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Scenes of the Kiosk During the First and Second Dynasties Period

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ARTICLE INFO Abstract

Keywords:

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Ancient Egyptian architecture was influenced by geography in general and religious architecture as part of it. The qualitative stability of the climate in Egypt led to the ancient Egyptian way of life being characterized by stability. So, the Ancient Egyptians saw that gods must also settle in places, and they took special symbols and bodies for them, and they started making statues for them and erecting temples for them in order to present them with offerings.

Religious architecture was divided into not less than three models: sacred shrines built from wattle work, two of them built at the back of a large courtyard, and the shrine's hut, which will remain in the form of traditional temples for the north and south. "Kaplony" has studied the shapes of the structures and shrines of the gods through his study of many inscriptions and hieroglyphic signs, and from them he was able to come up with the architectural styles of those divine shrines and their diversity from north to south Egypt.

A style of buildings influenced by religious architecture was known, namely the Kiosk, It's like a shrine; it was erected on a high hill of rammed clay or stone. It was preceded by some steps and topped by a canopy over two columns with its façade. It had a wall in the back and the roof of the kiosk was in the form of a roof sloping in two directions or a flat vault. Two inscriptions on its canopy were found during religious ceremonies.

Objectives:

- Identify of the meaning of the kiosk.
- Studying the types of the kiosk and its function.
- Highlighting the scenes of the kiosk in the tombs and temples in the first and second dynasties era.

1. Introduction

During the pre-dynastic period, the first structures were made of quickly perishable materials, so they disappeared. It appears in the inscriptions of the beginning of the dynasties on cards made of wood and ivory and on seals that depict examples, especially the structure of Upper Egypt and the structure of the north¹. The general shape of these facilities was closer

¹ محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف و النشر، القاهرة، ١٩٧٠، ص ١٦٥.

to simple round temples with woven branches, showing the same shape as the hut. It is a round wall at the bottom with a door bearing a dome in the form of a hemisphere².

I. Upper Egyptian shrine pr-wr 3:

It is the facade of a hut of braided branches with slanted roofs or a structure of wood covered with mats⁴. On one of its short sides is a luxurious door that arches at the top, and at the end of one of its two long sides is another door that is distinguished by what looks like three or four horns that stand out at the top of its facade⁵ (Fig.1)⁶.

According to some researchers, the Upper Egyptian shrine originally represented an African rhinoceros to scare enemies⁷, some of them thought that it represented the sacred animal of Anubis, and that it was the hut of Anubis⁸. Among the hieroglyphic signs, it represents the hut of Anubis, and it is distinguished by its rectangular facade; the Egyptian cornice, in its first form, surmounts it (Fig 2)⁹. The hut of Anubis was of a mortuary character, which contrasts with the structure of Upper Egypt, which was the official temple of the Kingdom of the South¹⁰.

II. Lower Egyptian shrine pr-nw 11:

The shrine of the North is distinguished by its high walls at both ends and its arched surface (Fig. 3)¹². One of the most famous examples is the sanctuary of the goddess Neith¹³ (Fig 4)¹⁴. It is a courtyard surrounded by a palisade having at one end a four-post curved construction, the tops of which protrude the roof. At the rear is a four-poster hut, a side or back door, and a vaulted ceiling. In the center of the courtyard stands the emblem of the goddess: a shield and two crossed arrows (Fig 5)¹⁵.

² اسكندر بدوي، "تاريخ العمارة المصرية القديمة"، الجزء الاول، ترجمة (محمود عبد الرازق، صلاح رمضان)، القاهرة، ١٩٩٧، ص٨٩.

³ Wb I, p.517 (2); P.Wilson, A Lexicographical Study of the Texts in the Temple of Edfu, Leuven, 1997, p.352.

⁴ اسكندر بدوي، "تاريخ العمارة المصرية القديمة"، الجزء الاول، ترجمة (محمود عبد الرازق، صلاح رمضان)، القاهرة، ١٩٩٧، ص٩١.

⁵ محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف والنشر، القاهرة، ١٩٧٠، ص١٦٥.

⁶ M.Murry, Saqqara Mastabas I, London, 1905, pl.XXXIX, 43.

⁷ H.Ricke, Bemerkungen zur aegyptischen Baukunst des alten Reiches, 1944, p.29-31.


