

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

Tony Taleb Abd el Salam
Lecturer at Greco-Roman Antiquities Dept,
Faculty of Arts, Minia University.

Abdel Hakim Ahmed Elsoghair
Director Dendara temple

ARTICLE INFO ABSTRACT

Keywords:
Coffins; Garland;
Sarcophagus;
Dendara; Roman.

(JAAUTH)
Vol. 21, No. 3,
(December 2021),
PP.19 -35.

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 a 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 as it 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 to 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 compartment that houses a body as in a Catacomb, to hypogeum, mausoleum or other

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

- Paola Divoli, *L'archéologie urbana nel fayyuum di eta ellenistic e Roman, Mission Congiunt delle Università di Bologna di Lecce in Egitto Mongerafiè 1*, (Napoli: G. Procaccini, 1998), 127.
- faūzī mekāwy, *taqrīr mabd'ī 'an al-hfā'ir al-muštrkī bīn gām 'ī ṭnā, kolī' al-'ādāb, ūhī'ī' al-'ātār al-mšrī'ī fī tl al-frā'in"būtū" mrkz dsūq mḥāfzī kfr al-šīh al-ftrī mā bīn 2/4/1985 & 26/5/1985*, (ālqāhrī: al-ḥefz al-'elmī, 1985), 153.

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 fourth side is placed inside the niche. The western Roman sarcophagi are

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

- Jean-Yves Empereur, *A short Guide to the Catacombs of Kom el Shoqafa* (Alexandria: Sarapis, 2003).
- Alan Rowe, *Kom EL – Shukafa in the light of The Excavations of the Graeco – Roman museum during the season 1941-1942*, (Alexandria: Société de Publications égyptiennes, 1942).

² Arthur Darby Nock, "Cremation and Burial in Roman Empire," *Harvard Theological Review* 25, no. 4 (1932): 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:

- muṣṭfi zāid, derāṣī ltābūtī al-rstn al-mḥfūzīn bmtḥf dmšq al-ūṭnī, (ālmū'tmr al-dūlī al-ṭāḷt" al-t'aḥīr wālt'aḥr bīn al-ḥḍārāt al-qḍīmī, moḡld,1, 2012): 1-32.

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:-

- ālfrīd lūkās, al-mwād wāḥṣnā'āt 'and qodmā' al-mṣryīn, tarḡmeī: zakī eskander, muḥmed zakrīā ḡonīm, ṭ1, (ālqāhrī: maktbī madbūlī, 1991), 99-102.

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 bulls, in addition to the presence of roses of various petals⁵. 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 BC⁶, 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 Sea⁷. They were also placed inside niches carved out in the rock in the floors of tombs and then covered with stone slabs. It is worth noting

¹ For more on this sarcophagus see:-

- John Ward-Perkins, "Four Roman Garland Sarcophagi in America," *Archaeology*. 11 (1958): 102-3.

² For more on this sarcophagus see:-

- 'eşmat ħmīs, "derāšī līmūdū 'āt al-mşūrī 'alī al-twābīt al-rūmānīī brūmā fī al-qarn al-tānī al-mīlādī" (resālī māğstūr gīr manşūrī – kolīāī al-'ādāb- ġām 'ī 'īn šms, 2016), 105-106.

- Anna McCann, *Roman Sarcophagi in the Metropolitan Museum of Art*, (New York: Metropolitan Museum of Art, 1978), 59.

³ For more on this sarcophagus see:-

- F. Matz, "An Endymion Sarcophagus Rediscovered," *Bulletin of the Metropolitan Museum of Art*, 15 (1957).

- Jean Sorabella, "A Roman Sarcophagus and its Patron," *Metropolitan Museum Journal* 36. (2001): 67-81.

⁴ McCann, *Roman Sarcophagi*, 20-21.

⁵ reīād 'alī ḥasan, "āl'aškāl al-fanīī 'alī al-twābīt al-ḥağrīī ḥlāl al-'aşr al-rūmānīī fī šmāl al-'ardon" (resālī māğstūr gīr manşūrī ġāme 'ī al-irmūk, al-'oardn, 1999), 131.

