A New Publication of a Garland Sarcophagus in the Open Museum in the Courtyard of the Temple of Dandara

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This research deals with the publication and study of one of the coffins preserved in the open museum in the courtyard of the Temple of Dendera in Qena. And the decorations that decorate the coffin, such as lotus flower, A head of the bull, and falcons, these are the symbols that were widely used in the decoration of such coffins, due to their relationship to the other world and eternal life. This was from comparing to similar coffins. This sarcophagus is one of the rare coffins found in South Egypt, compared to the Roman coffins that were found in Alexandria. The study also includes many results, most notably the date to which that sarcophagus belongs, which is the third century AD. The most important characteristic of this coffin is its decoration from one longitudinal side only, which made us certain that this coffin was placed inside the burial chamber of one of the tombs, where the decorated side is facing the viewer, in addition, that this coffin is very similar to the coffins of the Roman states. Al-Sharqiya, as is clearly shown in the coffins of the Al-Bayada cemetery in Amrit region in Syria, through which the researcher was able to date that coffin, and identify the similarities and differences with the coffins of the Roman world in general.

Ancient civilizations, especially those in the Mediterranean, had various rituals and customs of burying their dead, which differed from one civilization to another, as they knew cremation, burial, as well as mummification. However, there was sometimes one prevalent type, although some civilizations knew several burial methods, which varied from burying in pits, by placing the corpse directly, which is considered to be the simplest type of burial¹ to the burials in Loculi, which is a

¹ As is the case in many cemeteries of Egypt during the Greek and Roman eras, such as the Kom al-Athal catacombs in Fayoum, and Tel al-Fara'in catacombs in "Boutout". See:-

- Divoli, p.,(1998), L'archéologie Urbana nel Fayyuum di eta Ellenistic e Roman , in: Mission Congiunt delle Universita di Bologna di lecce in Egitto Mongerafie 1,Napoli , p. 127.
- Fawzi Makkawi, (1985), A Preliminary Report on the Joint Excavations between Tanta University, Faculty of Arts, and the Egyptian Antiquities Authority in Tel El Fara'in "Buto",

compartment that houses a body as in a Catacomb, to hypogeum, mausoleum or other place of entombment. Some civilizations also managed to bury their dead in niches where they kept the cinerary urns¹ that were used to preserve the ashes of the deceased. The sarcophagi have always been the most diverse and widespread means of burial², as they varied between wooden and stone and their ornamentations ranged from the simple to the luxurious³.

These sarcophagi are among the most important archaeological evidence in the field of archeology in terms of tracing history and civilization in a general prospective as they combine the decorative elements of the time as well as religious thought beside some ideas which facilitate deducing the funerary customs of a period. Accordingly, we can conclude that the sarcophagi were of a great importance, as the sarcophagus in question, which is an unpublished sarcophagus made out of red granite⁴ (Pl. No. 1- Fig. No. 1), which is currently preserved in the Open Museum situated in the courtyard of the Temple of Dandara in Qena under No. (E16). The sarcophagus under investigation is (250 cm long x 136 cm wide and of 111 cm high from the exterior, while it is 15 cm thick, and ca. 80 cm deep). It is in a good condition of preservation, but its lid is missing. it's adorned with some high reliefs on one longitudinal side. These decorations varied between the classic represented by two garlands in the form of garlands made of leaves of indistinct plants that take the shape of semicircles. It should also be noted that there is no holder of the garlands, but rather they are interconnected. These garlands end with a branch of the laurel plant. There is an eight-petal flower in the midst of each wreath. Although the sarcophagus carries some Egyptian floral elements such as the lotus flower, it is devoid of any hieroglyphic writings or inscriptions, whether Greek or Latin that may denote its owner. This confirms that the sarcophagus does not belong to the Pharaonic era.

It can be deduced from the first glance that this sarcophagus does not belong to those of the western Roman provinces, which are beveled in three sides only, while the

Desouq District, Kafr El-Sheikh Governorate, the Period between 2/4/1985 and 26/5/1985, Scientific Conservation, Cairo, p. 153.(in Arabic)

¹ This type of burial methods was known in Kom El Shoqafa Catacomb in Alexandria. See:

- Empereur, Jean-Yves.,(1995), A short guide to the Catacombs of Kom elShoqafa, Alexandria.
- Rowe , Alan.,(1942), Kom EL – Shukafa in the light of the Excavations of the

Graeco – Roman museum during the season 1941-1942 ,Alexandria.

