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**The Scarabaeus and its use in the field of political propaganda in Egypt
during the era of the modern state**

(1575-1087 BC)

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Abstract:

Into the archaeological sites, the Scarabaeus was found in cemeteries and in places of daily life activities, written on it in the hieroglyphic script of the ancient Egyptian language. It was anciently used as seals in order to make documentation for agreements, contracts, and commercial goods or to write spells and amulets. The drawings on the decorated scarab were numerous, and the decorations included a variety of subjects; for the purpose of adornment and beautification, and other drawings that include protective talismans, and sometimes they hide some puzzles and various pictures, and the drawings are real scenes and sacred animals.

The figure of the scarab was carved in the form of a black insect known to the ancient Egyptian in its shape in the nature of his land, and he took from its biography and his observation of it and sanctified it for his belief in its connection with the sun god and resurrection and immortality (the god Ra) as it was sacred to the ancient Egyptian man, as it was a symbol of the morning sun. It comes out of the earth early in the morning with the rising of the sun, and if the sun sets, the scarab disappeared in its hideout, which it had previously dug into the ground again, as its daily habit.

And through this act, the link between the act of the scarab by rolling the ball of dung and the movement of the sun in the sky from the east to the sunset was established, and from here

came the belief and assumption that the scarab represented and embodied the sun god in the morning and became a symbol of rebirth and birth again and of good omen, fertility and vitality.

The introduction:

The scarabs were of great importance in identifying some of the mysterious historical incidents, or confirming the incidents known to researchers in the history of ancient Egypt. Therefore, before we review some of these scarabs and their inscriptions, we saw that we put here a simple summary of the meaning of these scarabs in terms of religious beliefs, and how they became of historical value. The ancient Egyptians issued historical scarabs in the same way as commemorative medals. The smaller group includes the name of the king followed by the name and surname of the donor and his function, and the larger group on the flat side of the great scarabs bears short news in addition to the names. The drawings engraved on the ornate scarabs are numerous, and include zigzag and spiral motifs, and other drawings that include protective incantations, and some mysteries and images of gods and kings are also hidden sometimes. Sometimes the drawings are of real scenes and sacred animals.

Scarabs were an important part of the ancient Egyptian funeral rites. Scarab beetles, made of green color, were placed over the chest of the dead before burial, and were known as "scarabs of the heart." During the ancient Egyptian period, scarabs were made of steatite and were colored in blue and green. Later, limestone was used in their manufacture, as well as agate, lavender, glass, lapis lazuli, basalt, amethyst, and clay, and to make them sacred, gold and silver were used. For this purpose, however, those made of gold and silver are rarely found, either to be stolen or to be melted for any reason.

Terminology of Scarab:

Scarab:

The linguistic root for Scarabaeus is due to the (scarab), and this word has been mentioned in the standards of language on two origins: The first denotes a man with belly, the man is said to be a wretched man. The dog beats the dog harshly. The "Jaaratan" is the donkey when ironed from the rear on the shanks of its thighs, while the sons of al-Ja`ra 'are their titles. The second: denotes the rope with which the one who is drawn from the well is pulled in the middle of it for not falling into the well.

It was also said: ((It is a rope pulled by the waterman to a stake, then he pulls it in his loin, and he may wriggle it, and al-Jarrah: the effect that is in the middle of the man from the scarab)) (Ibn Manzur, dt, 4 / 139), ((and al-Jarana: a place, and in the hadith: that he descended al-Jarana, it is a place close to Mecca, and it is in the solution and the times of Ihram))

Al-Jarour: A walking animate from the throes of the earth. The Arab boys have a game called al-Jarari, where the boy is carried between two on their hands. and Abu Ja`al: the Ja`al is general, it was said: a kind of scarab. Umm Ja`ran: Al-Rakhma) (Ibn Manzur, dt. 4/142) (Al-Mujam Al-Wasit, 2004, p. 125). As for the ancient Egyptians, it means: ((a statue of a black beetle type that the Egyptians knew, consecrated and then made of it an amulet and an ornament)). (Al-Mu'jam al-Waseet, 1425 AH / 2004 CE, p. 125) (Abu Al-Hussein, 1979, p. 134)

Thus, we find that the two words (scarab) and (Scarabaeus) denote one meaning, the first meaning the a walking animate (which is a miniature of the word bear) from the earth thorns, and the second means a black insect of the type of beetles, and the beetles are considered to be from the dowry, and both words refer to the root (Ja'ar).

