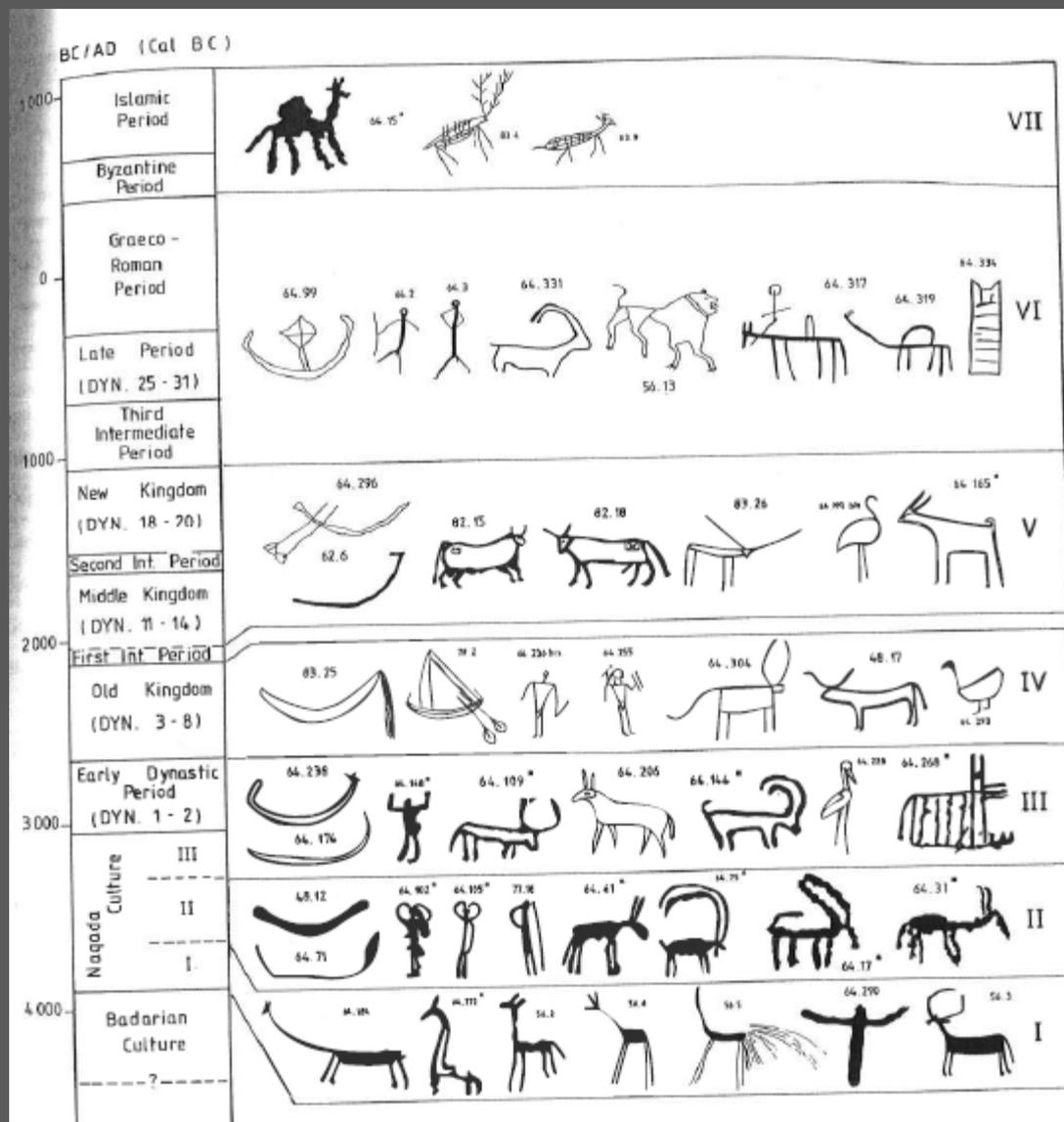


Predynastic and Early Dynastic Rock Art and the rise of the state in Egypt



- I. Motivations for Rock Art
- II. Huyge's Horizons
- III. The Predynastic and Early Dynastic Evidence
 - a. Problems with Dating
 - b. Royal Imagery – secure evidence
 - c. Rock art of the local elite? Predecessor to royal art?
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- IV. Conclusions