⁶ reīād 'alī ḥasan, "āl'aškāl al-fanīī 'alī al-twābīt", 38.

⁷ Jocelyn M.C. Toynbee, *Death and Burial in the Roman world*, (New York: Cornell University Press, 1971), 275.

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 include workshops for producing such coffins, whether in Asia Minor or Rome⁵. On the contrary, some attribute the decoration of garlands to Alexandria on the basis that

¹ re'ād 'alī ḥasan, "āl' aškāl al-fanī' 'alī al-twābīt", 44.

² For more on these sarcophagi, see:-

- ibrahīm sa'd šāleḥ, "āltawābīt fī maṣr ḥlāl al-'aṣrīn al-tūnānī wālrumānī" (resāli dktūrāh ḡīr mnšūrī, ḡām'ī tntā, 1992), 237-25.

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

⁴ Fred S. Klīner, *A History of Roman Art*, (Boston: Wadsworth, Cengage Learning, 2010), 93.

⁵ ibrahīm sa'd šāleḥ, "āltawābīt fī maṣr ḥlāl al-'aṣrīn", 244.

it was determined in the original marble quarries in Asia Minor, and then the decorative details were completed in Alexandria¹.

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 context², as executing the garlands on sarcophagi refer to the bliss of the deceased in the afterlife³ and the renewed life⁴.

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 flowers⁵. (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 deceased⁶. 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 dead⁷. 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 open⁸. Here, it is worth mentioning that using garlands in decorating stone sarcophagi dates back to the midst of the first century AD⁹. For example, the garlands can be seen clearly in the decoration of the funerary bed in Hattori cemetery (Pl. No.

¹ Perkins, "Four Roman Garland": 100-101.

² Erwin R. Goodenough, "Jewish symbolis in the Greco Roman period," *The American Journal of Philology* 76, no. 4 (1955): 422-425.

³ Arthur Strong, *Apotheosis and After life. Three Lectures on Certain Phases of Art and Religion in The Roman Empire* (London: Constable, 1915), 199-201.

⁴ J. E. Cirlot, *A Dictionary of Symbols* (London: the Taylor & Francis e-Library, 2001), 359.

⁵ For more on this cemetery, see:-

- manāl abū al-qāsem, "derāsī lmqāber al-ūlāiāt al-rūmānīī al-wāq'ī ġnūbī al-bħr al-mtūst fī al-qorūn al-tlāīī al-'aūlī līmīlād" (resālī māġstūr ġīr manšūrī, kolīī al-'ādāb – ġām'ī al-iskndrīī, 2001), 91.
- 'aħmd 'aṭā drbālī, "āltaşwyr al-ġdārī al-ġnāzī feī maşr al-bṭlmīī al-rūmānīī "drāsī fanīī ṭaħlīlīī" (resālī māġstūr ġīr manšūrī – ġāme'ī ṭaṭā, 2015), 101-105.
- Achille Adriani, "Ipogeo dipinto della via Tigran Pascia ", *Bulletin de la Société Archéologique d'Alexandrie*. 41 (1965): 63.

⁶ Marjorie Susan Venit, "The Tomb from Tigrane Pacha Street and Iconography of Death in Roman Alexandria, ", *American Journal Archaeology* 101, no. 4 (1997): 718.

⁷ sīrġ fīlīb, al-rumūz fī al-fan- al-'adīān- al-hīāī, tarġmī 'abd al-hādī 'abās (demşq: 'abd al-hādī 'abās, 1992), 301-303.

⁸ Toynbee, *Death and Burial in the Roman*, 178-204.

⁹ Kliner, *A History of Roman*, 93.

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 G.McN. Rushforth, "Funeral lights in Roman sepulchral Monuments," *The Journal of Roman Studies*. 5 (1915): 149.

² Sigfried Giedion, *The Eternal Present: the Beginnings of Art*, (New York: Kingsport Press,1963), 310.

³ reīād 'alī ḥasan, "āl' aškāl al-fanī' 'alī al-twābīt", 132.

⁴ būznež ġūrġ ū' āhrūn, mu' ġm al-ḥḍārī al-maṣrīī al-qadīmī, tarġameī amīn salāmī, morāġ'ī: saīd taūfiq, (ālqāherī: al-hī'īī al-maṣrīī al-'āmī llketāb, 1992), 3-46-132.