² Nock, H. D. (1932), *Cremation and Burial in Roman Empire*, vol. 25, No.4, Cambridge university press. p.358.

³ As in the case of the two sarcophagi of al-Rastan that were excavated in Syria and dated back to the Roman era, see:

- Mustafa Zayed, (2012), "Derasa Le tabotai al-Rastan al-Mahfozin Bemut-haf Demashq al-Watani", the Third International Conference "AL-Ta'theer wal Ta'athur bein al-Hadarat al-Kadima", vol.1, pp. 1-32. (in Arabic)

⁴ **Granite:** It is one of the types of volcanic crystalline stones composed of a number of different mineral materials, especially quartz and mica biotite. There are various types of granite in Egypt, the most famous of which are the Nubian granite and pink granite. The most important granite quarries are located in southern Egypt, especially in southern Aswan and the eastern desert in Sinai. For more information, see:

- Alfred Lucas, (1991), *Ancient Egyptian Materials and Industries*, Translated by: Zaki Iskandar, Muhammad Zakaria Ghoneim, 1st Edition, Cairo, pp. 99-102. (in Arabic)

fourth side is placed inside the niche. The western Roman sarcophagi are characterized by having a beveled lid such as the wreath sarcophagus which is preserved in the Metropolitan Museum, under No. 1¹ (Pl. 2) . Also, The Orestes sarcophagus preserved in Cleveland Museum (Pl. 3),² and the straight cover of the Endymion sarcophagus, Catalog No. 4 of the Metropolitan Museum (Pl. 4)³ . This pattern is marked also with a frame carved on the front and its end is decorated with masks. At first, these Western sarcophagi were characterized mainly by their length and low rectangular shape, but by the third century AD the round-sided sarcophagi became more common. These sarcophagi were known as Lenos as that of Endymion, under No. 4 and Badminton under No. 17⁴.

In view of the foregoing on the sarcophagi of the western Roman provinces and their features, it can be said that the sarcophagus in question falls under the Garland Sarcophagi of the eastern provinces.

The sarcophagi of the Eastern provinces are characterized by the immense size and the presence of three huge plant garlands usually carried by the skulls of bulls⁵ , in addition to the presence of roses of various petals⁶. The sarcophagi of the eastern provinces may be divided into a number of types that are classified according to the place of their manufacture. For example, the original Greek sarcophagi are known as the Attic sarcophagi and they are characterized by being carved and decorated on all four sides as they were placed in the streets of cemeteries. It is worth noting that decorated sarcophagi appeared for the first time in eastern Greek since the late sixth century BC⁷, also, it was known as the Etruscan sarcophagi, which are carved out of clay and stone with two common forms. The first one was represented in the sarcophagi with gable covers, while the second bear the statues of the dead person's family as the case with the Roman lead sarcophagi that were usually hidden by placing them inside simple unadorned stone or wooden coffins, as in the eastern regions of the Mediterranean Sea⁸. They were also placed inside niches carved out in

¹ For more on this sarcophagus see:-

- Ward-Perkins, J., (1958), "Four Roman Garland Sarcophagi in America", in; *Archaeology*, vol. 11(2), pp. 102-3.

² For more on this sarcophagus see:-

- Esmat Khamis, (2016), *DErasa lel-Mawdo'at almosawara Ala al-Tawabit al-Romaniya B-Roma fel-Qarn al-Thani al-Milady*, Unpublished MA Thesis, Faculty of Arts, Ain Shams University, pp. 105-106. (in Arabic)
- McCann, A. M., (1978), *Roman Sarcophagi in the Metropolitan Museum of Art*, New York, p.59.

³ For more on this sarcophagus see:-

- Matz, F., (1957), " An Endymion Sarcophagus Rediscovered", in *Bulletin of the Metropolitan Museum of Art*, 15.
- Sorabella, J., (2001), " A Roman Sarcophagus and its Patron", in: *Metropolitan Museum Journal*, 36.

⁴ McCann, A.M., (1978), *Roman Sarcophagi in the Metropolitan Museum of Art*, New York, pp.20-21.