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Motivations for Rock Art

As argued by Dirk Huyge (2002)

1. Magic
2. Totemism
3. Religion
4. Ideology

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Huyge's Horizons

Type I boat, diagnostic Horizon II



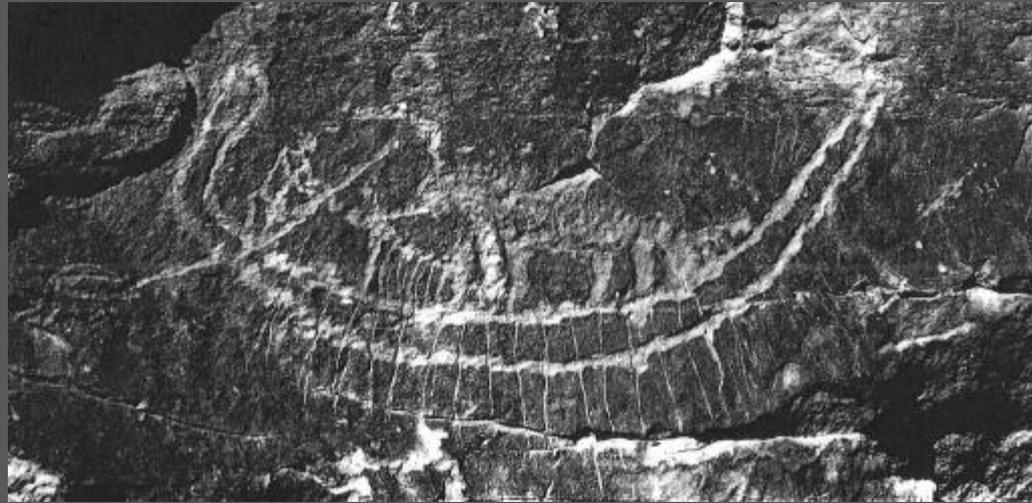
diagnostic Horizon II



108 Type VII boat from Elkab.

Huyge's Horizons

diagnostic Horizon III, Naqada III



Huyge's Horizons

Concerns

- does not investigate the more mundane options motivating the production of rock art
- seems to suggest some sort of universal, shared intention