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

⁶ samr muḥmad, "derāseī hūl ṭeḥl al-šms Ṭhrūġ men zahreī al-lūts", maġleī athād al-ġām'āt al-'arbīī llšāḥī wālḍīāfī, al-muġld14, al-'dd 2 (2017): 43.

⁷ muḥmed al-ṣaġīr, al-bardī wāllūts fi al-ḥḍārī al-maṣrīī al-qdīmī,(ālqāhrī: hī'īī al-'āṭār al-maṣrīī, 1985), 65.

⁸ W.D. Spanton, "The water lilies of Ancient Egypt", *Ancient Egypt part. 1* (1917): 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

¹ For more about lotus flowers, see:-

- ūfā' aḥmd al-ḡanām, "zahṛī al-lūts fī maṣr al-baṭlmīī wālrumānīī", ḥaūliāt al-āṭḥād al-‘ām ll’āṭāryin al-‘rb, drāsāt fī aṭār al-ūṭn al-‘arbī, al-moḡald 10, al-‘add 10 (2007): 429-454.

- Caroline Seawright, "The Egyptian Lotus, *Nymphaea Caerulea*, the Blue Water Lily", *Egyptology*, A publication of the Archaeological Institute of America, (2001).

- William C. Hayes, "The Egyptian God of the Lotus, a bronze statuette", *The Metropolitan Museum of Art Bulletin* 33, no. 8 (1938): 182-184.

² László Castiglione, "Dualité du style dans l'art sepulchral égyptien à l'époque Romaine", *AAASH*, 9 (1961): 209-230.

³ ibrahīm sa'd šaleḡ, "āltawābīt fī maṣr ḥlāl al-‘aṣrīn", 296.

⁴ For more information on this city, see:

- Maurice Dunand & Nassib Saliby, *Le temple d'Amrith dans la pérée d'Aradus*, (Paris: Paul Geuthner, 1985).

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 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 Dendara, 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.

Bibliography

- Adriani, Achille. "Ipogeo dipinto della via Tigran Pascia ", *Bulletin de la Société Archéologique d'Alexandrie*. 41 (1965): 63-86.
- 'ahmd 'aṭā drbālī, "altaṣwyr al-ḡdārī al-ḡnāzī feī maṣr al-bṭlmī al-rūmānī "drāsī fanī taḥlīlī" (resālī māḡstīr ḡīr manšūrī – ḡāme'ī taṭā, 2015).
- ālfīrīd lūkās, al-mwād wālsnā'āt 'and qodmā' al-mṣryin, tarḡmeī: zakī eskander, muḥmed zakrīā ḡonīm, ṭ1, (ālqāhrī: maktbī madbūlī, 1991).
- Butcher, Kevin. *Roman Syria and the Near East* (Los Angeles: Getty Publications, 2003).
- būzneṣ ḡūrḡ ū'āhrūn, mu'ḡm al-ḡdārī al-maṣrī al-qadīmī, tarḡameī amīn salāmī, morāḡ'ī: saīd taūfīq, (ālqāherī: al-hī'ī al-maṣrī al-'āmī lketāb, 1992).

¹ Bashar Mustafa & Maria Lozoya, "New discovery in Syrian coast; Three Garland Sarcophagus", *Zephyrus*, LXXVIII, (2016): 211-220.

² Newby Zahra, *Myth and death: Roman mythological sarcophagi*, Dowden, K. and Livingstone, N. (eds.), *A Companion to Greek Mythology*, (Oxford: Wiley-Blackwell, 2011), 301.

³ Guntram Koch, "Sarkophage im romischen Syrien", *Archäologischer Anzeiger*.3 (1977): 390. ; - Robert Turcan, "Les guirlandes dans l'antiquité classique", *Jahrbuch für Antike und Christentum*.14 (1971): 94-95.

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

⁵ Kevin Butcher, *Roman Syria and the Near East* (Los Angeles: Getty Publications, 2003), 376.