⁵ Damait, E., (1972), *Notes and News*; Askar.IED, vol.22, No1; 174, de la Croix, H. & Tansey, R.G., P.5.

⁶ Riyadh Ali Hassan, (1999), *Al-Ashkal alfaniya Ala al-Tawabit al-Hajariya Khelal al-'Asr alRomani fe Shamal al-Ordon*, Unpublished MA Thesis, Yarmouk University, Jordan, p. 131. (in Arabic).

⁷ Riyadh Ali Hassan, (1999), p. 38.

⁸ Toynbee, J., (1971), *Death and Burial in the Roman world*, New York, p.275.

the rock in the floors of tombs and then covered with stone slabs. It is worth noting that the adorned lead sarcophagi date back to the second century BC and continued from the third up to the sixth century AD¹. In conclusion, the eastern Roman provinces knew another type of coffins known as the garland sarcophagi, such as the coffin highlighted hereinafter, which was distinguished by the presence of garlands and plant adornments.

Analytical Study

Although the sarcophagus is one of the coffins characterized by their lack of decoration as is the case with the usual granite sarcophagi, it was executed with extreme precision in terms of using the proportions law. It is evident that there is symmetry and balance in the space between the shapes which decorated the longitudinal side of the coffin. Viewing the decorations that adorn only one side of the coffin, it can be deduced that it was placed in one of the corners of the burial chamber, which made the artist adorn its visible side only.

Although the lid of the sarcophagus has been lost, it is certain that it had a gable cover, because most of the coffins decorated with garlands had covers that varied between vaulted and gabled. For example, the courtyard of the Kom al- Shoqafa catacombs in Alexandria includes some of these types, such as that discovered in the western necropolis of Mina al-Basal. It is known as the limestone sarcophagus of Achilles that is covered with a vaulted lid (Fig. 5). The courtyard of Kom al- Shoqafa Catacombs also includes a sarcophagus under record No. (11312) with a gable lid (Pl. No. 6)², but there is no doubt that the sarcophagus "under study" had a gable lid with four pyramidal corners, which may have been of the same height as the middle gable due to the presence of the ledge on which the gable coffins rest. In addition, it is most likely that the lid was devoid of any decorations. It is clear that the artist who carved the sarcophagus was aware of the Greek and Roman religious beliefs, and this is evident in decorating the Roman stone coffins mainly with garlands and eight-petaled flowers. Hence, these coffins were known as the "**Garland Sarcophagi**". The idea of depicting plant garlands dates back to the Hellenistic era, and continued during the Roman era³. At first, these garlands were associated with the decoration of worldly buildings as they symbolized goodness and abundance, and with the passage of time they had a funeral role, as they were used in decorating the burial coffins during the Roman era, specifically since the mid-first century AD⁴. However, there is a considerable controversy among scholars about the origins of this ornament as some believe that it did not appear in Alexandria and that it belongs to the regions that

¹ Riyad Ali Hassan, (1999), p. 44.

² For more on these sarcophagi, see:-

- Ibrahim Saad Saleh, (1992), *Al-Tawabit fe Misr Khelal al-'Asrein al-Younani wal-Romani*, Unpublished Ph.D. Thesis, Tanta University, pp. 237-254.(in Arabic)

³ Toohey, P.,(2010), *Death and Burial in the Ancient world*", in the oxford Encyclopedia of Ancient Greece and Rome (oxford University press),vol.1,p.365.

⁴ Kliner, F.S.,(2010), *A History of Roman Art*, Boston, p.93.

include workshops for producing such coffins, whether in Asia Minor or Rome¹. On the contrary, some attribute the decoration of garlands to Alexandria on the basis that it was determined in the original marble quarries in Asia Minor, and then the decorative details were completed in Alexandria².

Here, it is worth mentioning that Goodenough, R, maintained that the garlands and plant decorations are of Greek origin and that they are related to the myths of the god Dionysius in terms of symbolizing the deceased in the funerary context³, as executing the garlands on sarcophagi refer to the bliss of the deceased in the afterlife⁴ and the renewed life⁵.