⁸ A.Badawi, Le dessin Architectural chez les Anciens Égyptiens: Étude Comparative des Représentations Égyptiennes de Constructions, Le Caire, 1948, p.46.

⁹ M.Murry, Saqqara Mastabas I, London, 1905, pl.XXXIX, 44.

¹⁰ محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف والنشر، القاهرة، ١٩٧٠، ص١٦٦.

¹¹ Wb I, p.517 (5); P.Wilson, A Lexicographical Study of the Texts in the Temple of Edfu, Leuven, 1997, p.353.


¹² محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف والنشر، القاهرة، ١٩٧٠، ص١٦٨.









¹³  n. t is one of the most ancient deities known from Egypt. There is ample evidence that she was one of the most important deities of the prehistoric and early dynastic periods, and impressively, her veneration persisted to the very end of the pharaonic age. Her character was complex as her mythology continued to grow over this great span of time, and although many early myths of the goddess are undoubtedly lost to us, the picture we are able to recover is still one of a powerful deity whose roles encompassed aspects of this life and the beyond; C.Simon, "Neith", The Oxford Encyclopedia of Ancient Egypt II, Cairo, 2001, p.516; R. Wilkinson, The Complete Gods and Goddess of Ancient Egypt, New York, 2003, p.156-157; Wb II, p.198 (9).

¹⁴ A.Badawi, Le dessin Architectural chez les Anciens Égyptiens: Étude Comparative des Représentations Égyptiennes de Constructions, Le Caire, 1948, p.12.

¹⁵ Ibid.p.13.

III. The Kiosk sH 16 :

A type of building style that was influenced by religious architecture was known as the kiosk (sH or zH). The symbol  sH originally represented an open hut or tent-like shelter constructed from a framework of reeds tied together, the roof had a slight arch and was supported by a central forked pole that held up a covering made of mats or similar materials¹⁷.

These structures were typically built for funerary ceremonies such as jubilee festival Hb-sd    18. The reading of the sign usually   or   but also , the sign consist of two portable thrones, are placed back to back under a double canopy with a curved roof¹⁹. At the celebration of the jubilee, the king sits first as king of Upper Egypt on one of the thrones and then as king of Lower Egypt on the other²⁰.

The kiosk like a shrine was it was erected on a high hill of rammed clay or stone. It was preceded by some steps and topped by a canopy over two columns with its façade. It had a wall in the back, and the roof of the kiosk was in the form of a roof sloping in two directions or a flat vault²¹. There are two types of architectural styles for the kiosk: The first type is the individual kiosk, and the second type is the double kiosk, which consists of a shed in the form of two irregular arches; their backs attached to thin standing columns in the style of wooden columns, and this building was erected on a raised platform of brick or stone, it has two sets of stairs, each of them standing on one of the original sides²². It is worth mentioning that the royal jubilee dates back to the first dynasty²³.

2-The scenes of the kiosk in the first dynasty period:

Doc n.1: The Narmer²⁴ Macehead²⁵

Location: Hierakonpolis²⁶.

Current location: Ashmolean Museum, Oxford.E3631²⁷.

Material: limestone²⁸.

¹⁶ Wb III, p.464 (3).

A.Gardiner, Egyptian Grammar "Being an Introduction to the Study of Hieroglyphs", Third Edition, Oxford, ¹⁷ 2001, p.495;

Wb III, p.59 (1).¹⁸

F. Ll. Griffith, Archaeological Survey of Egypt "A Collection of Hieroglyphs", London, 1898, pl. VII, fig. 104, ¹⁹ p.36

Ibid, pl.II, fig.8,p.37.²⁰

²¹ اسكندر بدوي، "تاريخ العمارة المصرية القديمة"، الجزء الاول، ترجمة (محمود عبد الرازق، صلاح رمضان)، القاهرة، 1997، ص. 90.

²² اسكندر بدوي، "تاريخ العمارة المصرية القديمة"، الجزء الاول، ترجمة (محمود عبد الرازق، صلاح رمضان)، القاهرة، 1997، ص. 102.

²³ محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف و النشر، القاهرة، 1970، ص. 180.

²⁴ J.Beckerath, "Handbuch der ägyptischen Königs Namen": MÄS IXL. Mainz, 1999, p.36-37.

²⁵ B.M.Reynes, Aux Origines de L'Égypte "Du Néolithique à L'émergence de L'État", Librairie Arthème Fayard, 2003, p.359.

