



A Rare Golden Casket Donated to the Khedive ‘Abbās Ḥilmī II preserved in the Egypt’s Capitals Museum (ECM) (Inv.N^o.164)

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Abstract

This essay's primary goal is to examine a masterpiece that is housed in the Egyptian Capital Museum. The casket bears the date June 16, 1900, which corresponds to Khedive Abbas Ḥilmī II's term in power. A descriptive and analytical analysis of the artwork's style, decoration, and technical processes will be covered by the methodological approach. The artistic standards of this casket showed that it takes into account a synthesis of artistic styles dating back to ancient Egypt and contemporary times. It exhibits ancient Egyptian symbols like the *nemes* and lotus, as well as elements of Greco-Roman culture like figurative statuettes, Trident of Poseidon, Garlands, and others. The casket's lid is designed like an oblong dome with four minarets. A casket from the contemporary era, dating to the Alawite dynasty, has this distinguishing Islamic element. Nevertheless, this casket reflected the neo-classical arts; it also featured five important English monuments, including London Bridge, the British Museum, Freemason's Hall, Guildhall, and St. Paul Cathedral. The study concluded that this casket was manufactured for a particular event in England and given to the Khedive of Egypt ‘Abbās Ḥilmī II. It may have been used as a jewelry box or to store something valuable, according to both the descriptive and analytical approaches. The study also revealed that this casket reflected the British supremacy during the reign of ‘Abbas Ḥilmī II.

Keywords: Golden Casket – ‘Abbās Ḥilmī II- Egypt’s Capitals Museum

1- Introduction

‘Abbās Ḥilmī II, the last ruler of Egypt to hold the title of Khedive¹. He was the eldest son of Khedive Tawfīq and Princess Amīna Ilhāmy². He was born in Alexandria in July 14, 1874³. Khedive Tawfīq was eager to raise his children, so he hired foreign tutors to teach them the language and literature of English. He also hired an American army colonel to train them military arts.⁴. Next to ‘Abdīn Place, Khedive Tawfīq also built a school with a large number of Egyptian, Turkish, and European teachers taught the students. ‘Abbās attended this school till he was 12 years old.⁵. His father took him to Europe⁶.

During his study in Austria, he was closely associated with the Emperor of Austria-Francis Joseph, the Emperor supported him when his father died⁷. He learned of his father's passing while he was in Vienna, forcing him to return to take over the leadership of the nation. He was under the age of 18 at the time. When he assumed the throne, there was a problem because he had not attained the legal age to be the Khedive⁸. So, the issue was resolved by Lord Cromer⁹ and the Prime Minister Mustafa Fahmy Pasha, who also calculated his age using the Hijrī calendar.¹⁰

Following the Khedive Tawfīq's death in the Helwan palace, as soon as possible, Lord Cromer took action, informed the Ottoman Sultan of the situation, and modified his endorsement of the crown prince's conquest of Egypt. Informing Lord Salisbury, the Prime Minister of England, that the Ottoman Sultan had consented to name Prince ‘Abbās Ḥilmī as a Khedive of the Country, he

¹ A title granted by the Ottoman Sultan Abdulaziz to the hereditary pasha of Egypt, Ismail, in 1876. Derived from a Persian term for “Lord” or “ruler” the title was subsequently used by Ismail’s successors Tawfīq and Abbās II. See ‘Abd al-Rahmān al-Rafī‘ī, *Muṣṭafa Kāmil, Bā‘it al-ḥaraka al-waṭaniyah, Tārīḥ al-Ḥarakah al-waṭaniyah, (Tārīḥ Miṣr al-Qawmī min sanat 1892-ila sanat 1908)*, al-Nahḍa al-Miṣriyah Library, Cairo, 1950, p.310 ; Mas‘ūd al-Ḥund, *al-Mawsū‘ah al-‘ālamīyah al-tārīḥīyah al-ḡuḡrāfiyah*, Beirut, 2004, p.229.

² Abbās II’s Mother, Princess Emine Hanem Ilhamy, was the daughter of Ilhamy pasha, the son of said pasha and grandson of Muhammad Ali pasha.

³ He was born in Alexandria at the palace number three. The palace that formed part of the heritage of Muhammed Ali who had had it build along with several others in Egypt. It was situated beside the Mohmudiya Canal.- Abbās Ḥilmī II, the last Khedive of Egypt, *Memoirs of Abbās Ḥilmī II* the edited by Amira Sonbol, The American University, Cairo Press, 2006, P.55

⁴ Abbās Ḥilmī II, the last Khedive of Egypt, P. 56.

⁵ ‘Ahdī, *Muḍakarāt ‘Abbās Ḥilmī al-tānī, Ḥidīwī Miṣr al-Aḥīr 1892-1914*, Translated by Ġalāl Yaḥiya, Revised by Iṣḥāq ‘Ibīd, Dār al-Šurūq, Cairo, 1st Ed, 1993, p.93.

⁶ Muḥammad ‘Azmī, *‘Abbās Ḥilmī al-Ṭānī 1874-1944, A’lām al-Nahḍa al-Ḥadīta*, 1st Ed, Vol.II, (Dār al-Ma‘ārif), Cairo, 1945, p.178.

⁷ ‘Ahdī, *Muḍakarāt ‘Abbās Ḥilmī*, p.43.

⁸ Prince Muḥammad ‘Alī, Aḥī al-Ḥidīwī ‘Abbās Ḥilmī al-Ṭānī, *Hukkām Miṣr, Man Iḥtārahum wa kayf Ḥakamū*, al-Hilāl Press, Memorial Volume, September 2005, p.162.

⁹ Lord Cromer was the British consul general in Egypt, he had served as the British Commissioner to the commission of the public debt and then as the British controller under the dual control.-Vleck, M., , *British educational policy in Egypt relative to British imperialism in Egypt, 1882-1992*, Ph.D., University of Wisconsin, (1990), p.15.

¹⁰ Cromer, Evelyn Baring, ‘Abbās al-Ṭānī, Translated by, Māḡid Muḥammad Faṭḥī, al-Ādāb Library, Cairo, 2015, pp.46,47.

then notified the Ottoman council in London.¹¹ Regarding the social life of Khedive Abbas, He was married for the first time from Iqbāl Hānim (She was a maid servant to Amina Hanım İlhamı) and then divorced her with six Children. After a while, he married Gawiden Hānim 1910, the well-known countess May Török was born in Philadelphia (USA) of Hungarian origin on 15 June 1877¹².