Scarabaeusidiomatically:

The scientific name(Scarabaeus) is the name of a genus of insects consisting of numbers of ancient world dung beetles species. These beetles feed on animal dung, preparing it in the form of balls to roll and bury in the soil. The female lays one egg in the dung ball. When the larva grows, it feeds on that ball, and some of it feeds on its own dung. (www.gd.epp.int)

Scarabs in ancient Egyptian beliefs

Since the dawn of history, the Egyptian has used cylinders of engraved clay to seal the things to be preserved from the abusers, such as vessels of wine, oil, etc. But over the days we noticed that he used seals in the form of scarabs instead of these cylinders, and we do not yet know for sure the secret of this transfer. Whereas we know that the scarab was considered by the people as a powerful talisman, and in fact the scarab or scarab represented in stone or faience was considered in the views of the Egyptian people to be a representative of the sun god, the creator of everything, the creature of himself, and the father of his person; That is why it was called "khabarry." the creator. The word scarab corresponds to the Egyptian word "khabar," and it is derived from the verb create or create. (Hassan, 1949, C6, p. 648)

Evidence of circumstances indicates that this god was originally a god distinct from the god "Ra", the sun god in the city of "Heliopolis,." It is possibly that he was an original solar deity distinguished from his worship of "Ra" who was based in the Delta. However, in any case we find in the era of the modern state that "khabarry" was one of the manifestations of the sun during the day; As the sun was in the morning "Ra," and the time at noon was "khabarry," and the time of sunset was called "Atum" roughly. The special scarabeaus habits of ancient Egypt drew the attention of the ancient Egyptians, so it was claimed that in rolling this insect the great ball of dung that sees before him a lot on the earth is an explanation for the sun god rolling the great sun ball across the sky. The people said: The force that moves the sphere of the sun and rolls it has been represented on the ground by the rake. That is why they called the sun god "Khubri". In addition, another miracle of the nature of scarab has given it a great influence on the minds of the people of the Nile Valley and that it was coming out of the dung ball that the scarab was rolling in front of at the time of hatching.

We found this opinion in what was written by the writer "Horapolo", but the writer "Febre" has proven that this opinion is fundamentally wrong. He says: The ball that the scarab rolled on the ground was nothing but food for this insect, and it was feeding with it in its burrow.

The egg that the female scarab lay was also in a ball of dung, but it was pear-shaped, and you can never be seen on the back of the ground; The female used to attend this ball, and lay the egg in the stone, and the dung surrounding it was naturally its job to feed the worm at the beginning of its formation. (Fabre, 1897, p. 85). In fact, the Egyptian did not notice this, but thought that the scarab had come out from the ball that is seen on the earth as a small scarab. Then the ancient Egyptian thought that there was no difference between the male scarab and its

female, so the whole species was in his view that its ball was rolled out of dung. In front of her, and carrying her babies.

Accordingly, the ancient Egyptian claimed when he saw the young scarab emerging from the ball that the scarab species was all male only, and that the scarab had created its children without a female. That is, it came from the dung ball that he himself placed. In any case, the notion that the Creator of the Sun was a Creator of himself stuck in the early Egyptians' minds, and hence the making became the source of the idea of the proliferation and growth of religious beliefs. It is strange that the idea that the scarab does not lay only one egg was taken by Christian writers as a means that facilitates them to say that the scarab in his creation is nothing but a model for Christ. That is, he is the son of God who did not give birth to anyone else, and it is not surprising that we have found writers sometimes describing Christ as a kind-hearted scarab, or God's scarab. (Hassan, 1949, C6, p.650)

But there is no doubt that the Egyptian, since his earliest times, did not associate the scarab with any idea indicating the renewal of life on earth. Rather, his belief was limited to the renewal of life in the underworld. Therefore, "scarab of heart" is placed; That is, the scarab that replaced the heart of the deceased with stone, which is a symbol of renewed life without assistance because his platoon was giving birth by itself without assistance, as the scarab came out abundantly from the ball that he was rolling in front of him, as mentioned.