²⁶ J.E.Quibell, "El kab" in LÄ II, col.1182; (نور الدين الزراري) ترجمة، الجزء الرابع، النيل، الآثار في وادي النيل، 1998، ص. 30.

²⁷ P.A.Clayton, Chronicle of the Pharaohs: The Reign-by-Reign Record of the Rulers and Dynasties of Ancient Egypt, Thames&Hudson, 2006, p.19.

Measurements: high: 20 cm²⁹.

Description:

The Narmer Macehead also shows ritual scenes, principally the celebration of the Heb-sed (jubilee) festival of renewal. On the left of the scene is a seated king, wearing the red crown of Lower Egypt, beneath a canopy supported at the front by two poles. The king is dressed in a long garment, and one of his hands is exposed at the waist, within a kiosk, while the Nekhen vulture hovers above. The king here wears the red crown and his sandal-bearer, although the king's feet cannot be seen because of his ground-length ritual robe. A cow and her calf also have a prominent place in the iconography. The king was seated in an individual kiosk, preceded by some steps, and topped by a canopy over two columns with its own façade. It had a wall in the back, and the roof of the kiosk was in the form of a sloping roof³⁰ (Figs. 6, 7)³¹.

Doc n.2: Wooden label of the king's Den³².

Location: Abydos, Umm el Qa'ab, Tomb of Den (T)³³.

Current location: British Museum, EA32650³⁴.

Material: Ebony.

Measurements: Length: 8 c.m, Width: 5.50 c.m.

Description:

A wooden ebony label was also discovered by Petrie in the tomb of Den in Abydos. The front surface bears an incised inscription, arranged vertically on the left side and in four horizontal registers on the right. These four registers are bordered by a large 'rnpt'³⁵ hieroglyph, indicating that the text records the events of a particular year. The top register bears a scene of the Sed-festival, showing the king wearing the double crown, seated on a throne in an individual kiosk that was preceded by some steps and topped by an arched canopy. The sed-platform consisting of a stepped dais and canopy is similar.³⁶ The meaning of the lower registers is not entirely clear, but they include references to the destruction of a stronghold and the taking of captives (Fig.8)³⁷.

Doc n.3: Fragment of ivory of the king's Den³⁸.

Location: Abydos, Umm el Qa'ab, Tomb of Den (T)³⁹.

Material: Ivory.

²⁸ B.M.Reynes, *Aux Origines de L'Égypte "Du Néolithique à L'émergence de L'État"*, Librairie Arthème Fayard, 2003, p.359.

²⁹ Ibid.

³⁰ B.Adams, *Ancient Hierakonpolis*, Warminster 1974, p.3.

³¹ J.E.Quibell, *Hierakonpolis I*, pl. XXVI B; E.B.Smith, *Egyptian Architecture as Cultural Expression*, New York, 1938, pl.I, P.14.

³² والترب امري، ترجمة(راشد محمد نوير-محمد علي كمال)، *مصر في العصر العتيق: الاسرتان الاولى والثانية*، القاهرة، ص ٥١.

³³ <https://xoomer.virgilio.it/francescoraf/hesyra/labels/xxden1.htm>, 14-4-2023, 11:15AM.

³⁴ https://www.britishmuseum.org/collection/object/Y_EA32650,16-4-2023,11:00AM.

³⁵ Wb II, p.429.

³⁶ K.A.,Alexei, "The Representation of Sed platform in the Early Dynastic Monuments ",GM 184, 2001,p.29.

³⁷ W.M.F.Petrie, *The Royal Tombs of the First Dynasty, Part I*, London, 1900, PL, XV (16).

³⁸ P.Kalpony, "Dewen", *LÄ I*, col.1071; J.Beckerath, "Handbuch der Agyptischen Konigs Namen":MÄS IXL. Mainz, 1999, p.38-39.

³⁹ <https://xoomer.virgilio.it/francescoraf/hesyra/labels/xxden1.htm>, 15-4-2023, 01:23AM.

Description:

Petrie in the tomb of Den in Abydos also discovered a fragment of an ivory label. A piece of ivory showing the remnants of a scene of a double kiosk standing on a high cube-shaped dais with steps on two opposite sides and a double canopy. The upper part of the scene is destroyed high platform with a set of stairs on both sides. The upper part of the scene is destroyed⁴⁰ (Fig.9)⁴¹.