The era of Khedive ‘Abbās Hilmī II was considered the emergence of political parties in Egypt, which emerged since 1907 as a liberal concept. These parties appeared through national newspapers published in this period a few years before the party’s emergence, these journals are known as partisan journalism. The Egyptian parties emerged as follows:¹³ the National party, Al ummah party, the constitutional reform party and Al-Ahrār party¹⁴.

The deposition of Khedive ‘Abbās Hilmī II

The Khedive’s relation with the British was not on good term since he ruled Egypt. Lord Kitchener threatened to depose Khedive Abbas twice. Khedive Abbas traveled in the summer of 1914 to spend the summer vacation in Istanbul, during his visit, there was an assassination attempt by a young Egyptian man named Muhmūd Maḥzar, who was killed immediately, the real master minds of this crime were thus unknown¹⁵. During his visit, the World War I broke out, this War affected England’s policy in Egypt. Over the course of the war, the Ottoman Empire decided to ally itself with German, causing England to change Egypt’s political status and the British Minister asked his government to declare British protectorate over Egypt and to depose Khedive Abbas¹⁶.

After the world war, Khedive Abbas decided to return to Egypt, but the British government refused. Threatening him to blow up the yacht (Al-Mahrūsah), if he decided to return. He realized that his return to Egypt was impossible¹⁷. On December 8, 1914, Britain declared Egypt as a British protectorate and to end Ottoman Sovereignty, and decided to depose Khedive Abbas and appointed his uncle prince Hussein Kamal as the ruler of Egypt under the Title Sultan¹⁸. Khedive Abbas ceded all his right to the throne for 30.000 pounds paid by the Egyptian Government, Khedive

¹¹ Cromer, ‘Abbās al-Awal, p.60.

¹²al-Nağğār. A.A. May Török Szendrői (Djavidan Hanem) Consort of Abbās Hilmī II, the Last Khedive of Egypt and Sudan: Rewaq History and Heritage, Doha: Hassan Bin Mohamed Centre for Historical Studies, 2019 (9)(ELTE), p.8.

¹³ Azīz Hānkī, *Nafaḥāt Tāriḥiyya*, (al-Maṭba‘a al-‘Aşriyya), Cairo, 2007, pp.52,53.

¹⁴ Aḥmad Şafīq Bāşā, *Muḍakarātī fi nişf qarn*, ‘Abbās Hilmī al-Ṭānī 1903-1914, (General Egyptian Book Organization, Cairo, 1998, pp.126-128.

¹⁵ according to Abbās Hilmī, the assassination attempt against him, which left him seriously wounded, was arranged by a secret organization led by Sheikh Abdel-Aziz Shawish which aimed to kill the Khedive and some of his friends, including Sheikh Ali Yusif, after the assassination of Boutros Ghali, sheikh Shawish and another man associated with Shawish fled to Istanbul. The organization’s activities had been curtailed in Egypt, and Sheikh Shawish had been put on a “wanted” list by the authorities in Egypt. In Istanbul, Shawish got involved with Prince Muhammed Said Halim, who would become Khedive in place of Abbās’s father, Tawfiq, had Khedive Ismail not succeeded in changing the existing line of succession to the Khedivate of Egypt. – Memoirs of Abbās Halmi II, the last Khedive of Egypt, p.313 ; Muḥammad Kilānī, *al-Sulṭān Ḥusayn Kāmīl 1914-1917*, (al-Dār al-Qawmiyah li’al-Ṭibā‘a), Cairo, 1963, p.23.

¹⁶Maha Kāzim, *al-‘Ilāqāt al-Mişriyah al-Biriṭāniyah 1936-1952*, M.A. Degree, Faculty of Education for Girls, Baghdad University, 2005, p.32.

¹⁷ Latīfa Salim, *Mişr fi al-Ḥarb al-‘Ālamiyya al-Ūla 1914-1918*, (General Egyptian Book Organization), Cairo, 1984, p.36.

¹⁸ ‘Ahdī, ‘Abbās Hilmī, pp.278,280.

Abbas moved among several countries, Turkey, France, Italy, Switzerland and Spain and He died in Exile on December 24, 1944¹⁹.

Manifestations of the urban renaissance during the Khedive era:-

Muhammad Ali's family was credited with paying attention to Egyptian architecture, through the construction of archaeological museums and mosques. Especially in the era of Khedive 'Abbās Ḥilmī II This is evident in the preservation of the antiquities during his time²⁰. The renaissance of nations is measured by the extent of their urbanization and keeping pace with the global development, and Egypt in the 20 century specifically during the reign of Khedive 'Abbās Ḥilmī II, witnessed a Culture Revolution reflecting in the sophistication of thought and the caring of arts an heritage²¹.

The reign of Khedive 'Abbās Ḥilmī II was characterized by a great urban architectural renaissance that was not limited to Cairo alone, but extended to Alexandria to many Egyptian cities in Upper and Lower Egypt, attested by those remaining religious and civil facilities of various types and artistic styles. His religious buildings took precedence and interest in building those buildings, especially since the management of public endowments was directly subject to his disposal, and it generated an abundant amount and included the disposal of all affairs related to mosques, religious and charitable donations²², the property of minors and the infirm, and hereditary matters.