I. Motivations for Rock Art

II. Huyge's Horizons

III. The Predynastic and Early Dynastic Evidence

a. Problems with Dating

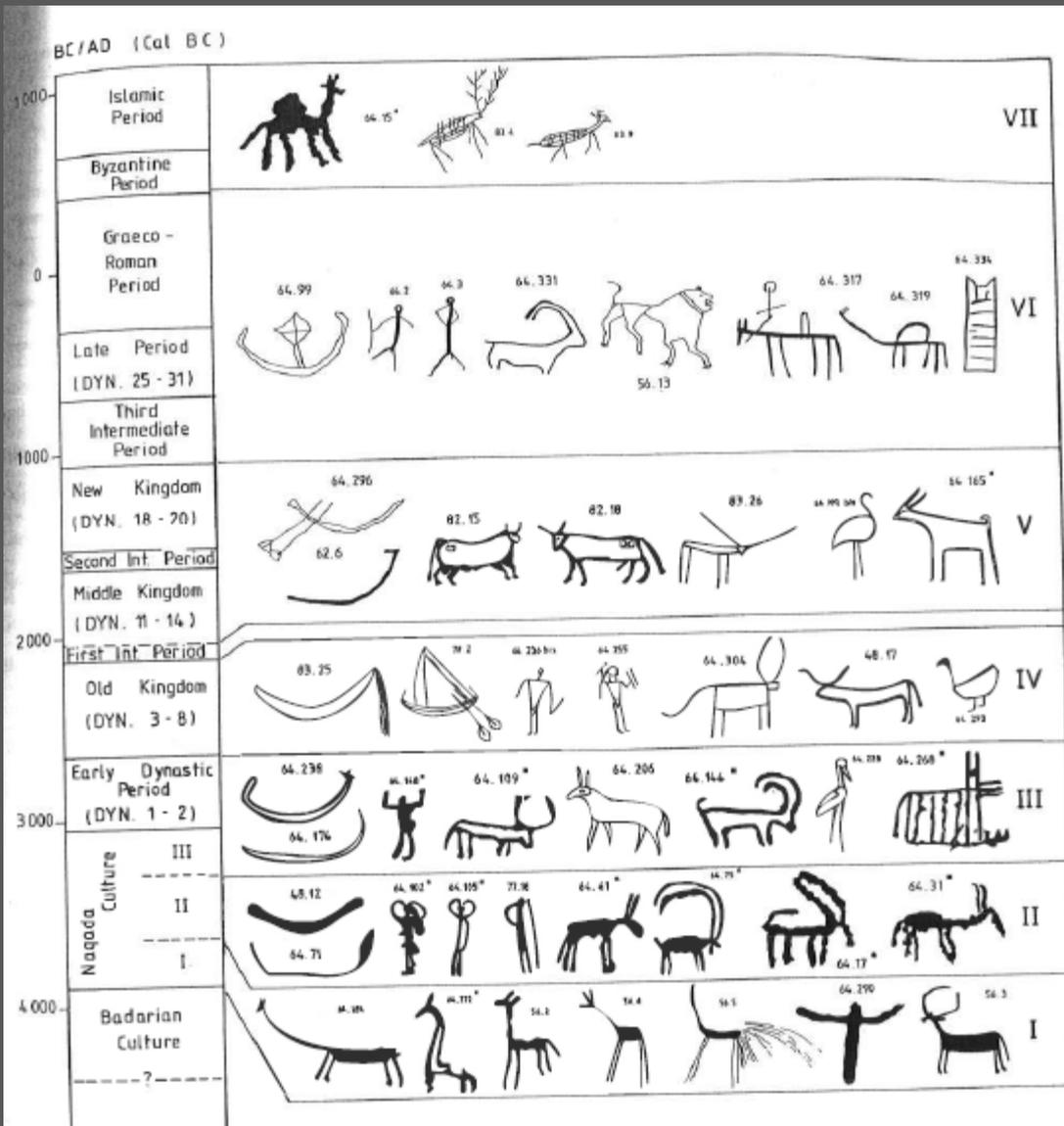
b. Royal Imagery – secure evidence

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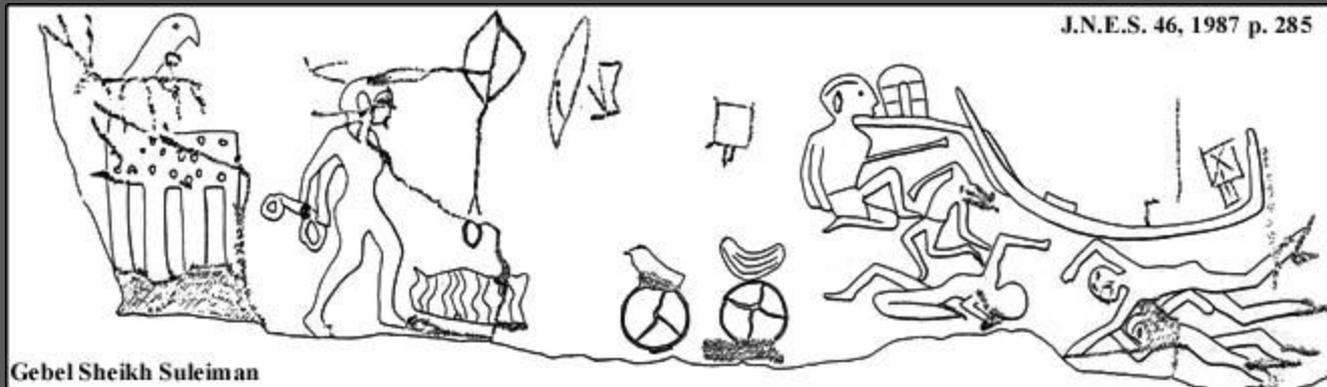
The Predynastic and Early Dynastic Evidence : Problems with Dating



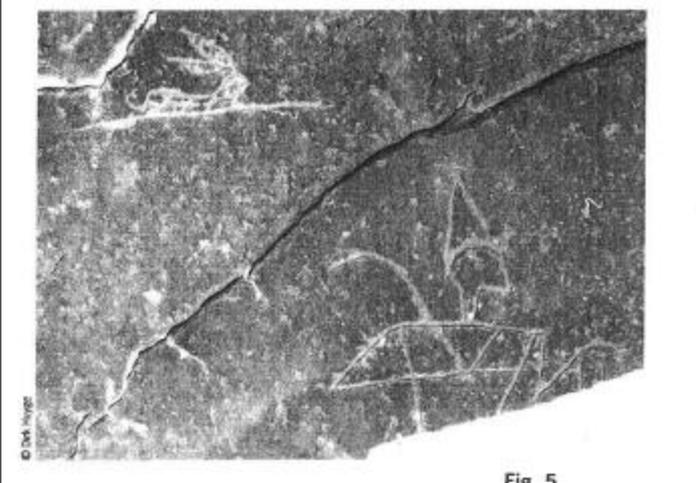
The Predynastic and Early Dynastic Evidence : Royal Imagery – secure evidence