Doc n.4: The Den Mace head⁴².

Location: Hierakonpolis.

Current location: Petrie Museum, London University, U.C14898⁴³.

Material: Limestone.

Measurements: High:23.2cm, Width:20.8cm, Length:9.2cm.

Description:

This fragment is half of a ceremonial macehead, crafted from limestone and shaped like a pear. The interior shows a break that reveals half of a drilled hole running from top to bottom. The outer surface is damaged and worn, but part of a scene in raised relief remains visible. This scene is located on a panel beneath a line carved on the shoulder of the macehead.

This scene depicts a seated king inside a kiosk. He wears the red crown associated with Lower Egypt, and the kiosk is supported by two visible poles, implying a canopy. The seated king within the kiosk wears a flowing garment. His exposed hand, resting at his waist, grasps a broken rod. Though the end is damaged, its form suggests it might be a flail, similar to those depicted on other important maceheads.

To the right of the kiosk stands a heavily damaged hawk. Despite the wear, its back, head, tail, eye, and one back leg remain visible. The surface below the hawk shows signs of chipping. Beneath the hawk's rectangular tail, a curved rope extends above the head of a man with a pigtail. The pigtail appears to connect to a headpiece that wraps around his forehead (Fig.10)⁴⁴.

Doc n.5: Wooden label of the king Den, k2520⁴⁵.

Location: Abydos, Umm el Qa'ab, Tomb of Den (T)⁴⁶.

Description:

King Den, sporting the red crown of Lower Egypt, sits within a kiosk, presumably holding a flail in his damaged hand. The kiosk rests on a base with a three-stepped ladder, but the roof is missing due to damage. The scene also includes: King Den's name and titles: These appear on the left half of the fragment, which is still intact. A separate depiction of the king:

⁴⁰ K.A.,Alexei, "The Representation of Sed platform in the Early Dynastic Monuments ",GM 184, 2001,p.29.

⁴¹ W.M.F.Petrie, *The Royal Tombs of the First Dynasty, Part I*, London, 1900, pL, XIV (12).

⁴² B.Adams, *Ancient Hierakonpolis*,Warminster 1974,p.3.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ G.Dreyer, "Umm el-Qaab Nachuntersuchungen im fruhzeitlichen Konigsfriedhof 9/10.Vorbericht" in MDAIK 54,1998,P.163f

⁴⁶ <https://xoomer.virgilio.it/francescoraf/hesyra/labels/xxden37.htm>,28-2-2024,11:54PM.

He is wearing the red crown again, jogging while pulling on a rope attached to a net full of birds. However, the inscription below the net is illegible (Fig.11)⁴⁷.

Doc n.6: Inscription on cylinder jar of the king's Semerkhet⁴⁸.

Location: Abydos⁴⁹.

Material: Alabaster.

Description:

A part of large alabaster cylinder jar with the festival sign on it, raised on a platform that has steps at the end and a double canopy, refers to the sed-festival (Fig.12)⁵⁰.

3-The scenes of the kiosk in the second dynasty period:

Doc n.7: Fragment of the ruins of Khasekhemwy's fort⁵¹.

Location: Hierakonpolis⁵².

Description:

A fragment of the Hierakonpolis fort reveals a curved roof, hinting at the architectural style. This fragment displays the roof of a kiosk, a small structure with a roof, rising slightly upward with a curved shape. The front cylinder of the kiosk is partially visible, revealing the king's name, Khasekhemwy, inscribed on the throne façade behind it. Above the name sits the symbol of the god Seth. Further details include a small piece of the king's crown, indicating he wore the crown of Upper Egypt, and a fragment of the scepter Sxm ⁵³ he likely held (Fig.13)⁵⁴.

Conclusion

Table n.1: The Types of the kiosk:

Monuments	Location	Type of the kiosk	Doc.n°
The Narmer Macehead.	Hierakonpolis.	Individual kiosk.	Doc.1
Wooden label of the king's Den.	Abydos, Umm el Qa'ab, Tomb of Den.	Individual kiosk.	Doc.2

⁴⁷ G.Dreyer, "Umm el-Qaab Nachuntersuchungen im frühzeitlichen Königsfriedhof 9/10.Vorbericht" in MDAIK 54,1998,Pl.12f.