As for his civil works, they are diverse Including the Muntazah Palace, which was established in 1892, and on December 12, 1893, the railway between Ismailia and Port Said was opened , and the Aḥmadi Religious Institute was also built in Tanta and Damietta , and the study was transferred to it after it was in the Aḥmadi Mosque, and a group of bridges built in Cairo and Giza were erected in his era, including the Muhammad Ali Bridge, which was built to connect Cairo to the island of Al-Rawḍa at Al-Qaṣr Al-'Ainy, and its length is 67 m, with three openings, and the 'Abbās Bridge, which was attributed to him and began to be implemented in 1903 and celebrated It opened for passage on February 6, 1908 and was established by Sir.William Orel, and its length is 535 m, and it has eight fixed openings, each of which is 42.76 m long, and two openings are 43.53 m long , and Al- Malik al-Ṣāliḥ Bridge, which was established to connect the island of Al-Rawḍa to Cairo at Old Cairo in 1908, and its length is 83 m. It was constructed by the same

¹⁹ After: <https://gate.ahram.org.eg/news/12545499.aspx>. accessed in 30/3/2023

²⁰ The French expedition played an important role in drawing the world's attention the importance of the monuments and civilization of ancient Egypt. The act beginning of the interest in Egyptian antiquities was during the French expedition from 1798 to 1801, where this period was a real breakthrough for the preservation of Egyptian antiquities, Like the French expedition, Muhammad Ali Pasha, the founder of modern Egypt decided to preserve Egypt's monuments, when he issued the first decree in regulating the excavation of archaeological sites. This decree also prohibited artifacts from being sold and exported out of Egypt without permission. During the reign of Khedive Ismail (1869), a new decree was issued to establish regulations for excavations, and in 1874 a regulation of the division of antiquities equally between foreigners and Egyptians was issued. In 1880, a decree banning the export of antiquities was issued due to the increasing number of foreigners leaving Egypt, carrying parts taken from our civilization, in the form of artifacts. Maḥmūd 'Abbās Aḥmad, *al-āṣr al-ḥadīth, 'il wa turāṭ*, (al-Dar al-'ilmiya li'al-naṣr wa'al al-tawzī), 1st Edition, Giza, 2008, pp.15-20; Aṣraf 'Aṣmāwī, *Sariqāt Maṣrū'ah, Ḥikāyat 'an sariqat āṭār miṣriya wa muḥāwalt istirdādihā* (al-Dār al-Miṣriya al-Libnāniyah), Cairo, 2012, p.194.

²¹ Maḥmūd 'Abbās 'Abd al-Raḥman, *Ma'ālim Miṣr al-Ḥadīqa wa'al-Mu'āṣira, Tārīḥ wa Ḥadāra*, (al-Dār al-'Ilmiyah li' al-Naṣr wa' al-Tawzī'), 1st Ed, 2006, p.230.

²² Cromer, 'Abbās al-Ṭānī, p.73.

contractor as Muhammad Ali and 'Abbās Bridge, Zamalek Bridge, 1.5 km south of Imbaba, and its length is 125 m. It began in 1908 and opened in 1912²³.

Several bridges were built outside Cairo, including the Naga' Hammādī Bridge in 1896 - 1897, the New Disūq Bridge in 1897, the Qanatir Al-Ḥāriyah Bridge in 1907, and the Ṭalḥa and Mansoura Bridge in 1912 - 1913. In addition to the Aswan reservoir, which was established in 1902 until 1904, and a first ramp was made for it in 1908, which continued until 1912, and a second ramp was made for it in 1912²⁴.

In addition to these works, many industrial and commercial projects were established, and its days expanded the scope of education, agriculture, irrigation, and railways, and many specialized scientific museums were established that contained Egyptian antiquities of all ages, such as the Greek Museum in Alexandria, the Egyptian Museum in Cairo, and the Museum of Islamic Art in Bab al-Ḥalq . In Cairo, as well as the religious renaissance and its administrative and scientific reforms in Al-Azhar Al-Sharif.²⁵ The manifestations of the renaissance in the era of Khedive 'Abbās Ḥilmī II were not limited to the architectural aspects only, but also extended to include other aspects such as education, irrigation and industry²⁶.

One of the most important laws issued for the preservation of antiquities during the reign of Khedive 'Abbās Ḥilmī II law No. 14 of 1912, which was the integrated law that forbade the illicit trade antiquities between the public, and it set the penalties that fall on those who violated the provisions of this law²⁷

2-Literature Review

In the Alawite dynasty, which saw remarkable prosperity in all the major spheres of life, including the arts and architecture, several sources and authors expressed an interest in learning these disciplines. Regrettably, despite the fact that many presents and donations were given to the royal family during the reign of 'Abbās Ḥilmī II, there is no research or reference of this subject has mentioned any detail on this casket. A Study given by Ayāt Šams al-Dīn on six caskets from the Alawite dynasty preserved in the Museum of Prince Muhammad at al-Manial and the Museum of Royal Jewelry at Alexandria "An Archaeological-Artistic Study of a New Collection of Jewelry and Sweets Caskets, The Alawi Family Era. (1805-1953AH/1220-1372AD), *Journal of Architecture, Arts and Humanities Science*, " has presented a valuable and comprehensive study on the style of caskets of this era.

3-Methodology

In this paper, the appropriate method to adopt for this investigation was to use both descriptive and analytical research methods. The researchers used a thorough methodology to describe this one-of-a-kind artwork in the descriptive study. The descriptive approach begins with the date of the object that is carved on it, the material, place of preservation, the source and origin of the artwork, the status, and including a detailed description of the casket that begins with the upper lid, the four sides of the body, and the base. Following the description of the casket, a thorough analytical investigation has been conducted, which is regarded as a growingly essential aspect of

²³ A.Šafīq, *Muḍakarātī*, Vol.II, p.116.

²⁴ 'Abd al-Raḥīm 'Abd al-Hādī Abu Ṭālib, *Dawr al-Ḥidīwī 'Abbās Ḥilmī al-Ṭānī fi' al -siyāsah al-Miṣriya*, M.A. Faculty of Arts, Zaqażiq University, 1987, pp.42-60.

²⁵ A. Ḥānikī, *Nafaḥāt*, pp.52-53.

²⁶ A.Šafīq, *Muḍakarātī*, Vol.II, p.116.

²⁷ A. 'Ašmāwī, *Sariqāt Mašrū'ah*, p.194.

the study. The analysis will the forms and shape of the lid, also declaring a description of portraits of the landmarks depicted on the four sides of the casket and an interpretation of the themes etched on the artwork. The examination will also include a comparative study of the motives depicted in the artwork and an explanation of these creative components' significance as etched on the casket.

4- Research problem

Because of its unique and remarkable representation, this casket makes itself quite hard to be studied in a wide range. It is remarkably known that the gifts were presented to the Muhammad Ali's family in different occasions such as marriage, coronation, national feasts, etc... In addition there is no any other prototype of this unique golden casket has been found yet, therefore. It makes it quite hard to present a full comparative study.