And the scarab used to extend life to its offspring, just as it extends the human being's ball of sun that rolls across the width of the sky, and accordingly the Egyptian hoped after his death with the help of the scarab that was placed in the place of his heart that his share would be a fair trial in the double hall of justice before which he was being tried on Judgment Day. Likewise, he hoped that the forces of evil in the underworld would not be a war against him, and that the result of the weight of his heart in front of the guards of the balance would be satisfactory. This was further confused by the idea of Christians about resurrecting their original bodies on the Day of Resurrection; This is what led them to say that Christ is the scarab, and that the scarab is its symbol. (Hall, 1913, p.xlx)

Since it was used as a ring, or talisman for protection, the scarab has become unified with various myths of the name of man. The inscriptions that we read on many scarabs are evidence of the effect of such superstitions on the Egyptian mind, and in general it appears that the little scarabs have come to be regarded as more spells than seals. Therefore, he thought that it would protect the bearer from all kinds of harm in this life and in the hereafter. At the same time, if it was well carved and coordinated, it would bring happiness to the bearer. For example, we find an inscription on a scarab pleading to God to grant its owner a "happy beginning of the year." We also notice that some women dressed scarab to have a child, whereas men tended to wear scarabs to preserve their names on earth. The pious pilgrims wore it to put them on a happy tourism to the house of the god "Amun" at Karnack.

Sometimes we find written on the scarab with pride that makes us feel the eternity of the city of Memphis, the seat of the god Ptah. It is noticed that the two gods that the Egyptians used to mention and invoked in the scarab inscriptions are: the two gods "Amun-Ra" and the god "Ptah". The supplication was focused on a request to protect their carriers from harm. Likewise, we find that supplication to the goddess Bast, the goddess of "Tal Basta," (and is the daughter of

“Ra” and his eye), the god “Khonsu” who represented the moon, and the son of “Amun” was common among the common people.

Therefore, the presence of the name of any of these deities was a powerful incantation. To a lesser extent, we find the names of the goddess “Mut”, the husband of “Amun”, the goddess “Bhutto”, “Wasit” the goddess of Lower Egypt, and the goddess “Izid” represented by the bearer of her son, “Hor” the child, while the god “Ozid”, the god of the dead, did not appear on scarabs except rarely, and his name was not spotted on small scarabs. This indicates that the small scarabs, usually used, were primarily intended to protect the living, not the dead, and the person of “Osir” appeared only on the scarabs of the heart that were placed on the heart of the deceased. (Hassan, 1949, C6, pp. 651-652). The scarab as a religious thing was often represented in the image of the god “Khubri” in the papyrus of the Book of the Dead, as well as on the walls of tombs and temples.

The god “Khubri” was represented in the form of making a human head sometimes, and other times he was represented in his original form as a deity. In addition, the huge scarabs made of stone were erected in temples, including the Temple of Karnak, and in the “British Museum”, especially the scarab No. 74, of green granite, five feet long, two feet and nine inches high, and two feet and ten inches wide, as well as another scarab named "Rameses II" (No. 1231), two feet long and one foot high (Hassan, 1949). 6, p.652)

The historical significance of the scarabs

The importance of Scarab is limited to its relationship with Egyptian history, where its historical position is due to the role it plays in the Egyptian religion. This is because the name of the ruling pharaoh was considered one of the most important preserving powers against evil among the Egyptians, and he was called the good god because he is the son of the sun. Upon his accession to the throne, he appeared like “Ra” between the cheers and joy of his flock, because he used to rule them according to the "Maat" system, giving them soft life, and accordingly the royal name usually appears on scarabs, and it has power in it.