- Castiglione, László "Dualité du style dans l'art sepulchral égyptien à l'époque Romaine", *AAASH*,9 (1961): 209-230.
- Cirlot, J. E. *A Dictionary of Symbols*. London: the Taylor & Francis e-Library, 2001.
- Divoli, Paola. *L'archéologie Urbana nel Fayyum di eta Ellenistic e Roman, Mission Congiunt delle Universita di Bologna di lecce in Egitto Mongerafie I*, Napoli: G. Procaccini, 1998.
- Dunand, Maurice & Nassib Saliby. *Le temple d'Amrith dans la pérée d'Aradus*, Paris: Paul Geuthner, 1985.
- Empereur, Jean-Yves. *A short Guide to the Catacombs of Kom el Shoqafa*, Alexandria: Sarapis, 2003.
- 'ešmat ḥmīs, "derāšī līmūdū'āt al-mšūrī 'alī al-twābīt al-rūmānīī brūmā fī al-qarn al-tānī al-mīlādī" (resālī māğstūr ġīr manšūrī – kolīāī al-'ādāb- ġām'ī 'īn šms, 2016).
- faūzī mekāwy, taqrīr mabd'ī 'an al-ḥfā'ir al-muštrkī bīn ġām'ī tntā, kolīī al-'ādāb, ūhī'ī al-'āṭār al-mšrīī fī tl al-frā'īn"būtū" mrkz dsūq mḥāfzīī kfr al-šth al-ftrīī mā bīn 2/4/1985 & 26/5/1985, (ālqāhrī: al-ḥefz al-'elmī, 1985).
- Giedion, Sigfried. *The Eternal Present: the Beginnings of Art*, New York: Kingsport Press,1963.
- Goodenough, Erwin R. "Jewish symbolis in the Greco Roman period," *The American Journal of Philology* 76, no. 4 (1955): 422-425.
- Hayes, William C. "The Egyptian God of the Lotus, a bronze statuette", *The Metropolitan Museum of Art Bulletin* 33, no. 8 (1938): 182-184.
- Hersey, Georgy. *The lost meaning of classical architecture, speculations on ornament from Vitruvius to Venturi*, Cambridge (Mass.), London: The Mit Press, 1988.
- ibrahīm sa'd šāleḥ, "āltawābīt fī mašr ḥlāl al-'ašrīn al-iūnānī wāl-rūmānīī" (resālī dktūrāḥ ġīr mnšūrī, ġām'ī tntā, 1992).
- Kliner, Fred S. *A History of Roman Art*, Boston: Wadsworth, Cengage Learning, 2010.
- Koch, Guntram. "Sarkophage im romischen Syrien", *Archäologischer Anzeiger*.3 (1977): 388-395.
- manāl abū al-qāsem, "derāšī lmqāber al-ūlāīāt al-rūmānīī al-wāq'ī ġnūbī al-bḥr al-mtūst fī al-qorūn al-tlāīī al-'aūlī līmīlād" (resālī māğstūr ġīr manšūrī, kolīī al-'ādāb – ġām'ī al-iskndrīī, 2001).
- Matz, F. "An Endymion Sarcophagus Rediscovered," *Bulletin of the Metropolitan Museum of Art*, 15 (1957).
- McCann, Anna. *Roman Sarcophagi in the Metropolitan Museum of Art*, New York: Metropolitan Museum of Art,1978.
- muḥmed al-šağīr, al-bardī wāllūts fī al-ḥdārī al-mšrīī al-qdīmī,(ālqāhrī: hī'īī al-'āṭār al-mšrīī, 1985).
- Mustafa, Bashar & Maria Lozoya. "New discovery in Syrian coast; Three Garland Sarcophagus", *Zephyrus*, LXXVIII, (2016): 211-220.