It should also be pointed that the Egyptians knew the decoration of garlands since the twenty-sixth dynasty, and there were many forms of them in Egypt during the Ptolemaic period with colors on wooden coffins. It can also be seen that the garland ornaments adorned many walls of Hellenistic tombs In Alexandria, such as the Tigran Pasha cemetery that was featured with depictions of the lotus flower next to the decoration of garlands and flowers⁶. (Venit, M.S.) mentioned that the flower decoration "roses" did not represent the living only, but rather an expression of loyalty and devotion to the dead. He stated that these roses may have been used as memorials of the deceased⁷. Special feasts were held for these flowers, as some were symbols of fertility. Upon celebrating these flowers, the Romans managed to put many roses on the graves of their dead, and even offer roses to the souls of their dead⁸. Toynbee believed, according to Roman funerary beliefs, that roses are a symbol of life beyond the grave, as they represent the re-shining of life when their petals open⁹. Here, it is worth mentioning that using garlands in decorating stone sarcophagi dates back to the midst of the first century AD¹⁰. For example, the garlands can be seen clearly in the decoration of the funerary bed in Hattori cemetery

¹ Ibrahim Saad, (1992), p. 244.

² Perkins, J.B.W., (1985), Four Roman Garland Sarcophagi, in America , Archaeology, II, pp.100-101.

³ Goodenough, R., (1957), Jewish symbolis in the Greco Roman period; vol.5, New York, New York university press, pp.60-67.

⁴ Strong, A., (1915), Aphotheosis and After life, London, pp.199-201.

⁵ Cirlot, J., (2001), A Dictionary of Symbols, London , p.359.

⁶ For more on this cemetery, see:-

- Ahmed Atta Derbala, (2015), Al-Taswir al-Gedari fe Misr al-Batlameya al-Oamaniya, "An Analytical Artistic Study", Unpublished MA thesis, Tanta University, pp. 101-115. (in Arabic).
- Manal Abu al-Qasim, (2001), Derasa Le-Maqaber al-Wilayat al-Rpmaniya al-Waqi'a Ganoubi al-Bahr al-Mutawasit fel Quroun al-Thalatha al-Oula Lil-Milad, Unpublished MA thesis, Faculty of Arts, Alexandria University, p. 91. (in Arabic).
- Adriani, A., (1956), " Ipogeo dipinto della via Tigran Pascia ", BSAA, Vol.41, p.63.

⁷ Venit, M.S., (1997), " The Tomb from Tigrane Pacha Street and Iconography of Death in Roman Alexandria ", *AJA*, Vol.101, N.4, , P.718.

⁸ Philip, S. (1992). Symbols in art, religions, life, I 1, translation: Abdul Hadi Abbas, Damascus, p 310-303.

⁹ Toynbee, J., (1971), pp.178-204.

¹⁰ Kleiner, F.S., (2010), p.93.

(Pl. No. 7) which dates back to the first century AD, whose sculptures are preserved in the Vatican Museum¹.

Concerning the bull that intermediates the decoration of the front longitudinal side of the sarcophagus, it is considered as one of the sacred animals that have been worshipped since the stone ages². The bull was represented clearly in the Egyptian beliefs as a symbol of strength and fertility, while was depicted in the Aegean and Greek civilizations associating with the great gods³. In addition, it has a special position among the Egyptians, as the bull (Apis) was the sacred bull that the Egyptians identified with the son of Hathor, a primary deity in the pantheon of ancient Egypt. Initially, he was assigned a significant role in her worship, being sacrificed and reborn. It was considered as the bearer of the soul of Osiris⁴. The embodiment and carving of the bull's head on the garlands' coffins may be attributed to the belief that the bull was presented as a sacrificial offering by the deceased to please the gods, i.e., the bull was presented as a funeral offering⁵.

Some of the sarcophagus decorations show that the artist was interested in mixing the Roman and Egyptian artistic elements, so he embodied some decorations that shed light on the ancient Egyptian religious thought. For instance, he depicted the lotus flower, which symbolizes the Ennead. In ancient Egyptian beliefs, the lotus played an important role in preserving the cosmic order, expressing the emergence of balanced universe⁶, and it was a symbol of resurrection, life and sunrise⁷. In addition, the lotus in ancient Egypt represented the rebirth. This meaning was inspired by the nature of the lotus's petals that spread above water upon sensing sunlight and closed during the night so the flower fall back under water. That is to say that the lotus close and dive into the water when the sun sets, but it opens again at sunrise, which confirms that they symbolize the rebirth and renewal of life, as well as being a symbol of birth⁸.