5- Descriptive Study

Golden Casket belongs to 'Abbās Ḥilmī II (Fig.1). Inventory N° : 164

Source: A box from the jewelry of Muhammad Ali's family preserved in a basement of the Egyptian Museum in al-Tahrir Sq.

Date: A date is inscribed on the body 16th June 1900AD

Material: Gold

Craftsman: Unknown- A defaced signature is shown in the interior part of the upper lid.

Measurements: Height: 17 cm

Length: 24 cm

Maximum width: 16 cm - Minimum width: 14 cm



Figure.1 an overview of the golden casket. Photographed by the authors

Description: A rectangular golden casket takes a shape of a mosque. The lid has a form of an oval shaped dome bears incised motifs based on a row of elongated lanceolate leaves. Its top is surmounted by floral shaped crown. The top is in a form of a scrolled stylized leaf with two sepals. The central dome is surrounded by four minarets; each minaret is conical and has two octagonal balustrades. A circular crescent is surmounted the pavilion of each minaret. The oblong dome and the minarets set on an octagonal base decorated with a row of vegetal ornaments

exhibiting lotus flowers and rosettes. The lower part of the lid has been ornamented with a row of an ancient Egyptian cornice as found in many other Egyptian temples. The rectangular casket has mainly four sides:

Side 1

The sign on the middle side (Fig.2/a) is two legendary winged horses flanking a crimson cross that is encased in a white flag which emphasizes the official flag of London City. A golden, carved legendary creature atop the sign. Three Latin words are carved on the sign could be read as: “**Domine – Dirige- Nōs**” The word “**Domine**” on the left horse, which means “Lord” or “Master” and is used to honor clergymen²⁸ “**Dirige**” means to guide or to conduct²⁹, “**Nōs**” means us³⁰, to be translated as “*Lord Guides Us*”.³¹ This sign interprets the Coat of Arms of the city of London.



Figure 2/a. The London Coat of Arms Company of London on the main side Of the casket. Photographed by the researcher



Figure.2/b. London Crest or Coat of Arm

<https://www.heraldry-wiki.com/heraldrywiki/index.php?title=London>

²⁸From Dominor, ari, atus sum, dep. to be lord and master, to rule, to domineer. Goodwin. Thomas, Latin English Dictionary, London (Lockwood & Co), 1847, p.71; <https://www.merriam-webster.com/dictionary/domine> Accessed in 4/20/2023.

²⁹ From Dirigo, ere, exi, ectum, a. to direct, to rule, or guide, to lead, or conduct, to range, to set in order. See Goodwin. T, Latin English Dictionary, p.67; Oxford Latin, Dictionary, Oxford, (Clarendon Press :1968), p.547.

³⁰ Means: We or Us, see Oxford Latin, Dictionary, pp.1189, 1190.

³¹The City of London's armorial insignia are first specifically mentioned on April 17, 1381, when it was mandated that the former mayoralty seal be broken because it was "ill-befitting the honour of the City." Both St. Thomas Becket and St. Paul were incorporated into the design of the previous seal as well as the new one. According to a description from the time, it was ordered by the Mayor, William Walworth, and showed "a shield of the said City's arms beneath the feet of the said figures, with two lions guarding the same." The shield is comparable to the present style and has a cross on it that is pierced by a dagger or sword. Historically, only a few years later, in an earlier version of the renowned Survey of London (1598), the London chronicler John Stow struck a similar chord. A marginal note at this location also stated that it was "the common opinion of men of late times" that "in memory and reward of which service the City had a Dagger added to their shields of Arms, and the Mayors have been most commonly sitting knighted.". Stow's research into the past may have made him discover that Mayor Walworth's deed from June 15th, 1381 was predated by the London arms charged with a dagger. These municipal crests are first mentioned in the Letter Books of the fourteenth century. According to a record from April 25, 1381, the mayor and council members chose to replace the city's former mayoral seal because they found it to be "too small, crude, and old inept and inappropriate for the honour of the city." For more details see Meer, Marcus, Cities, Citizens, and their Signs: Heraldic Communication and Urban Visual Culture in Late Medieval England and Germany, Durham theses, Durham University, (2019), pp.176-186.

Face side

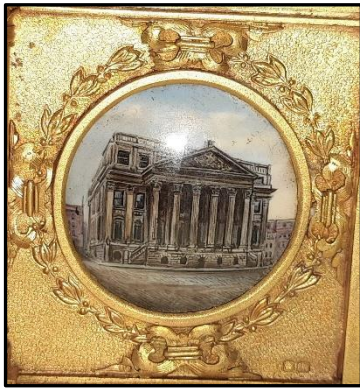


Figure.3

A depiction of the Mansion house on the Main side of the casket. Photographed by the Researcher

Accessed in 4/24/2023



Figure.4 A depiction of the Guildhall of London on the same side. Photographed by the researcher

rectangle with a crown-like curtain and is flanked by two cylindrical columns with square bases and Corinthian capitals. Two statues of a noblewoman; the one is holding a spear and the right one holding cornucopia and a laurel, the left one is holding a spear. Two Greco-Roman ornaments considered as shell of Aphrodite are surmounting the top of each statue. On the same sides two antique tableaus are fixed on the two sides of this section; each portraits encompasses a drawing of one of England's landmarks built in the ancient times. The first portrait (Fig.3) bears the drawing of **Mansion House**, the official residence of the Lord Mayor of London.³² On the left side, the oval shaped tableau carries the depiction of the **Guild Hall** of London³³. Two rectangular frames with a scene of two serpents around a scepter are located on the right corners of this side. This ornament is considered as the image of Asclepius the symbol of medicine in the Greco Roman culture. The scenario of a flowering stem surrounding a regal scepter with the crown is displayed in the left rectangle. These two scepters could have been used to symbolize the royal rods of the archbishops. The first scepter is representing the stick and the serpent which is a Greco-Roman insignia symbolizing Asclepius (The Caduceus, or the symbol of Medicine. The second royal insignia on the left part of this side shown a Greco-Roman insignia as scepter surrounded by a stems of Laurels *Laurus Nobillis* which is a symbol of Victory in the Roman Art an surmounted by a crown. The rectangular frames holding the royal scepters are mostly covered by the two faces, which are slightly protruding from the surface of the casket. The images of the regal features and scepters serve as a symbol for the idea of royalty. Each of the two rectangular frames on the further

³² The Lord Mayor of London officially resides in Mansion House. It is a listed structure of Grade I. It was mostly constructed in the 1740s and was designed by George Dance in the Palladian style. For more details on the Mansion house, see Britton, John; Pugin, A. "An Account of the Mansion House". Illustrations of the Public Buildings of London: With Historical and Descriptive Accounts of each Edifice. Vol. 2. London, 1828, pp.120-126; Lecky, William Edward Hartpole, *History of England during the Eighteenth Century*. Longmans, Green, and Co, 1890, p.496.