- Gebel Sheikh Suleiman
- Wadi Mahamid Site 18, near Elkab
- Gharb Aswan ‘lost’ inscription
- King Den smiting scene in Sinai
- Serekh of Hours Qa’a from “Boat Site 2” in Wadi of the Horus of Qa’a in Western Thebes

Gebel Sheikh Suleiman



Wadi Mahamid Site 18, near Elkab



© Dirk Huyghe

Fig. 5



Fig. 2
Late Predynastic – Early Dynastic
scene at Gharb Aswan (drawing
Merel Eyckerman).

Gharb Aswan 'lost' inscription

King Den smiting scene in Sinai

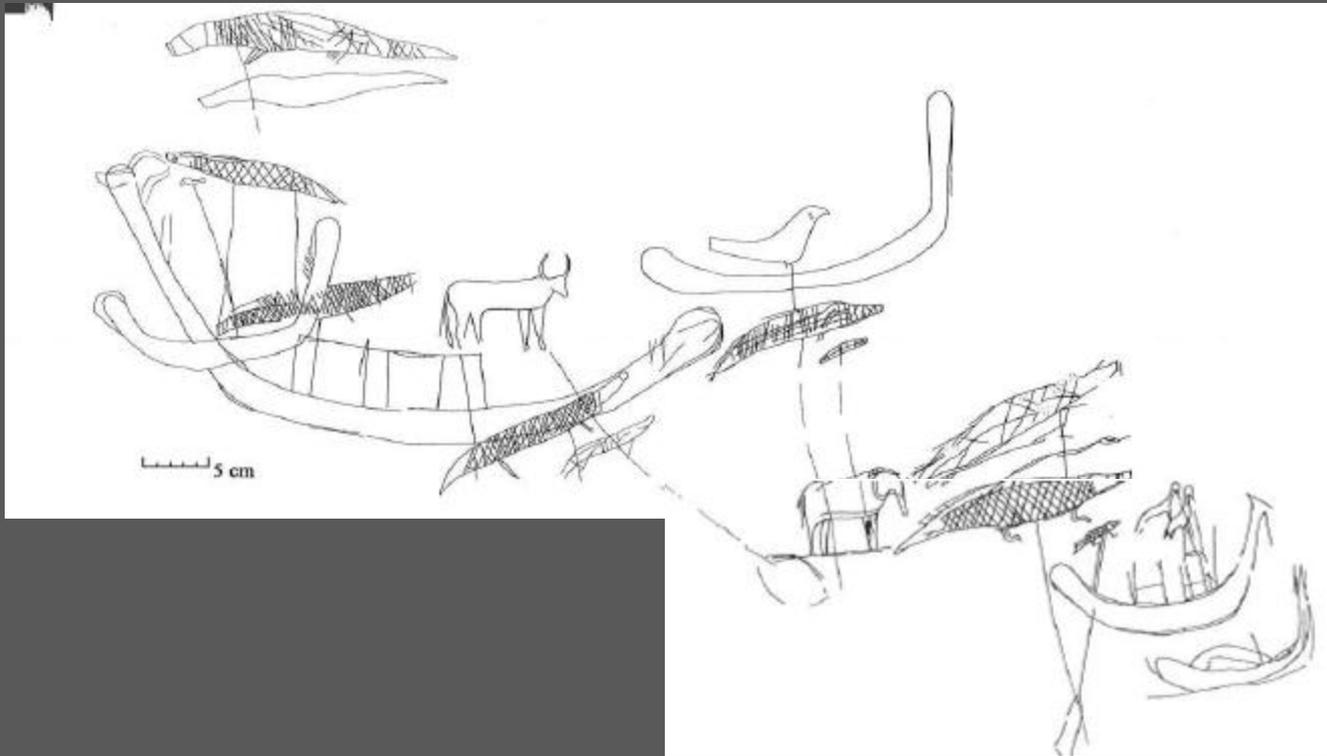


Serekh of Hours Qa'a from "Boat Site 2" in Wadi of the Horus of Qa'a in Western Thebes