- muṣṭfī zāīd, derāsī ltābūtī al-rstn al-mḥfūzīn bmtḥf dmšq al-ūṭnī, (ālmū 'tmr al-dūlī al-tālt" al-t' atīr wālt' atr bīn al-ḥḍārāt al-qdīmī, moğld,1, 2012): 1-32.
- Nock, Arthur Darby. "Cremation and Burial in Roman Empire," *Harvard Theological Review* 25, no. 4 (1932): 321-359.
- reīād 'alī ḥasan, "āl' aškāl al-fanī 'alī al-twābīt al-ḥağrī ḥlāl al-'aṣr al-rūmānī fī šmāl al-'ardon" (resālī māğstīr ġīr manšūrī ġāme'ī al-īrmūk, al-'oardn, 1999).
- Rowe, Alan. *Kom EL – Shukafa in the light of the Excavations of the Graeco – Roman museum during the season 1941-1942*, Alexandria: Société de Publications égyptiennes, 1942.
- Rushforth, G.McN. "Funeral lights in Roman sepulchral Monuments," *The Journal of Roman Studies*. 5 (1915): 149-164.
- samr muḥmad, "derāseī ḥūl ṭefl al-šms īhruğ men zahreī al-lūts", mağleī athād al-ğām'āt al-'arbī llsīāḥī wāldīāfī, al-muğld14, al-'dd 2 (2017): 43-54.
- Seawright, Caroline. "The Egyptian Lotus, Nymphaea Caerulea , the Blue Water Lily ", *Egyptology* , *A publication of the Archaeological Institute of America*, (2001).
- sīrnğ filīb, al-rumūz fī al-fan- al-'adīān- al-ḥīāī, tarğmī 'abd al-hādī 'abās (demšq: 'abd al-hādī 'abās, 1992).
- Sorabella, Jean. "A Roman Sarcophagus and its Patron," *Metropolitan Museum Journal* 36. (2001): 67-81.
- Spanton, W.D. "The water lilies of Ancient Egypt", *Ancient Egypt part. 1* (1917): 1-21.
- Strong, Arthur. *Aphotheosis and After life. Three Lectures on Certain Phases of Art and Religion in The Roman Empire*, London: Constable, 1915.
- Susan, Walker. *Memorials to The Roman Dead* (London: British Museum Publication, 1985).
- Toohey, Peter. "Death and Burial in the Ancient world," *the oxford Encyclopedia of Ancient Greece and Rome (oxford University press)*,vol. 1 (2010): 363-372.
- Toynbee, Jocelyn M.C. *Death and Burial in the Roman world*, New York: Cornell University Press, 1971.
- Turcan, Robert. "Les guirlandes dans l'antiquité classique", *Jahrbuch für Antike und Christentum*.14 (1971): 92-139.
- Venit, Marjorie Susan. "The Tomb from Tigrane Pacha Street and Iconography of Death in Roman Alexandria," *American Journal Archaeology* 101, no. 4 (1997): 701-729.
- Ward-Perkins, John. "Four Roman Garland Sarcophagi in America," *Archaeology*. 11 (1958): 102-3. (98-104).
- Zahra, Newby. *Myth and death: Roman mythological sarcophagi*, Dowden, K. and Livingstone, N. (eds.), *A Companion to Greek Mythology*, Oxford: Wily-Blackwell, 2011.

- ūfā' aḥmd al-ḡanām, "zahrī al-lūts fī maṣr al-baṭlmī' wālrumānī'" , ḥaūlīāt al-āthād al-'ām ll'āṭāryin al-'rb, drāsāt fī aṭār al-ūṭn al-'arbī, al-moḡald 10, al-'add 10 (2007): 429-454.

Appendix of Figures



P1. A Red Granite Garland Sarcophagus in the Open courtyard of the Temple of Dandara, Qena (By the author).