³³ Although some of the Guildhall (as it stands today) dates back to 1411, excavations by The Museum of London Archaeology Service (MoLAS) revealed that the gate house, which dates to the thirteenth century, appears to have been constructed directly over the southern entrance of the Roman Amphitheatre. There is also written documentation for London Guild Hall, which dates to 1128 and is referenced in the survey of the St. Paul's lands. For more details see Phillips, Lawrence; Witchard, Anne, *London Gothic: Place, Space and the Gothic Imagination*, Continuum International Public Group, London, 2010, p.128.

sides of the caskets is topped with an image of a human being in the manner of an ancient Egyptian man with the *nemes* hair garment.

Side 2 (Fig. 5)



Figure.5. A depiction of the Freemason's hall of London
Photographed by the researcher

From the other side of the casket, which is, a small rectangular frame houses different scenes and ornaments. This side starts with the base, which took a form of a row of acanthus leaves like those in side 1. The main central area has an oval shaped tableau carries the scene of the **Freemason's Hall of London**³⁴ (Figure.5). The oval tableau is knotted from the two sides by two knots like floral leave, and it is also knotted from the upper and the lower side by the same ornament. The two flanks of this side can be regarded as two rectangular frames. The first scene in the rectangular frame has an ornament based on an axe bundled up with a bunch of reeds to represent the Roman Fasces . The second rectangle on the right side represents a rope ties a ship anchor . A human head in ancient Egyptian style that symbolises a guy wearing the *nemes* hairdress surmounted each of the two rectangles. A decorative plait represents a laurels that has been knotted and placed on top of the side creates the appearance of the top of a royal curtain. An embellishment based on a row of acanthus leaves flowing symmetrically, as seen on side 1, is present at the lower base of the side. a tiny row of beads and reels is running above the lower basement of the acanthus leaves.

Side 3 (Fig.6)

The same little row of acanthus leaves that can be seen on sides 1 and 2 starts at the base and runs the entire length of this side of the casket. This side's centre section features a tableau with a

³⁴ It is one of the historic masterworks of England. The current structure, the third Masonic Hall on the property, was built between 1927 and 1933 as a monument to the First World War dead and was for a long time known as the Masonic Peace Memorial. As we start the voyage more than 250 years ago, we are in one of London's best Art Deco buildings. For more details, see <https://www.ugle.org.uk/freemasons-hall/history-freemasons-hall> (Accessed in 4/24/2023).

representation of the **London Bridge**.³⁵ (Fig.6). This scene is topped by a tied vegetal line based on a row of garlands with a tiny group of laurels.



Figure.6: Side 3 from the golden casket. Photographed by the researcher

The image is set within an oval-shaped tableau, which is encircled by four plaits that have been tied to resemble floral leaves based on a row of laurels. Two rectangles are placed as usual on the side's flanks. The right one features a bunch of a wheat or corn topped by a lobed insignia to represent the fertility. A carving of the spade and a hand plough lying on a floral background is seen in the left rectangle also symbolizing the fertility. Each square has a human head perched above it, resembling a man with an ancient Egyptian-style *nemes* headdress. This side's upper portion and the other four sides of the casket are covered in an old Egyptian cornice. Above the basement of the acanthus leaf is a row of beads and reels.

³⁵ Built in London between 1886 and 1894, the combination bascule and suspension Tower Bridge was planned by Horace Jones and engineered by John Wolfe Barry with assistance from Henry Marc Brune. It is a Grade I listed structure. A new river crossing was required downstream of London Bridge as a result of the East End of London's significant commercial growth in the late 19th century. Because it would prevent sailing ships from using the port facilities in the Pool of London between London Bridge and the Tower of London, a traditional fixed bridge at street level could not be constructed. See Bracken, G. Byrne, *Walking Tour London: Sketches of the city's architectural treasures... Journey Through London's Urban Landscapes*. Marshall Cavendish, 2011, p.56; Portman. Derek, "Henry Marc Brunel: Civil Engineer", *Construction History*, Vol. 20 (2004), pp.71-83

Side 4 (The back) (Fig.7)

That side of the casket stands in for the rectangular-shaped back. Aspects of culture are reflected in this side's decoration program, which is based on some aesthetic qualities. Starting with the base, which resembles side one (the face) most and is made up of a row of foliate Acanthus leave. There are three primary sections on the back of the casket: the central, right, and left sections. The three major artistic movements—Egyptian, Greco-Roman, and modern—were combined in this section. The middle portion of this side's ornamentation is composed of a rectangular panel that is bordered on either side by two columns, each of which is crowned by a Corinthian capital. Two figurative statues that resemble two women in standing form bearing royal insignia and wearing a folded dress surround the central inscription panel. Each pair of columns encloses the woman statues in a regal form, and they are shown like the Greco-Roman deities. The right one is carrying the spade and the plough as a representation of British prosperous industry, and they are both clutching regal insignias. The other woman is carrying a ship anchor in her left hand and a caduceus in her right hand. Each of the two statues has a gorgeous foliate modern pattern on top of it.



Figure.7: The backside of the casket.
Photographed by the researcher.