⁴⁸ P.Kalpony, "Semerkhet" in *LÄ V*, col.842; J.Beckerath, "Handbuch der ägyptischen Königs Namen":*MÄS IXL*. Mainz, 1999, p.40-41.

⁴⁹ J.Beckerath, "Abydos" in *LÄ I*, col.27.

⁵⁰ W.M.F.Petrie, *The Royal Tombs of the First Dynasty, Part I*, London, 1900, pl VII (5).

⁵¹ N.Alexanian, "Die Relief decoration des Chaseschemui" in: *Les Criteries de dataion stylistique a l'Ancien Empire*(BdE 120), Le Caire 1998, p.5.

⁵² *Ibid.*

⁵³ *Wb IV*, p.251 (18).

⁵⁴ N.Alexanian, "Die Relief decoration des Chaseschemui" in: *Les Criteries de dataion stylistique a l'Ancien Empire*(BdE 120), Le Caire 1998, taf.6.

Fragment of ivory of the king's Den.	Abydos, Umm el Qa'ab, Tomb of Den.	Double kiosk.	Doc.3
The Den Macehead.	Hierakonpolis.	Individual Kiosk.	Doc.4
Wooden label of the king Den, k2520.	Abydos, Umm el Qa'ab, Tomb of Den.	Individual Kiosk.	Doc.5
Inscription on cylinder jar of the king's Semerkhet.	Abydos.	Double kiosk.	Doc.6
Fragment of the ruins of Khasekhemwy's fort.	Hierakonpolis.	Individual Kiosk.	Doc.7

Comment:

In the previous table, which reflects the types of kiosks, there are two types of architectural styles for the kiosk: The first type is the individual kiosk, and the second type is the double kiosk. The individual kiosk appeared on the Narmer macehead in (Doc.1) , wooden labels of the king's Den in (Doc.2,5), The Den Macehead in (Doc.4) and Fragment of the ruins of Khasekhemwy's fort (Doc.7) and the double kiosk appeared on a fragment of ivory from the king's Den (Doc.3) and on a cylinder jar from the king's Semerkhet (Doc.6).


Table n.2: The difference between the architectural styles of the kiosks:

Monuments	Description	Doc.n°	Fig.n°
The Narmer Macehead	The king seated in an individual kiosk, preceded by some steps, and topped by a canopy over two columns with its façade. It had a wall in the back, and the roof of the kiosk was in the form of a sloping roof.	Doc.1	Figs.6-7
Wooden label of the king's Den	The king seated on a throne in an individual kiosk that was preceded by some steps and topped by an arched canopy.	Doc.2	Fig.8
Fragment of ivory of the king's Den	A piece of ivory showing the remnants of a scene of a double kiosk standing on a high platform with a set of stairs on both sides.	Doc.3	Fig.9
The Den Macehead.	This scene depicts a seated king inside a kiosk. He wears the red crown associated with Lower Egypt, and the kiosk is supported by two visible poles, implying a canopy.	Doc.4	Fig.10
Wooden label of the king Den, k2520.	King Den, sporting the red crown of Lower Egypt, sits within a kiosk, The kiosk rests on a base with a three-stepped ladder, but the roof is missing due to damage.	Doc.5	Fig.11

Inscription on cylinder jar of the king's Semerkhet	A part of large alabaster cylinder jar with the festival sign on it, raised on a platform that has steps at the end and a double canopy.	Doc.6	Fig.12
Fragment of the ruins of Khasekhemwy's fort.	This fragment displays the roof of a kiosk, a small structure with a roof, rising slightly upward with a curved shape.	Doc.7	Fig.13

Comment:

In the previous table, which reflects the architectural styles of the kiosks, the kiosk was topped by a canopy over two columns with its façade, and the roof was in the form of a sloping roof in (Doc. 1,4). The kiosk was preceded by some steps and topped by an arched canopy as an individual kiosk in (Doc. 2), the kiosk rests on a base with a three-stepped ladder, but the roof is missing due to damage in (Doc.5). The kiosk raised on a platform that has steps at the end and a double canopy, as a double kiosk in (Doc. 3,6).

-The kiosk (sH or zH) ; the sign  sH was originally an open hut or tent-shelter made of a framework of reeds bound together, the roof slightly arched, and supported by a central forked pole that held up a covering of mats or the like.

-The first appearance of the kiosk on the macehead of the king Narmer from the first dynasty (Doc.1).