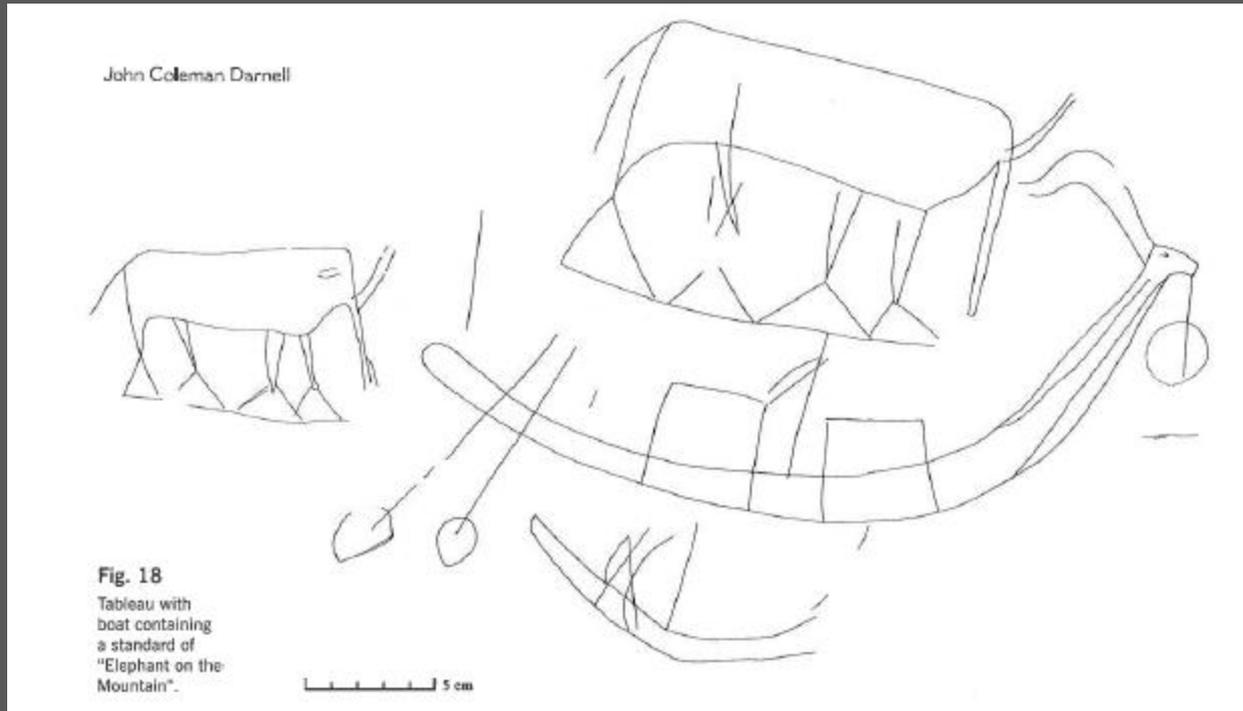
The Predynastic and Early Dynastic Evidence : Rock art of the local elite?

- Wadi Magar panels in Theban Western Desert
- Vignette of 'Elephant on the Mountain' at Wadi Magar
- Wadi of the Horus Qa'a Panel, similar to Tomb 100
- Wadi el-Faras at Gebel es-Soman at Gharb Aswan