This side is holding two tableaus representing two archaic landmarks from England. The right scene is showing the **St Paul Cathedral**³⁶. The depiction is set within a rounded tableau surrounded by a row of floral stems based on a group of laurels. From tangents to the portrait's up, down, left, and right, four knotted branches are visible. (Fig.8). On the right side of the spherical tableau, a depiction of a sword is surrounded by foliate stems of a laurel plant as a symbol of power and victory, and is topped by a human head that resembles a man wearing an ancient Egyptian-

³⁶ Built in gleaming Portland Stone and topped by a beautiful dome, St. Paul's Cathedral is Sir Christopher Wren's masterwork and a well-known landmark on the City of London skyline. It is located at the summit of Ludgate Hill. The impressive west façade, a two-story portico, and the two Baroque towers are all accessible via the large staircase. The current church is unique among English cathedrals in that there is hardly any evidence of the previous structures that have stood there, with the exception of fairly modern examples like Truro, etc. Although the cathedral was not completely destroyed in the Great Fire of London, the damage it sustained was so severe that only a completely new building could adequately address the situation. The current cathedral has been suffered a series of fires through ages. For more details on this Cathedral, see Clinch. G, St Paul Cathedral. London, Methuen & Co, London, 1906, pp.121-221.

style *nemes* headdress. The left side of this face has another tableau bears the scene of the **British Museum**³⁷. Three knotted leaves tangent to the four sides and a narrow ring of foliate laurels patterns encircles it. A rectangular frame with flame-like carvings stands on the far left side. It is capped with a crown-like shape and a human head wearing an ancient Egyptian-style *nemes* headdress. The rectangular frame in the middle of this side is capped with a knotted design resembling a regal curtain. Nine incised lines carved in English serve as an official dedication and expression of thanks. The writings can be read as follows:



Fig.8
Rectangular frame bears the names of the Lord Mayor of London and the Sheriffs.
Photographed by the researcher

To
H.H. THE KHEDIVE
From the
CORPORATION OF LONDON
H.HON. SIR A.J NEWTON.B
LORD MAYOR
ALD^N SIR W.P TREDAR K^{NT}
SIR ALFRED H.BEVAN K^{NT}
SHERIFFS
26th June 1900

The inscription lists the names of the Mansion House's members, beginning with the Lord Mayor of London Sir **Alfred James Newton** **.(1st Baronet)**³⁸, the Sheriffs of London, and the date this casket was given from the Mansion

³⁷ One of the world's earliest national, open-to-the-public, and secular museums, the British Museum was established in 1753. It is the biggest and best-known museum in Britain for conserving and preserving classical artefacts. However, the purchase of these antiquated artefacts is very divisive. Key pieces from the museum's collection are increasingly the subject of public calls for their return. The original collection of the British Museum was left to the country by Sir Hans Sloane in 1753. Sloane, a doctor and naturalist, had acquired a sizable collection of "plants, fossils, minerals, zoological, anatomical and pathological specimens, antiquities and artificial curiosities, prints, drawings and coins, books and manuscripts," among other items. For more details on the British Museum, see Duthie. Emily, The British Museum: An Imperial Museum in a Post-Imperial World, *Public History Review*, Vol 18 (2011): pp.12–25.

³⁸ Sir Alfred James Newton, 1st Baronet (18 November 1845 – 20 June 1921) was a British businessman. Newton started his career as a grain and seed broker in high street Hull. His business grew up in 1870s as a yeast merchant. From 1881 his commercial power raised through the sea from India to Egypt. The British government leased this ship in 1882 along with others that they possessed to bring soldiers and supplies to the Egyptian struggle. In the same year, the partners opened a headquarters at 19 Billiter Street in the City of London. His aristocratic life raised until he became a Sheriff of London and Middlesex in 1899, later in 1900, he was elected as a Lord Mayor of London, He became an income Tax Commissioner for the City of London ; appointed Governor of the Hon. The Irish Society 1906. For more details on Lord A.J. Newton, see Walford's, County Families of the United Kingdom, Royal

House on June 26, 1900. As this box was given to the Khedive 'Abbās Ḥilmī II specifically for him, however, the words explore the idea of honoring Egypt and its Khedive. Above the writing, an ornate bunched curtain that appears to be a regal emblem is seen. Like the two statues on the front side of the casket, the shell of Aphrodite is perched above each figure. A trilobed leaf encased in a foliate stem makes up the composite leaf stand on the lower side of the inscriptions. This side's upper portion is decorated with an Egyptian cornice that runs along the top of the casket's four sides. A row of beads and reels is running along the lower side of this side mainly above the basement, which takes a shape of Acanthus leaves. Two rectangles are shown on the further part of this side; the right one is carrying a carving scene of a sword surrounded by a stems of laurels. The left rectangle bears a decorative scene of the trident of Poseidon and surrounded by a stems of the laurels.

The Analytic Study

It's impressive to think of what's behind the casket. When we describe it as a fusion of various arts and cultures into a single object, it begs to be discussed and studied. The Egyptian art and architecture, Greco-Roman art and architecture, and Islamic art and architecture are all represented on this golden casket. It causes one to feel as though there are many unanswered questions: what does this combination of art symbolize? What is the purpose of this object? Why was it made? What does it signify?, and so on and so forth. The following analysis and examination can answer these questions:

1-The Egyptian Arts

The Egyptian Lotus flower, the Egyptian royal cornice, which is typically shown above Egyptian temples and shrines, and human heads sporting *nemes* headdresses are the three principal ancient Egyptian traits carried by this unusual and rare object.



Figure.8/a . The Egyptian Lotus Flower over the lid of the casket
Photographed by the researcher.

Manuel of the Titled and Untitled Aristocracy of England, Wales, Scotland, and Ireland, 59th Annual Publication, Spottiswoode Ballantyne, & Co Ltd, New Street Sq, London 1919, p.990; Mosley, Charles, *ed.* , Burke's Peerage, Baronetage & Knighthood (107 ed.). Burke's Peerage & Gentry (2003), p. 2891.

A- The Lotus Flower

The Lotus flower is seen on the base of the head of the casket (Fig.8/a). The Egyptian Lotus flower is mainly a symbol of Upper Egypt in the Ancient Egyptian Concept. Ancient Egyptian art and architecture are characterized by a preoccupation with ornamentation. It is found in the mortuary temple of King Sahure at Abusir from the fifth dynasty, as well as those at Abusir from the sixth dynasty in a building constructed by King Neferirkare and the mastaba Tomb Chapel of Ptahhpeses, are frequently seen as elements of lotiform columns. As shown in the walls of the tomb of Mereruka at Sakkara from the Old Kingdom, which features a high relief image of an elite status Egyptians, were depicted putting a water lily blossoms to their noses³⁹ (Fig. 9). Apparently, the design and anatomy of an old lotus closely mirror the one on the casket's lid.