- There are two types of architectural styles for the kiosk: The first type is the individual kiosk (Doc.1-2-4-5-7) and the second type is the double kiosk (Doc.3-6).

-The kiosk appeared at the reign of the king Den as an individual kiosk in (Doc.2-4-5) and as a double kiosk in (Doc.3).

-The kiosk appeared at the reign of the king Semerkhet as a double kiosk with double auning in (Doc.6).

-The different between the forms of the canopies, in (Doc.1) the roof of the kiosk was in the form of a sloping roof but in (Doc.2-6) the kiosk topped by an arched canopy.

-The kiosk appeared in a wooden label of the king Den, rests on a base with a three-stepped ladder, but the roof is missing due to damage.

-The kiosk appeared in the second dynasty at the reign of the King Khasekhemwy as individual kiosk in (Doc.7).

- The most commonly used for the kiosks was at the first and Second dynasties to celebrate the Sed festival.

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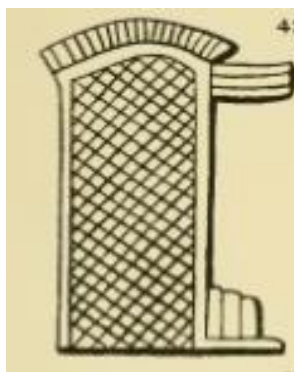


Fig. (1): Upper Egyptian shrine pr-w

After: *M. Murry, Saqqara Mastabas I, London, 1905, pl. XXXIX, 43.*

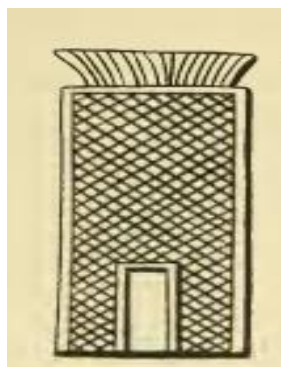


Fig. (2): Hut of Anubis.

After: *M. Murry, Saqqara Mastabas I, London, 1905, pl. XXXIX, 44.*

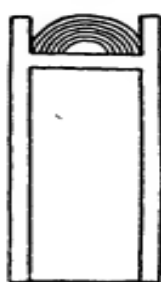


Fig. (3): Lower Egyptian shrine pr-nw .

محمد أنور شكري، "العمارة في مصر القديمة"، الهيئة المصرية العامة للتأليف و النشر، القاهرة، ١٩٧٠، ص ١٦٨.

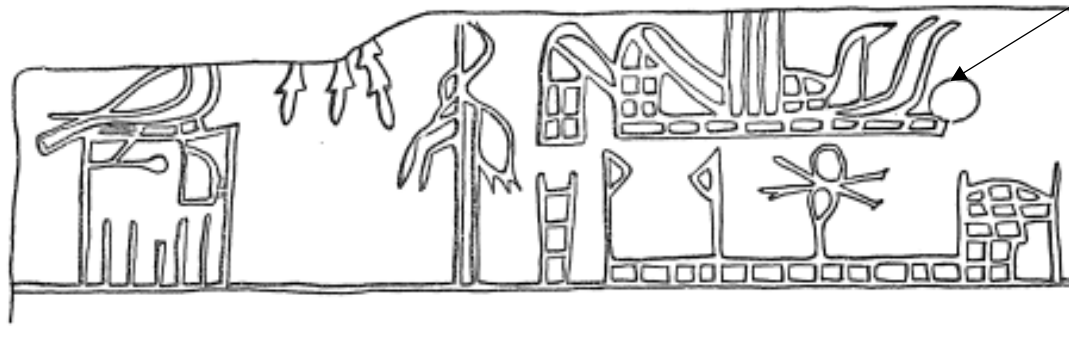


Fig. (4): the sanctuary of the goddess Neith.

After:A.Badawi, *Le dessin Architectural chez les Anciens Égyptiens: Étude Comparative des Représentations égyptiennes de Constructions*, Le Caire, 1948, p.12.