We notice that everyone in possession of scarabs bearing the name of Pharaoh is so proud that it was in the original for a king of those kings whose names were written. In fact, these scarabs, if we exclude a few from them, were not the property of these pharaohs. The truth is that the name of the ruling pharaoh was inscribed on the scarabs as an incantation, just as the name of the gods was placed on it,

This includes the deceased kings such as King “Menkaawara”, “Tuthmosis III”, “Amenhotep III” and “Rameses III”. They are those whom the people worshiped in their lives or after their death, because of their excellent standing in their consideration (Hassan, 1949, c6, pp. 652-653). The material chosen from which scarabs were made was painted steatite, or faience. It was also made of bloodstone, amethyst, turquoise, poisonous, silver, gold, jasper, basalt, glass, and other Egyptian stones. The scarabs remained from the reign of "Rameses II" and his father, "Seti I", indicate that they were made of blue steatite stone, greenish-painted, blue faience, red jasper stone, and lapis lazuli and others of what we mentioned from stones and minerals.

The scarab and its use in the field of political propaganda in the era of the modern state

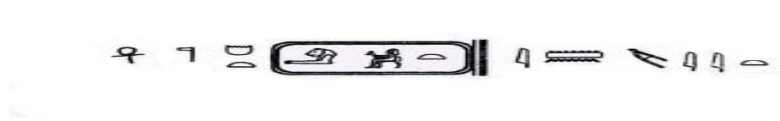
The use of scarabs varied in ancient Egypt, as it was used during the Old and Middle Kingdom in several purposes, some of which were used as seals, and there was also what is known as scarabs of the heart placed on the borders of the mummy with inscriptions of a part of the Book of the Dead, such as the twenty-sixth to the thirty . (Posener, 1962, pp. 252-253) (Thomes, 1980, p. 61) (Hassan, pp. 6,1949, p. 648)

The use of scarab in the Old and Middle Kingdom was limited to the previously mentioned uses (Hall, 1913, p.xll). However, from the early beginnings of the modern state, another type of uses began, which is its use in the field of propaganda. So it took scarabs in addition to the titles of kings written in recording an event, and since that time, the so-called scarabs memorials used by kings to record an important event and the scarabs became like modern medals that record an important event (Hall, 1913, p.xxlll). The first beginnings of this scarab were what the Hyksos issued from scarab showing (Sphinx) the Conqueror while treading on his enemies. (Hasan, 1948, Part 4, p. 116) Thus, they used it as one of the easy means to spread their propaganda, and then the scarabs began to develop until It is now recording war, political and social events, even in the field of sports, birth and marriage.

With the advent of the eighteenth dynasty, scarabs began to spread, so we find a group of scarabs of King Ahmose and his wife (AhmoseNefertari), who wrote their titles on a group of scarabs, including, for example, a scarab made of green glazed glass kept in the British Museum with the number (No.17135). The length of scarab was 0.5 inches, which was written by the title whmnswt in addition to another group bearing different titles. (Hall, 1913, p. 38), including the title (MryImnbelovedAmoun, written on a scarab found in Deir al-Bahari, and it is now preserved in the British Museum (No. 26292) (Hall, 1913, p. 37). As for King Amenhotep I , he wrote a scarab representing the king striking an enemy with a spear, followed by a hunting leopard. (Petrie, 1896, p. 52)) (Hassan, 1948, Part 4, p. 238) Furthermore, the scarabs of his wife, the Queen (AihHotep), kept in the Louvre Museum, on which her name and titles were written. 52)) (Bothaer, 1950, p. 86)

Some historians believe that the first person to use the memorial scarabs was Queen Hatshepsut, in addition to those scarabs that bear her names and titles, so they found a scarab carrying the phrase (MaatKarai with a pleasant smell in the nose of a good goddess) and this phrase refers by the Queen to the famous Pont campaign that was Its most important purpose is to bring perfume trees and aromatic scents to God Amun. (Hassan, 1948, c4, p. 496)

In another group, Hatshepsut wrote her titles, including a scarab of blue faience engraved on it



cnḥwḥmnswt (ḥ3t špswt) Imnmryt

"The long life of the wife of the god Hatshepsut" (Hall, 1913, p. 52)

In addition, Hatshepsut wrote the effects he had made to Amun on a group of scarabs, on which she wrote:



(M3ct –K3-Rc) mnmnw

“(Maat Kara) which assesses the antiquities” (Petrie, 1917, pp. 25-26)

Also wrote on the back of the scarab



c.smnw m prImnh

Assessor of Antiquities in the house of Amun (Hari, 1974, pp. 134-135)

The most important group of the scarabs of Queen Hatshepsut is the one on which we find its name along with the name of the great kings of its predecessors, and that is undoubtedly as a means of propaganda. So we find from that its name with Senusret III, Siptah and Amenhotep I, as a way of propaganda. (Petrie, 1896, p.94)

In the reign of Thutmose III, memorial scarabs increased as each referred to a specific event or stage of the pharaoh's life. These scarabs were similar to Queen Hatshepsut's scarabs in terms of size, including these scarabs.

1- A gold scarab from which we know that Thutmose III was born in Thebes (Keimer, 1939, p. 141) (Petrie, 1896, p. 100)

2- Scarab painted by Thutmose III in a state of alert and exceeding his arrow for archery, which is undoubtedly the beginning of the scarabs that Amenhotep III inscribed on his propaganda in the field of sports.

3- Thutmose III wrote on another scarab the anniversary of his presentation of antiquities, and he wrote on it "Thutmose offering antiquities in the Temple of Amun, Thutmose III immortalized by antiquities." (Keimer, 1939, p. 141) (Petrie, 1889, p. 26)

There is a scarab of Thutmose III in the Louvre Museum preserved with the number (3408) inscribed with "Thutmose in the sky, and the Nile is in his service, and it gives Egypt life."

We also find among his scarabs something that elevates himself, where he inscribed on one of it "Thutmose, the lord of the rulers." (Newberry, 1907, p.xxviii) (Petrie, 1917, p.xxvii)



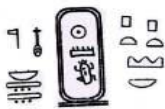
(Mn -hpr – Rc)nb hk3w

It is clear from the scarabs of Thutmose III and their inscriptions how keen the king was to highlight aspects of his greatness in various fields, whether military, religious or social. It is worth noting that the name (Mn -hpr – Rc) remained inscribed on scarabs and spells in the covenants that followed his rule to a degree beyond description Even the percentage of his name being present on the scarabs was a ratio of 3: 2 among the scarabs in the world (Hasan, 1948, p. 497)

Thutmose III was also keen to record his war pride, so he wrote one of his scarabs kept in the Egyptian Museum with a number (16835 Jd :), which is 0.75 inches long (Hall, 1913, p.67)

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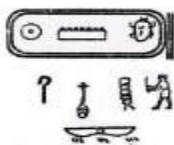
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Ntrnfrnb t3wy (Mn - hpr - Rc) ptpt h3swt nbw

"Good God, Lord of the Two Lands, Mn -hpr – Rc, conqueror of all foreign lands."

On another scarab made of faience, Thutmose wrote the following text



(Mn-hpr)

Nfr hk3hwinsdw – ndwt

(Petrie, 1889, p106) (Hall, 1913, p. 68)

Another scarab of the blue faience, which is kept in the British Museum with No. 2991, wrote a scene in which the king was represented fighting the enemies, and on it he wrote (Hall, 1913, p 96). He also depicted himself in the form of a Great Sphinx on a blue-glass scarab and wrote:



Ntrnfr (Mn - hpr - Rc) ptpt h3st nb

“The good God of the Khabur Ra, conqueror of all foreign lands” (Hall, 1913, p. 99)

Among his pride, he wrote the phrase "the good god is stronger than any previous king, the master of power, Mn -hpr – Rc, Thutmose, the giver of life." (Hall, 1913, p. 68)

He wrote the memory of his victory in Kadesh (Petrie, 1896, p114), on a scarab wrote on his back a picture of a squatting Syrian girl, and on the other side of the scarab the inscription (Thutmose destroys Kadesh) as he wrote on the last scarab the phrase:

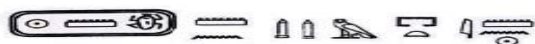


Ntrnfr (Mn-hpr-Rc) shtkdš

“The Good God (Khabur Ra) QaherKadesh” (Petrie, 1917, pxxvl) (Newberry, 1907, p.xxvlll) (Keimer, 1939, p.114)

He also found a scarab written on it (Thutmose is fixed on the back of his enemies) and in this scarab it is noticed that the word Enemies is dedicated to the image of a horse. This is important because we know that the horse was brought to Egypt at the beginning of the Eighteenth Dynasty (Keimer, 1939 (pp. 116-120) (Petrie, 1917, pxxvl)

Another group of scarabs belonging to Thutmose III records the king’s residence for one of his obelisks, so the king witnesses a scarab prostrating himself in front of an obelisk, and the following text is inscribed:



(Mn-hpr-Rc) Mnthnwy m prImnRc

(MnhprRc) who set up the obelisks in the house of Amun - Ra ”(Petrie, 1917, pxxvl) (Anson, 1915, pp. 46-47) (Noblecourt, 1950, p. 265)

During the reign of Amenhotep II, scarabs took a renewal, as we find them in the form of small oval-shaped panels flat on the surface on both sides with pictures drawn on them, and this type of scarabs was widely used in this and in the era that followed it (Budge, 1969, pp. 163f) He wrote on these scarabs (Hasan, 1948, Part 4, p. 688) historical events, including the birth of Amenhotep II, where he wrote (Amenhotep, born in Memphis) (Petrie, 1896, p. 16).)

Amenhotep the second also wrote the incident of creating two obelisks, so he wrote: “Amenhotep, for whom two obelisks were created in the temple of Amun, as he boasted in one of his scarabs, saying:“ Amenhotep the good god, the lion over Egypt, the Lord of strength, the

giver of life like the sun. ” Petrie, 1889, No. 1097) and wrote on another group "Amenhotep, Lord of Feats in BeitAmun." (Hall, 1913, p. 161) (Grenfell, 1915, p. 217ff)

As for Amenhotep III, his era witnessed a boom in the field of propaganda with memorial scarabs. It was introduced to people to this new color of propaganda documents in which he immortalizes historical memories. This color of news broadcasts are similar to the bulletins issued by palaces about the actions of kings and presidents, and these scarabs include the incident of his marriage. Mn Queen T, a commoner girl, Amenhotep explicitly wrote this in his huge scarves. His name and the queen's name were engraved on these scarabs, indicating her parents (Toya, Yuya) and that they were not of royal origin. (Dhorter, 1931, pp. 23-25) (Driton, 1947, p. 68) (Aldred) , 1957, pp. 30-34)

In other scarabs, Amenhotep III wrote the memory of digging a lake for the queen:

His Majesty ordered that a lake be laid for the great royal wife (T) in the city of (Paruja). (Zayed, 1966, p. 585) Its length is (3700) cubits and its width is (700) cubits.

(Breastedm, 1906, pp.866-867) explained that he was a lover of nature and liked to ride and hike in the water, in addition to that he found a scarab in which Queen (T) is represented as she sits on the throne wearing a crown (death) And she carries in her hand a rose and the sign of the ankh (life) and wrote on it:



Hmtwrtnsw (ty) di cnh

"The Great Royal Wife (T) may live" (Petrie, 1889, No. 1308)

In addition, Amenhotep III wrote the anniversary of his marriage to the daughter of KadashmanAnilil, king of Babylon, and then we see him issue another group of scarabs upon his marriage to (Gilochiba), the daughter of the Mitanni king.

As for the scarabs belonging to King Rameses II and his father, SetiI , most of them bore the king’s name and surname, and with him an adjective or description of the characteristics of the pharaoh. An example of that scarab preserved in the British Museum number (2157) was inscribed on it: “The secret of Maat Ra, the beloved of Amun, the strong lion,” “The mystery of Maat-Ra, seth-ra, beloved of Hathor, the lady of the Lord of the Two Lands.” (Hall, 1913, No. 2157)