Figure 9. A man standing holding the water lily to his nose
Tomb of Mereruka at Sakkara. After. Ossian, *The most beautiful flowers*

The lotus emblem is a defining feature of religious expression in pharaonic Egypt and may be seen throughout the majority of pre-Christian temple complexes and burial sites. The plant is mentioned in some of Egypt's earliest written documents, many of which may be found in the early funerary chambers of Old Kingdom dynasties at Saqqara, especially those of King Unas (c. 2375–2345 BCE). One of several customs that show a long history of cultural ties between early civilizations of the Nile River and Fertile Crescent is the employment of lotus symbolism throughout the Fertile Crescent and Egypt throughout the second and first millennia BCE. Even though many of Egypt's earliest writings make explicit mention of Middle Eastern peoples⁴⁰

In ancient Egypt, the lotus flower was connected to the god *nfr_itm*, the four sons of Horus born of the lotus flower, the child of the sun Ra, or the appearance of the early morning sun. King Thutmose III, Tutankhamun, and King Piye, for example, were all represented by an open lotus flower as a result of the ancient Egyptian religion. Highlighting the scenes of the departure or sending of the kings and people from the lotus flower; researching the philosophical and religious implications of the departure or sending of the monarchs and people from the lotus flower⁴¹.

³⁹ For more detail on the Lotus and Lily flowers see: Ossian, Clair. "The Most Beautiful of Flowers: Water Lilies & Lotuses in Ancient Egypt." *KMT-SAN FRANCISCO*- 10 (1999), pp. 48-59.

⁴⁰ For details see: McDonald, J. Andrew, "Influences of Egyptian Lotus Symbolism and Ritualistic Practices on Sacral Tree Worship in the Fertile Crescent from 1500 BCE to 200 CE" *Religions* 9, 2018, no. 9: 256, pp. 1-27.

⁴¹ For more details see: Samar Muḥammad Mişliḥ, "Dirāsah ḥawl ṭifl al-šams yaḥruḡ min zahrat al-Lutus" *Journal of Association of Arab Universities for Tourism and Hospitality*, Faculty of Tourism and Hotels, Suez Canal University, Volume 14, Issue 2 2017, pp. 43-54.

B-The *nemes* headdress

In ancient Egypt, pharaohs wore striped headpieces called "*nemes*". A pharaoh wearing a *nemes* signaled the end of their earthly life and the beginning of their spiritual eternity. The *Nemes* is the style of hat we see on coffins and death masks, and it is depicted on numerous statues built in memory of a pharaoh after his or her passing⁴². Little of the sculpture that was previously kept in the Djoser pyramid complex has survived, but what does is important. Life-size statues that were discovered laying in the jubilee court are only loosely blocked out, but they clearly depict the king donning the short jubilee cloak and a heavy hair wig. This life-sized statue is showing the king wearing the *nemes* probably the first king who wears this kind of headdresses⁴³. Eight examples of the human head wearing the *nemes* hair wig are shown on the casket in question and they are shown in a new classic style. Each side of the casket bears two human heads; each one is surmounting a rectangle on the far edge of each side. (Figs.10/a-h)



Fig.10/a front



Fig.10/b front



Fig.10/c back



Fig.10/d back



Fig.10/e side 1



Fig.10/f side 1



Fig. 10/g side 2



Fig.10/h side 2

(Figures 10/a-h) New classic style faces with the *nemes* headdress
Photographed by the researcher

On the questioned casket, eight models of human heads wearing *nemes* hair wigs are shown in a new traditional manner. Two human heads are displayed on either side of the casket, one on each far end of a rectangle. Their facial expressions demonstrate that they are all different from one another; one of them is angry, another is smiling, another is serious, and they almost appear to be in their new classic form rather than as Egyptians. The question is why this Egyptian style heads are shown in a foreign facial features with different expressions? Although this casket was gifted to the Khedive 'Abbās Ḥilmī II. Despite the British occupation of Egypt, the Great Britain sought to expand its dominance over the country. However, the *nemes* in the Egyptian notion is a symbol

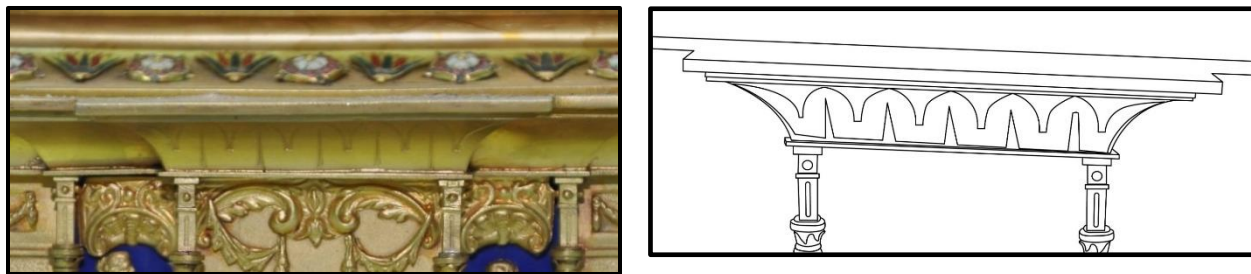
⁴² The back of the *Nemes* is held together with rings, much like a stack of ponytail holders, and is typically crafted with gold and lapis lazuli, a deep blue gemstone. These rings represent the length of time the pharaoh reigned. See: Noha Fawzy Abdel Wahab, "Headwear across the ages: "it's religious, political and social significance" and how it affects the current form of veil in the Middle East", *International Design Journal*, Volume 8, Issue 2, (Cairo: April .2018), p. 37.