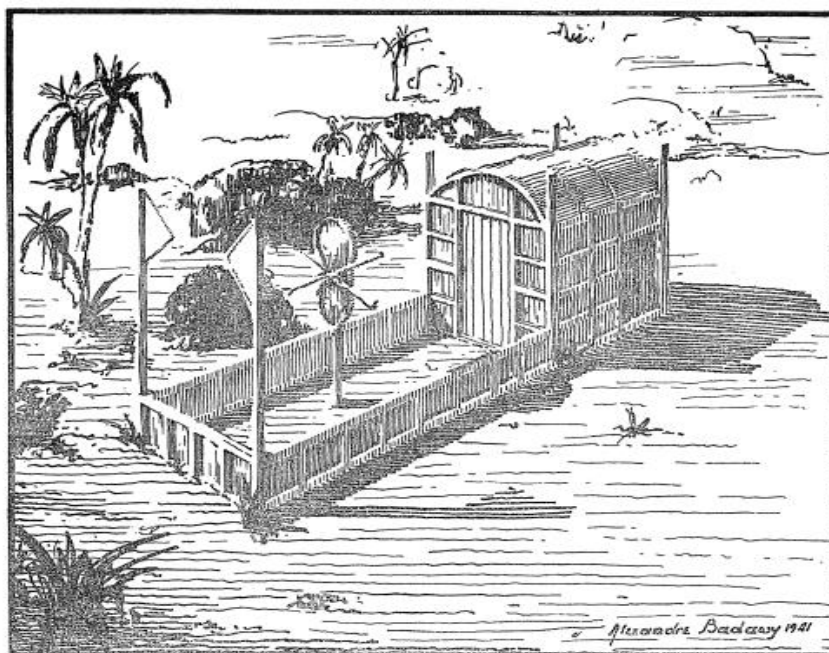


Fig. (5): the sanctuary of the goddess Neith.

After:A.Badawi, *Le dessin Architectural chez les Anciens Égyptiens: Étude Comparative des Représentations égyptiennes de Constructions*, Le Caire, 1948, p.13.



Fig. (6): Inscription on Narmer's macehead.

After: *B.M.Reynes, Aux Origines de L'Égypte "Du Néolithique à L'émergence de L'État", Librairie Arthème Fayard, Français, 2003, p.359.*

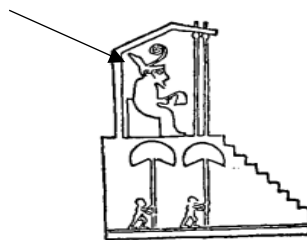


Fig. (7): The Narmer Macehead, The king wears the Red Crown, seated in an individual kiosk preceded by some steps, and topped by a canopy over two columns with its façade.

After: *J.E.Quibell, Hierakonpolis I, Pl. XXVI B; E.B.Smith, Egyptian Architecture as Cultural Expression, New York, 1938, Pl,I, P.14.*

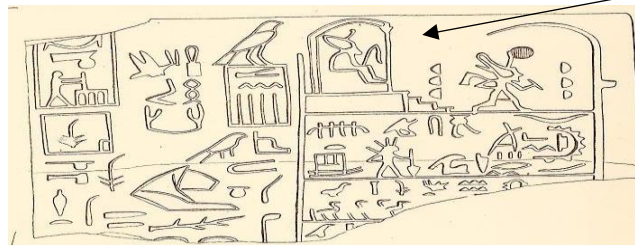


Fig. (8): Part of an ebony oil label: restored from two fragments.

The king seated on a throne in an individual kiosk that was preceded by some steps and topped by an arched canopy.

After: *W.M.F.Petrie, The Royal Tombs of the First Dynasty, Part I, PL, XV (16).*

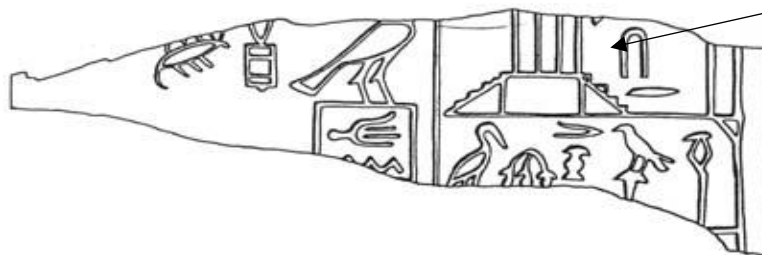


Fig. (9): A piece of ivory showing the remnants of a scene of a double kiosk
After: W.M.F.Petrie, *The Royal Tombs of the First Dynasty, Part I, PL, XIV (12)*.



Fig. (10): The Den mace head.

After: B.Adams, *Ancient Hierakonpolis, Warminster 1974, p.3*.



Fig. (11): Wooden Label of the king Den.

