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## Poetry as spiritual interpretation of Islamic architecture & Ancient Egyptians temples

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### Abstract

In 1251 i.e. before the Mathnavi was begun Mevlana's friend, the minister Jalaluddin Qaratay, founded the Qaratay madrasa, a small edifice which, in – Anne Marie Schemmile opinion, better reflects the character of the Mathnavi than any rational explanation could do.

Erzen has proved that aesthetic consciousness at the ottoman culture and artistic product of art & architecture, miniature, painting, literature and music is a traditional product rather as a creation of art. (ERZEN, 1991)

Jalāl ad-Dīn Muhammad Rūmī also known as Mevlānā, Mevlevī (1207-1273) has often tried to solve the riddle of the relation between words and meaning, of experience and expression, in several ways returns to the feeling that words are merely dust on the mirror of 'experience', dust brought forth from the movement of the broom 'tongue', and the true meaning, the 'soul of the story'

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On the opposite shore of the world of symbolism, the Ancient Egyptian civilizations lived a strong world of images, symbolism and mystery. The Egyptian temple was a machine for maintaining and developing divine energy. It was the place in which the cosmic energy, neter/netert (god/goddess) (Gadalla, 2003), came to dwell and radiate its energy

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to the land and people - same as in Islamic civilization - art & architecture were not separated, based on a religious system of beliefs. The harmonious power of the temple plans, the images engraved on the walls, and the forms of worship, were inspired from the main sources of the ancient Egyptian culture describing religion, myth & symbolism which are three texts: the pyramid texts, the Coffin texts & the book of the dead.

It is to examine the influence of poetic & metaphorical texts on the art & architecture of both civilizations, examining oppositions & similarities.

The text known as the book of the Dead have been found on royal shrouds and funerary equipment of the 17<sup>th</sup> century BC. Later on, it became so important that it was copied on the walls of royal and private tombs, by the mid second millennium BCC, the rules of Egypt were being buried in rock – cut tombs in the valley of the kings at Thebes. The decoration of these tombs included the Duat ( the Egyptian Underworld) which contained the realm of the dead.

The classification of Egyptian gods is a complex matter, adding to it, the divine nature of the Egyptian king, the concept was that the living king is treated as a god while he is alive. According to Gabr, the living king had to earn his immortality, whereas the gods were inherently immortal. He had to maintain maat (the verb meaning justice, balance, truth and order) to indicate that he was fit to be god and thus to be immortal. (Gabr A. H., 1999)

This polarity of human/divine is irrational to our modern minds but Egyptians found different types of polarities, which educated them of the Ka & Ba, light & darkness, the valley and the desert. Once the king was in his new position, he was identified as a living god, like Horus, but when he died, he become identified by Oiris and Re. Dendera Temple Complex is known as Temple of Hathor, meaning temple of the Heliosphere. Positive structured plasma to Negative Earth via two Djed Columns (dielectric). In Dendera Temple the central Cartouche below describes God watching over the structured plasma that is positively charged or anodic with two Djed Columns or dielectric insulator linking to the negatively charged body or earth.

The temple of Hathor at Dendara contains a number of small crypts along the eastern, southern, and western sides. These crypts are thought to have served as warehouses or treasuries for ritual furnishings, sacred and ceremonial equipment, and divine images used in celebrating various feasts. The crypts are small and it is likely that few served as locations for formal rituals. Many have plain, undecorated walls.

At the southern end of the temple there are five subterranean crypts aligned along a straight hallway, it was in these small rooms that the most valuable of the temple statues and objects were kept, including two statues of Hathor.

François Daumas wrote:

*But most prestigious of the statues was that of the ba of Hathor. According to the texts written on the walls, we know that the kiosk consisted of a gold base surmounted by a gold roof supported by four gold posts, covered on all four sides by linen curtains hung from copper rods. Inside was placed the gold statuette representing a bird with a human head capped with a horned disc. This was Hathor, Lady of Dendara, residing in her house... It was certainly this statuette that was carried in the kiosk on the evening of the New Year. [Dendara et le Temple d'Hathor, 1969, p. 60; my own translation.]*

Most of the poems inscribed on the walls are symbols and prayers for Hathor:

The sky and the stars make music to You.

The sun and the moon praise You.

The Gods exalt You.

The Goddesses sing to You

The following hymn is found on the walls of Dendara:

The Mistress of Names in the Two Lands, the Unique One, Mistress of Terror among the Guardians of the Netjeru, the Uraeus on the horns of Atum:

The Netjeru come to You prostrating, the Netjerut, bowing Their heads.

Your Father Ra adores You; His face rejoices in hearing Your Name.

Djehuty satisfies You with His glorifications and He raises His arms to You, carrying the sistrum. The Netjeru rejoice for You when You appear.

You illuminate the Two Lands with the rays of Your Eye.

The South, the North, the West, and the East pay You homage, and they make adoration.

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