The lotus flowers were of particular importance in the ancient Egyptian beliefs, so they were depicted on a large scale in ancient Egyptian art through the tombs. It was presented at celebrations and events, and it was used in the formation of funeral garlands, where it was buried with the dead and scattered on their bodies. This was clearly shown on the mummies of Ahmose I, Amenhotep I and Ramses II. Some

¹ Rushforth, G., (1915), *Funeral lights in Roman sepulchral Monuments*", in; *Journal of Roman Studies* (Londres), JRS, P.149.

² Giedion, S., (1963), *The Eternal Present: the Beginnings of Art*, Kingsport Press: USA, p.5310.

³ Riyad Ali Hassan, (1999), p. 132.

⁴ George Būzinir, et al, (1992), *Mu'ğam al-ḥadāra al-miṣriyya al-qadīma*, translated by Amin Salama, Revised by Sayed Tawfiq, Cairo, pp. 3-46-132. (in Arabic)

⁵ Walker, S., (1985), *Memorials to The Roman Dead*, British Museum Publication, London, p.18.; - Hersey, G. L., (1988), *The lost meaning of classical architecture, speculations on ornament from Vitruvius to Venturi*, Cambridge (Mass.): London, The Mit Press, p.63.

⁶ Samar Muhammad, (2017), *Derasa Hawla Tefl al-Shams Yakhrog men Zahrat al-Lotus*, *Journal of the Association of Arab Universities for Tourism and Hospitality*, Vol. 14, Second Issue, December, pp. (43-54), p. 43. (in Arabic)

⁷ Muhammad al-Saghir, (1985), *Al-Bardi wal-lotus fel al-ḥadāra al-miṣriyya al-qadīma*, Cairo, p. 77; -Françoise Dunant & Christian Zinni Koch, (1997), *AL-Aleha wan-Nas fe Misr men 3000 BC to 395 AD*, Translated by Farid Badawi, Revised by Zakia Tabozara, Cairo, p. 65. (in Arabic)

⁸ Spanton, W., (1917), *The water lilies of Ancient Egypt*, in: *AE*, part 1, p.2.

flowers were also found scattered over Tutankhamun's mummy inside his sarcophagus. It should be noted that the funerary role of lotus flowers continued in Egypt during the Ptolemaic and Roman eras, as they were found by Petrie in the tombs of Hawara in Fayoum¹. From the above, it can be found that the symbolism of representing lotus made the artist carve it in high reliefs on the sarcophagus E16, in the Open Museum in the courtyard of the Temple of Dandara.

The lotus flower on the sarcophagus under study played an important role in explaining the doctrine of the artist who executed it, as it confirmed that he was familiar with the ancient Egyptian deities as well as the Greek and Roman beliefs. He combined artistically between various forms of arts, whether the ancient Egyptian, Ptolemaic and Roman through their depictions of the lotus flowers. Hence, it can be seen that they were keen on embodying the lotus flowers, garlands and bull heads, where the period to which the sarcophagus belongs was that of the mixed art, which adorned many tomb walls in Egypt during the Roman era. That is to say that the mixed art in Egypt dates back to the first and second centuries AD².

Despite the hardness of granite, the artist showed the details of the plant garlands, the eight-petaled flowers, as well as the bull's head elaborately. Here, it is worth noting that the sarcophagus was preserved in Dendara, so it is likely that its granite was extracted from Aswan quarries. Despite that the granite is abundantly available in Aswan, the Eastern Desert and Sinai, the Aswan quarries are still the most important as one of them is located 1 km to the south of Aswan and the other is located to the east of Aswan, while the third is located near Jabal Al-Dukhan quarries from which special types of granite were extracted and exported to Rome³.