After: G.Dreyer, "Umm el-Qaab Nachuntersuchungen im fruhzeitlichen Konigsfriedhof 9/10.Vorbericht" in MDAIK 54, 1998, Pl.12f.



Fig. (12): A part of an alabaster jar.

After: *W.M.F.Petrie, The Royal Tombs of the First Dynasty, Part I, London, 1900, Pl VII (5).*

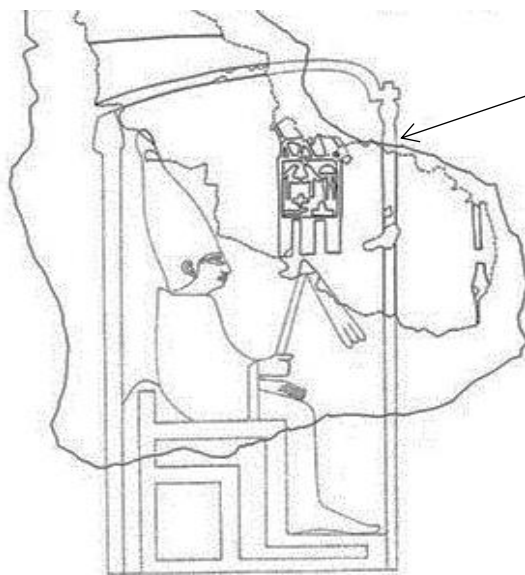


Fig. (13): Fragment of the ruins of Khasekhemwy's fort.

After: *N.Alexanian, "Die Relief decoration des Chasechemui" in: Les Criteries de dataion stylistique a l'Ancien Empire(BdE 120), Le Caire 1998, taf.6.*



مناظر الجوسق في عهد الاسرتين الأولي والثانية

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المخلص

معلومات المقالة

تأثرت العمارة المصرية القديمة بجغرافيا مصر بصفة عامة والعمارة الدينية كجزء منها فالاستقرار النوعي لمناخ مصر أدى إلي أن يتسم أسلوب حياة المصري القديم بالاستقرار ورأي أن الآلهة لابد أن تستقر هي الأخرى في أماكن وأتخذ لها رموزا وهيئات خاصة وصنع المصريون القدماء التماثيل أقاموا لها الهياكل ليقدموا إليها فيها القرابين.

انقسمت العمارة الدينية في العصور المصرية القديمة إلى ما لا يقل عن ثلاث طرز من المقاصير المقدسة اثنان منهما اللتان شيدتان في مؤخرة فناء كبير وكوخ المزار سوف تبقيان في صورة معابد تقليدية من أجل الشمال والجنوب. و لقد قام Kaplony بدراسة أشكال هياكل ومقاصير الآلهة من خلال دراسته للعديد من النقوش والعلامات الهيروغليفية ومنها استطاع الخروج بأنماط الطرز المعمارية لتلك المقاصير الألهية وتنوعها من شمال إلى جنوب مصر.

كان الهيكل أو المعبد يسمى (بيت الإله) ويغلب الظن أنه كان في الأزمنة الأولي مسكن الزعيم أو جزء منه وكانت الهياكل في بداية الأمر بسيطة فقد كان الشكل العام لهذه المنشآت أقرب إلي معابد بسيطة مستديرة من الأغصان المجدولة في إظهار نفس شكل الكوخ وهو عبارة عن حائط مستدير من أسفل به باب يحمل قبه علي هيئة نصف كره. وعرف طراز من المباني تأثر بالعمارة الدينية ألا وهو الجوسق. الجوسق هو أشبه بمقصورة كانت تقام فوق ربوه مرتفعة من الطين المدكوك أو الحجر وتتقدمها بعض الدرجات تعلوها ظله فوق عمودين بواجهتها وله حائط من الخلف وسقف الجوسق علي هيئة سطح منحدر في اتجاهين أو قبو مسطح وقد عثر علي اثنين من النقوش لظله قد استخدمت أثناء الاحتفالات الدينية.

الأهداف:

- التعرف علي مفهوم الجوسق.
- دراسة أنواع الجوسق ووظيفته.
- إلقاء الضوء علي أهم مناظر الجوسق في المعابد و المقابر في عصر الاسرتين الأولي والثانية.

الكلمات المفتاحية

الجوسق؛
العمارة الدينية؛
الاسرة الأولي؛
الاسرة الثانية.

(JAAUTH)

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