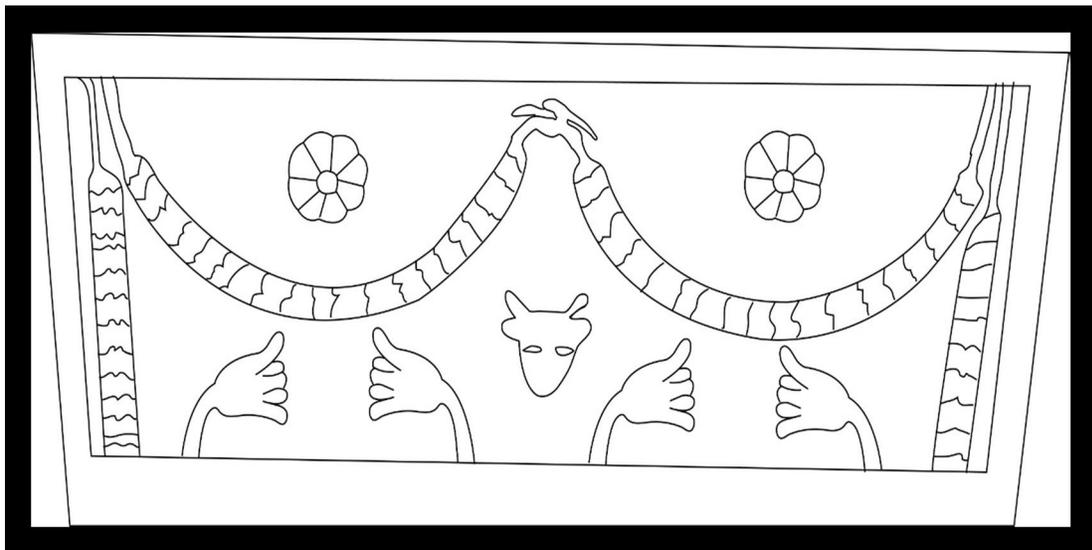


Fig.1. Outline of Sarcophagus in the Open Museum in the courtyard of the Temple of Dandara, (By the author)).



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>
(January 2021)



Pl.3. Orestes Sarcophagus with beveled lid, dated back to (130-140 AD),
Preserved in the Cleveland Museum, as stated by:

- 'eşmat ḥmīs, "derāsī llmūdū 'āt al-mşūrī 'alī al-twābīt", 290-fig.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> (January 2021)



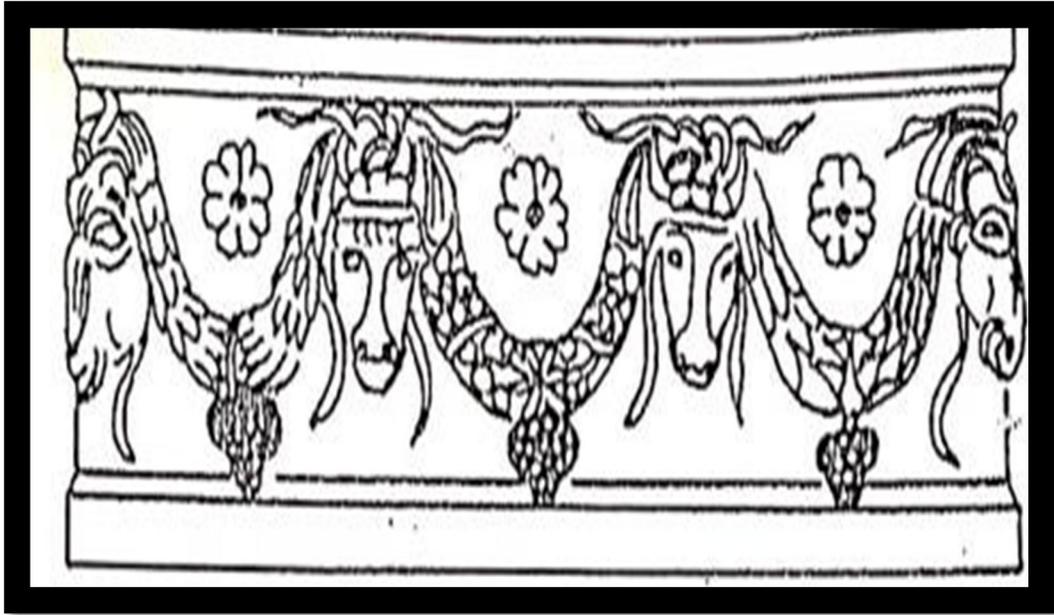
Pl.5. Garlands Decoration of the funerary bed in Hattori cemetery.
- Kliner, *A History of Romn*, 183, fig.12.