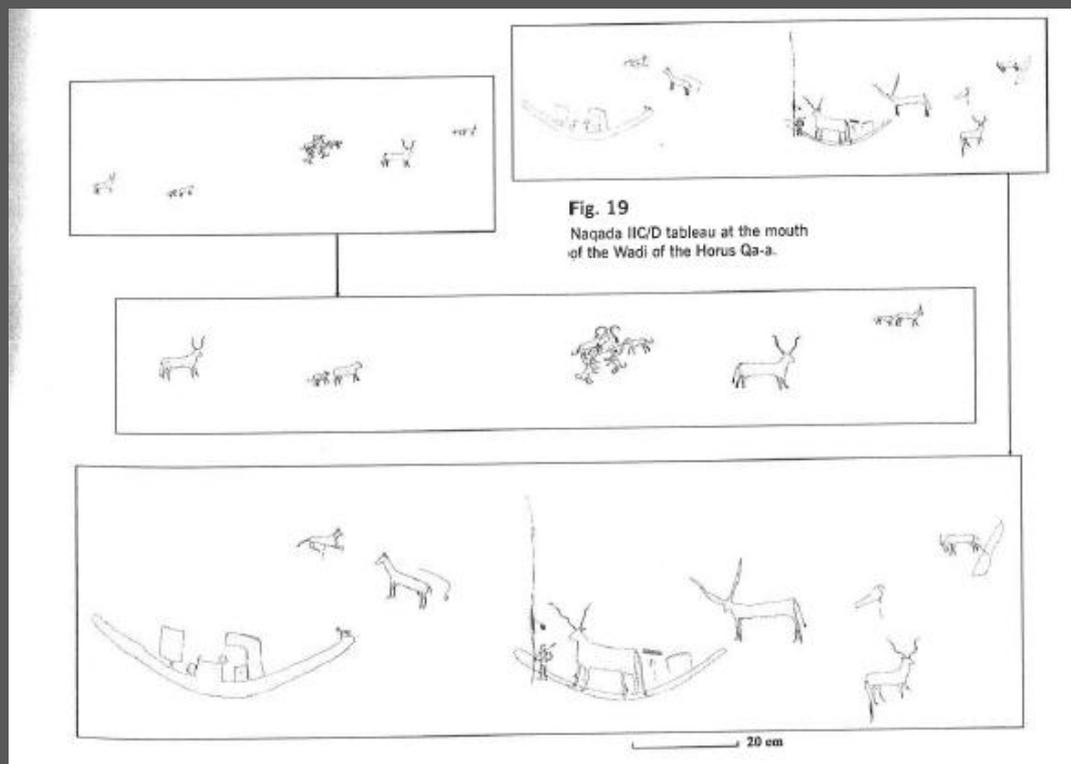
Wadi Magar panels in Theban Western Desert



Vingnette of 'Elephant on the Mountain' at Wadi Magar



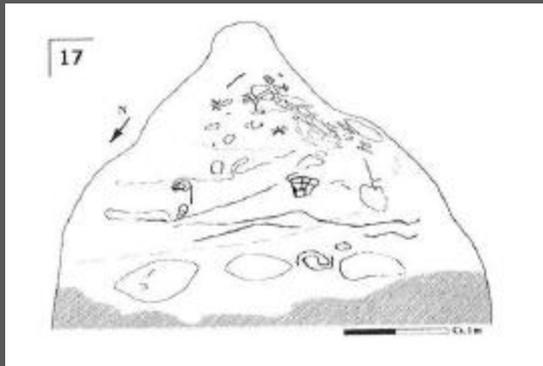
Wadi of the Horus Qa'a Panel, similar to Tomb 100



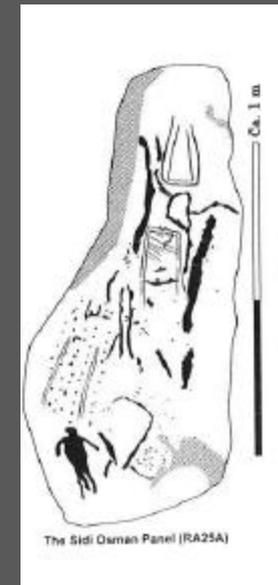
Wadi el-Faras at
Gebel es-Soman at
Gharb Aswan

The Predynastic and Early Dynastic Evidence : Contemporaneous non-elite rock art

- Wadi Ramla's "Commander Rock" panel



- Sidi Osman panels at Wadi el-Tilal



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 - _Geometric designs always described as being earlier on basis of their geometric nature

Conclusions

- Rock art was not exclusively used as a tool to implement ideology or religion
 - ↳ proliferation motifs and forms suggests lack of single codified program at this point
- chronology is not well enough understood
 - ↳ Geometric designs always described as being earlier on basis of their geometric nature
- Concentration of Motifs
 - Royal and Warrior imagery at frontier zones: South Sinai, Nubian border, Western Desert (Central Libyan desert)
 - ↳ potential for contemporaneous traditions:
 - Ideological campaign,
 - AND localized, non-centralized

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