In Egypt, there was a common practice of adorning the garland sarcophagi namely, from one side only. Perhaps the reason is that they are placed in one side of the burial chamber or next to each other deeply at the burial chamber. Hence, it can be seen only from one side from the exterior, which is the decorated side. Here, it can be said that this sarcophagus is similar in terms of its decoration on one side only to the three sarcophagi that were discovered in Al-Bayada cemetery in Amrit in Syria that were classified as garland sarcophagi (Pls. No. 8-9)⁴

It should be considered that this sarcophagus is very similar to those at the Temple of Dendara in terms of its decoration on one side. They are also similar in

¹ For more about lotus flowers, see:-

- Wafaa A. Al-Ghannam, (2007), *Zahret al-Lotus fe Misr al-Batlameya wal-Romaniya, Derasat fe Athaar al-Watan al-Arabi*, No. 9, pp. 429-454. (in Arabic)
- Seawright, C., (2001), " The Egyptian Lotus, *Nymphaea Caerulea* , the Blue Water Lily "In : *Egyptology* " (A publication of the Archaeological Institute of America).
- Hayes, W., C., (1938), " The Egyptian God of the Lotus , a bronze statuette" , In : *The Metropolitan Museum of art Bulletin* vol.33 no.8 (August).

² Castiglione, L., (1916) *Dualité du style dans l'art sepulchral égyptien à l'époque Romaine*, in: *AAASH*, 9, (Cf. *AcArch*(B), pp.209-230.

³ Ibrahim Saad Saleh, (1992), p. 296.

⁴ For more information on this city, see:

- Dunand, M. & Saliby, N., (1985), *Le temple d'Amrith dans la pérée d'Arados*. Paris.

terms of their decorative elements that adorn both of them, such as the festoons as well as the bull's head¹. Hence, it can be said that the sarcophagus of the Temple of Dendara dates back to the third century AD, which is the same historical period to which the sarcophagi of the Amrit region of Syria belongs. It can also be found that most of the Garlands sarcophagi date back to this same historical period. Considering the funerary practices and Roman burial customs, the use of stone garland sarcophagi with elaborate wreath decoration was one of the most important features of burial in the Roman society from the second up to the fourth centuries AD². However, the stone sarcophagi were used widely in burial during the second and third centuries AD³.

The sarcophagus in the Open Museum in the courtyard of the Temple of Dandara, in terms of its decoration with garlands, the bull's head, and petaled roses, is similar to those kept in the garden of the Tartus Archaeological Museum (Pl. No. 10)⁴, which date back to the second and third centuries AD⁵.

In conclusion, it should be noted that the considered sarcophagus may have been made and carved in southern Egypt as it shows local decorations on local materials, which are widely available in south Egypt. This implies that its decorations are different from those of Alexandria. The artist in south Egypt may have contrived sculptural methods parallel to those in Alexandria but with combining the classical decorative elements with the Egyptian elements.

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¹ Mustafa, B. & Lozoya, M., (2016), "New discovery in Syrian coast; Three Garland Sarcophagus, in; Zephyrus, LXXVIII, pp.211-220.

² Newby, Z., (2011), "Myth and death: Roman mythological sarcophagi", In; Dowden, K. and Livingstone, N. (eds.), A Companion to Greek Mythology, Oxford, Blackwell, pp. 301.

³ Koch, G., (1977), "Sarkophage im römischen Syrien", in; Archäologischer Anzeiger.3, pp. 388-395.(p.390).; - Turcan, R., (1971), "Les guirlandes dans l'antiquité classique", in; Jahrbuch für Antike und Christentum.14, pp. 92-139.(pp.94-95).

⁴ These coffins are preserved under Rec. No. (1926-3717).

⁵ Butcher, K., (2003), Roman Syria and the Near East, Los Angeles, Getty Publications, p.376.

- Françoise Dunant & Christian Zinni Koch, (1997), *AL-Aleha wan-Nas fe Misr men 3000 BC to 395 AD*, Translated by Farid Badawi, Revised by Zakia Tabozara, Cairo.
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Appendix of Figures

P1. A Red Granite Garland Sarcophagus in the Open courtyard of the Temple of Dandara, Qena. (Photo by Researcher).

Fig.1. Outline of Sarcophagus in the Open Museum in the courtyard of the Temple of Dandara, (Prepared by Researcher).

Pl.2. Garland Sarcophagus with a beveled lid, Metropolitan Museum, under No. (70.1) dated back to (200-225 AD).

