Egypt family was a branch of the royal house in Nakhan, and its kings owed allegiance to the god Horus, and it is said that ten kings among them have followed within this period, which reached us through sources and documents is only four names⁽⁹²⁾, and perhaps the oldest of them is King (Ro), as his name was found engraved on pots from his tomb in Thani, then another king came after him is (KET) Then two kings are the Scorpion and Noamar, and perhaps before them there were royal families ruled by kings ranging between two kings Ten to fifteen kings ruled all of Egypt, and Ramadan al-Sayyid sees, but the most important feature of this period is what was mentioned by the inscriptions carved on the handles of knives, Scarabs and pictures on the walls of the tombs in the Red Kom (north of Edvo), all of which clarify the stages of the conflict that ended with the achievement of the final political step to unity by the first kings of Egypt, King (Mina)⁽⁹³⁾.

Conclusion

The study (The pre-dynastic era in Archaeological Data) reached an important conclusions:

- 1- Not only did political development stop at that stage, but those territories over time adopted a union among themselves and formed what was known as the two kingdoms of (Upper Egypt and Lower Egypt)
- 2- In both kingdoms, a special political system emerged, but a contest over Egypt's sovereignty was exemplified by numerous conflicts between the two kingdoms.
- 3- Eventually, the conflict led to the victory of the Kingdom of the South represented by its king Mina, and this was considered the beginning of political history in ancient Egypt, during the era of the first and second dynasties..

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