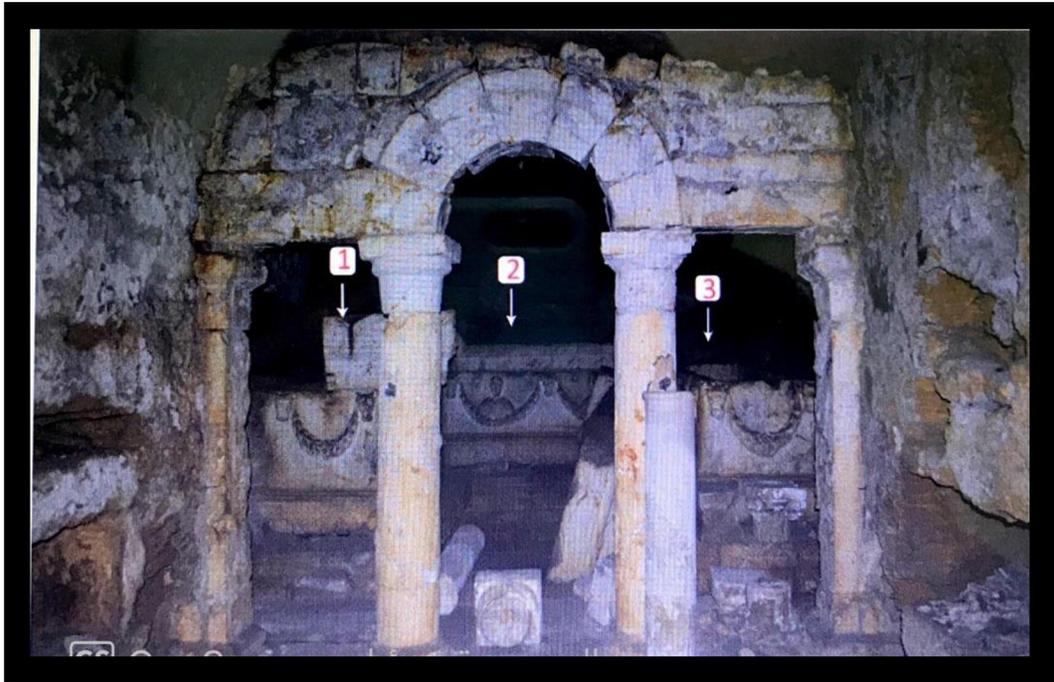
Pl.6. Limestone Sarcophagus of Achilles with a Vaulted Lid –Courtyard of Kom al-Shoqafa Cemetery, Alex.
- iḇrāhīm sa‘d šāleḥ, "āltawābīt fī maṣr ḥlāl al-‘aṣrīn", 238,fig.89.



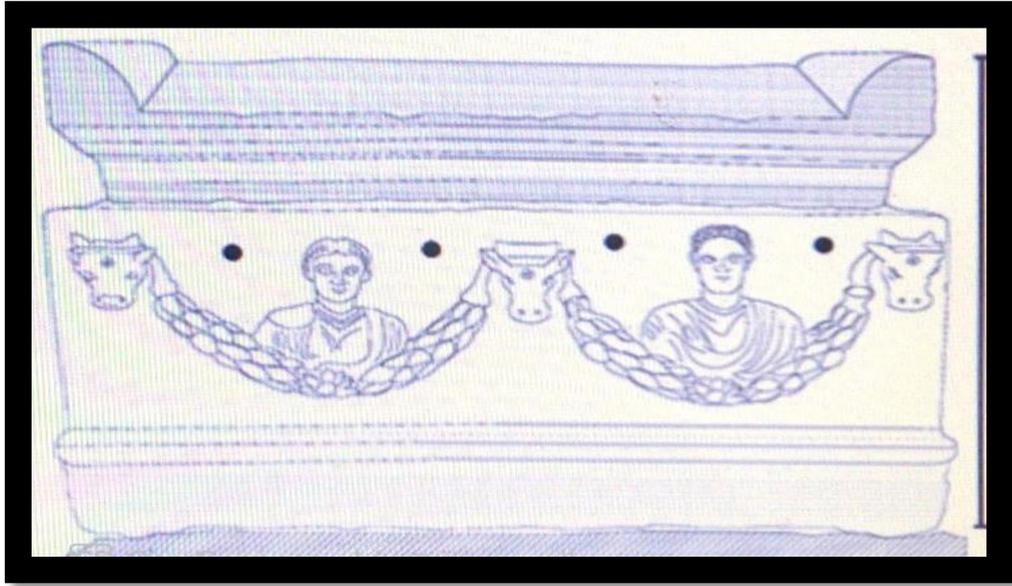
Pl.7. Stone Sarcophagus with Gabled Lid, Courtyard of Kom al- Shoqafa Cemetery, Alex. (By the author)