<https://www.metmuseum.org/art/collection/search/239584>

Pl.3. Orestes Sarcophagus with beveled lid, dated back to (130-140 AD), Preserved in the Cleveland Museum, as stated by: Esmat Khamis, (2016), P. 290, Pl. No. 25. -

Pl.4. Endymion sarcophagus with adorned straight lid, Mid Third Century AD, Metropolitan Museum under Record No. (24.97.13). Retrieved from: <https://www.metmuseum.org/art/collection/search/251474>.

Pl.5. Garlands Decoration of the funerary bed in Hattori cemetery.
-Source: Kleiner,F.S., (2010), P.183,fig.12.

Pl.6. Limestone Sarcophagus of Achilles with a Vaulted Lid –Courtyard of Kom al-Shoqafa Cemetery, Alex.
Source: Ibrahim Saad, (1992), P. 238, Fig. No 89.

Pl.7. Stone Sarcophagus with Gabled Lid, Courtyard of Kom al- Shoqafa Cemetery, Alex. (Photo by Researcher)

Pl.8. Garland Sarcophagus from Asia Minor similar to that of the Temple of Dendera in terms of the garland and the bull's head.
Source: Riyadh Ali Hassan, (1999), p. 245, Fig. 51a.

Pl.9. Garland Sarcophagi in Al-Bayada Cemetery, Amrit, Syria.
Source: Mustafa, B.& Lozoya, M.,(2016),p.213.fig.2.

Pl.10. The decorated side of a Garland Sarcophagus, Al-Bayada Cemetery, Amrit, Syria.
Source: Mustafa, B.& Lozoya, M.,(2016),p.214.fig3.

Pl.11. Garlands Sarcophagi, Tartus Archaeological Museum.
Source: Mustafa, B.& Lozoya, M.,(2016),p.217.fig.7.

نشر تابوت حجري بالمتحف المفتوح بفناء معبد دندرة

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ملخص	معلومات المقالة
يتناول هذا البحث نشر ودراسة لأحد التوابيت المحفوظة بالمتحف المفتوح بفناء معبد دندرة بقنا، حيث تشمل الدراسة علي الطراز الفني الذي يندرج أسفله ذلك التابوت والذي يتمثل في طراز توابيت الأكاليل، ذلك الطراز الذي أنتشر في الولايات الرومانية الشرقية، كما تشمل الدراسة أيضا علي تحليل العناصر الفنية والزخرفية التي تزخرف التابوت، كزهرة اللوتس ورأس الثور والفسفونات، وهي تلك الرموز التي أنتشر استخدامها في زخرفة مثل هذه التوابيت وذلك لعلاقتها بالعالم الآخر والحياة الأبدية، وقد أتبع الباحث في هذه الدراسة المنهج الوصفي التحليلي معتمداً علي وصف التابوت وتحليله من حيث مادة الصنع والعناصر الزخرفية التي تميزه عن غيره مع المقارنة بالتوابيت المتشابهة، فيُعد ذلك التابوت ذات أهمية بالغة كونه من التوابيت النادر العثور عليها بجنوب مصر مقارنة بالتوابيت الرومانية التي عُثر عليها بمدينة الإسكندرية، كما تتضمن الدراسة العديد من النتائج أبرزها التأريخ الذي يعود إليه ذلك التابوت وهو القرن الثالث الميلادي. وأهم ما يميز ذلك التابوت زخرفته من جانب طولي واحد فقط، الأمر الذي جعلنا نتيقن بأن هذا التابوت كان يوضع داخل حجرة دفن إحدى المقابر، حيث يكون الجانب المزخرف في مواجهة المشاهد لكي يكون واضح للرؤية، فضلا عن أن هذا التابوت يتشابه كثيراً مع توابيت الولايات الرومانية الشرقية كما هو ظاهر بشكل واضح في توابيت جبانة البياضة بمنطقة عمريت بسوريا التي من خلالها استطاع الباحث تأريخ ذلك التابوت، والوقوف علي أوجه التشابه والاختلاف بالنسبة لتوابيت العالم الروماني بشكل عام.	الكلمات المفتاحية توابيت؛ إكليل؛ تابوت حجري؛ دندرة؛ روماني.
	(JAAUTH) المجلد 21، العدد 3، (ديسمبر 2021)، ص 19-35.