And Rameses II used to follow the laws of his predecessors in the work of the scarabs memorial to commemorate a specific incident, so we find, for example, that he made a memorial scarab on the occasion of his thirtieth feast, and he inscribed on it: “The master of the thirtieth eighth feast, Lord of the Two Lands, and the secret of Maat Ra Stephen Ra.” Hall, 1913, p.117)

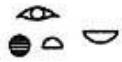
He also made a commemorative jewel on the occasion of the establishment of the Temple of Amun at Karnak, and there is another type on which a new incident was written, which is the event of the deification of Rameses II, where he wrote on one of the scarabs (If only the sun (and

the secret of Maat sixty Ra) will prosper the souls of all the earth, and it is possible that in this case He used the word sun to express an analogy to the King of Khita. (Hall, 1913, No. 2120)

In addition, we find the name of Rameses II in the scarabs associated with the name of the god (Ptah), where Rameses worshiped him, in a group of scarabs (Hall, 1913, No. Al-Hol) (Hall, 1913, No. 2227-2232)

Rameses II associated his name in many scarabs with the name of the great conqueror, Thutmose III, and he did so by his father, Seti I. (Hall, 1913, No. 2091-2093)

Also, what Seti wrote on a scarab for him represents himself holding Asian enemies, indicating victory over them, such as a scarab preserved in the British Museum with the number (42191), which was written on it:



"Who performs all his royal duties" irwht - nb (Hall, 1913, p.204, No. 2034)

In addition, scarabs have also written the interest of kings in sport and hunting, including:

A scarab made of green jasper for King Thutmose I pictured with his arrows pointing from his chariot at the Nubian army, which represent the enemies under the feet of the king's horses and wrote on it:

"The good God, the one who knows how to care (Tuthmosis I) and the scarab preserved in the British Museum No. (17774)." (Hall, 1913, p. 50, fig. 474) (Newberry, 1907, p.xxvii)

In addition to another group of scarabs for hunting, the number of which is more than forty scarabs, on which Amenhotep III wrote the number of lions that he hunted during the first ten years of his reign. It was stated that during this period he hunted more than 102 wild lions. Sethe, 1961, iv, p.1740) (Zayed, 1966, p. 586) Amenhotep III showed up in a group of scarabs what he had done in hunting wild bulls, as he wrote that he had gone on a hunting expedition during which he hunted (96) wild bulls It is most likely that it was in the jungles of the Delta.

Another scarab of Amenhotep the III is depicted in it while he is sitting on a chair feeding his horses, and on the other side is a scene of the king holding an arrow and the scarab preserved in the British Museum with the number (407). . 161)

In addition to this, the kings were proud of their strength and courage, especially in likening themselves to a lion, as Ahmose I wrote on a scarab made of ceramic slanting to the presence of the Presence and preserved in the British Museum with the number (24142) and its length (5/8) an inch was written as (like the lion) (Hall, 1913, p. 35, fig. 321)

Likewise, King Amenhotep I, who describes himself as being like a lion in strength (Hall, 1913, p. 45, fig. 417), King Seti I also wrote a scarab of jasper (the lover of Amun, the powerful lion). (Hall, 1913, p. 211, fig. 2107)

The conclusion

Scarabaeus played an important role in the field of royal propaganda as one of the means of advertising in that early era, especially in the so-called scarabs memorials on which the kings wrote their titles, including those concerned with recording pottery phrases, birth and hunting pride, praising the establishment of important monuments and recording important commemorative incidents. The third era of Amenhotep witnessed a boom in the field of propaganda with memorial scarabs, as he showed people this new color of propaganda documents in which he immortalizes historical memories and this color of news broadcasting is similar to the bulletins issued by palaces about the actions of kings and presidents, and one of the most famous of these scarabs was his marriage to the public (T) in addition to recording the anniversary of his marriage to (Gilozhiba), the daughter of the King of Mitanni, and recording the digging of a lake for Queen T, in addition to his marriage to the daughter of Kadeshman-Enlil, king of Babylon. The Ja`lan (scarab) also reflects an important historical aspect of the ancient Egyptian civilization, as it shows the extent of communication and communication, the extent of influence and influence, and the historical civilizational relations that linked Egypt with the civilized areas that were found and discovered in them.

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