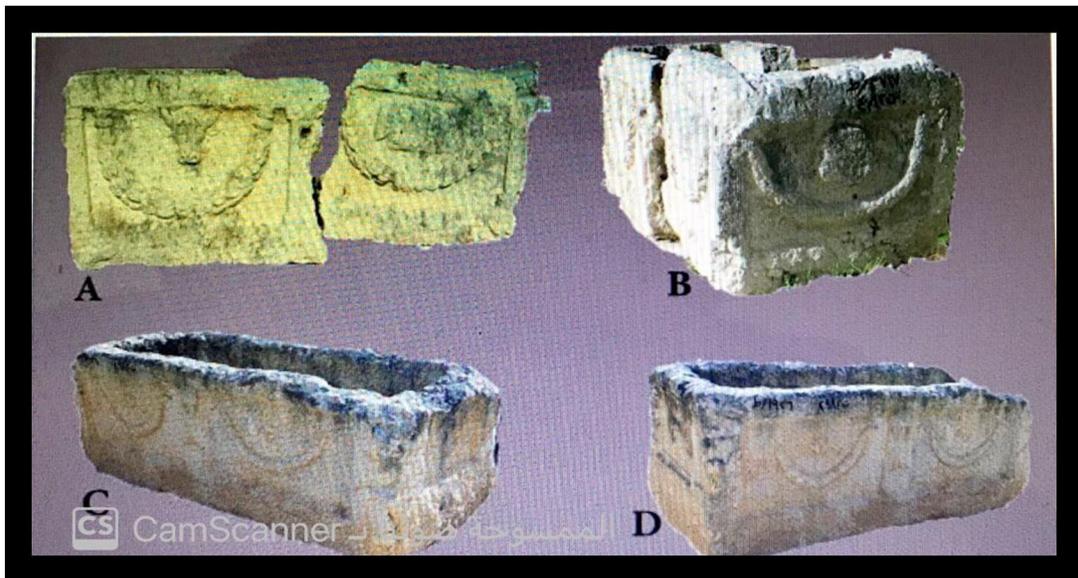
Pl.8. Garland Sarcophagus from Asia Minor similar to that of the Temple of Dendera in terms of the garland and the bull's head.
- reṯād 'alī ḥasan, "āl' aškāl al-fanī' 'alī al-twābī", 245, fig.51A.



Pl.9. Garland Sarcophagi in Al-Bayada Cemetery, Amrit, Syria.
- Mustafa & Lozoya, "New discovery in Syrian coast": 213.fig.2.



Pl.10. The decorated side of a Garland Sarcophagus, Al-Bayada Cemetery, Amrit, Syria.
- Mustafa & Lozoya, "New discovery in Syrian coast": 214.fig3.



Pl.11. Garlands Sarcophagi, Tartus Archaeological Museum.
- Mustafa & Lozoya, "New discovery in Syrian coast": 217.fig.7.

نشر تابوت حجري بالمتحف المفتوح بفناء معبد دندرة

عبد الحكيم أحمد الصغير
مدير معبد دندرة

توني طالب عيد السلام
مدرس بقسم الآثار اليونانية – الرومانية
كلية الآداب، جامعة المنيا.

المعلومات المقالة	الملخص
الكلمات المفتاحية توابيت؛ إكليل؛ تابوت حجري؛ دندرة؛ روماني.	يتناول هذا البحث نشر ودراسة لأحد التوابيت المحفوظة بالمتحف المفتوح بفناء معبد دندرة بفناء، حيث تشتمل 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 والفستونات، 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 كثيرا 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.

(JAAUTH)
المجلد ٢١، العدد ٣،
(ديسمبر ٢٠٢١)،
ص ١٩-٣٦.