⁴³ For more details See: Aldred. Cyril, *The Egyptian Art in the Days of the Pharaohs 3100-320BC*, (London: Thames and Hudson), 1980, pp. 53, 54.

of monarchy worn by Egyptian kings, which is why the faces might also be a reflection of British kingship.⁴⁴

C-The Egyptian Cornice

The lower portion of the lid and the start of each side of the casket are surrounded by the Egyptian architectural cornice on the casket in question (Fig.11). Specifically, the false doorways of the shrines and chapels from the fourth dynasty are where this ancient Egyptian architectural feature originally appeared. Early records demonstrated that this style, known as a Cavetto Cornice, was found on the tombs and shrines of the greatest officials, and it is demonstrated in its whole in the tombs of the sixth dynasty, demonstrating that it was a popular style of architecture for tombs and shrines⁴⁵. The Egyptian cornice is also seen above the entrances and pylons of the temples. This device is also known in Saqqara in the complex of Zoser and decorated with palmettes and was always accompanied by torus molding.⁴⁶ The chapel façade in the southwest corner of the Hebsed court, which is linked to the stepped pyramid of Zoser at Saqqara, features what is perhaps the oldest style of cornice in all of Egyptian architecture. According to Muhammad Anwar Šukrī, the first instance of the Egyptian cornice was found in the early dynastic chapels, particularly the one that was shown as a hieroglyphic sign that signified the temple of Anubis⁴⁷.



Figures. 11, 11/a, An Egyptian Cornice runs along the lower part of the lid
Photographed by the researcher

The Harmakhis temple has the first example of a classic cavetto cornice, which later spread quickly to Old Kingdom pyramid temples, mastabas, and sarcophagi. It also appeared on pylons, gates, pillars, and screen walls, with intriguing cropped forms showing up in passageways (i.e Deir el-Medina). Later brick buildings have specifically moulded bricks for the cavetto cornices and torus mouldings. As far as Palestine, Syria, Lower Italy (Doric temples), and Persia, cavetto cornice decoration was used⁴⁸.

⁴⁴ For more details on the last days of the Khedive Abbās Hilmī II See: Last Khedive of Egypt, Memoirs of ‘Abbās Hilmī II, *Khedive of Egypt*, Tr.Sonbol Amira El Zohary, reading , Ithaca Press, 1998 [Tr from *Mémoires d’un souverain*]

⁴⁵ ‘Abdal Hamid .Doha Mohamed Sami, “A Chronological Study of the False Door Concept”, *Journal of the Association of Arab Universities for Tourism and Hospitality*, Special Issue, December, 2014, Part I, pp. 111-112.

⁴⁶ Bob M. Brier, A. Hoyt Hobbs, *Daily Life of the Ancient Egyptians*, (USA: Greenwood Publishing Group), 2008, p. 200

⁴⁷ Šukrī. M.A, *al- ‘Imārah fī Mišr al-qadīmah*, (Cairo: al-Ha’yah al-Mišriya al- ‘āmah li’ al-Ta’lif wa’ al-Našr), 1970, 169.

⁴⁸ Arnold. D, *The Encyclopedia of Ancient Egyptian Architecture*, (Princeton University Press, Princeton,.2003), p. 46

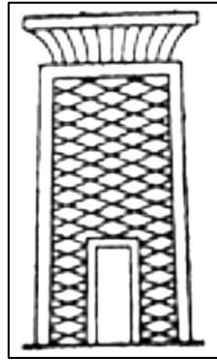


Figure .12
An Ancient Egyptian Cornice
After. Petrie. F, Egyptian Decorative Arts

The oldest instances of Menkaure's sarcophagus, dating from the IVth, and other models dating to Vth, and VIth dynasties, are said to contain this device, which Petrie claims was replicated up to the late periods. The 18th dynasty's architecture features a variety of forms because the ribbing was divided by cross lines that occasionally bent upward and occasionally downward. Later, they are dropped, and the pattern is reduced to being stripped.⁴⁹ The casket in question includes an Egyptian cornice that runs along the upper portion of each side and lower portion of the lid, and is embellished with a row of lotus flowers because the plant is being utilized in the casket for a second time. The 6th dynasty monuments and Thutmose III's columns at the Karnak temple, particularly the two doors south of the sanctuary, are the first examples of this lotus form device in architecture⁵⁰. This type of structure can be found in a variety of late-period artistic pieces⁵¹.

Considering that this casket was given to Khedive 'Abbs 'ilm II, an Egyptian Sovereign, it is assumed that Ancient Egyptian elements are depicted on it. However, the British artisan intended to make clear the Egyptian elements in order to honor and respect the Egyptian government and its sovereign. In order to demonstrate the idea of the kingship of both Britain and Egypt, the artist uses faces with European characteristics wearing *nemes* headdresses, displaying the signs of royalty. He also included Egyptian structures while using Egyptian cornice to demonstrate how Egypt has magnificent architectural landmarks and is respected by Great Britain. It can be believed also that the Lotus flower, which is a representation of prosperity and fertility, represents the two productive nations of Egypt and Britain. The British administration wished to demonstrate its respect for Egyptian sovereignty under the rule of 'Abbās Hilmī II, and this is reflected in the Egyptian features.

⁴⁹ Petrie. W.M. Flinders, *Egyptian Decorative Art, A Course of Lectures*, (London: Methuen & Co 1895), pp. 99,100.

⁵⁰ Prisse d'Avennes, *Atlas of Egyptian Art*, (Cairo: The American University in Cairo Press), 2000, 55.

⁵¹ This architectural device can be found in a tiny plaster-covered wooden sarcophagus with color, and preserved at Malawy Museum (Inv.No.200). It took the form of a box with a cavetto cornice on top and a winged sun disc, the emblem of the god "Horus Behedeti," in the center. It was originally used under the rule of King "Darius I" of Egypt, and when it was discovered in "Tuna al-Gabel," it was reused during the Greco-Roman era, See : Marwa Mahmoud Mohamed, "NAOS OF THE KING DARIUS I N°.200 AT MALAWI MUSEUM", *The Journal of the General Union of Arab Archaeologists, JGUAA2*, vol. 7/2, 2022, 52.

The Greco-Roman Elements

The majority of the casket's elements were of the Greco-Roman period. Additionally, a sizable portion of the casket is decorated with several Greco-Roman motifs in the New Classical Roman style. The elements range from floral patterns to human features, household and regal insignias, architectural elements, marine life, and natural elements. These components are displayed as follows:

1-The Acanthus

A Roman vegetal device occurred in most of the Greco-Roman architectural buildings. The Acanthus, however, takes the top spot among all of them because it has hardly ever been absent from the grand theatre of art since the most prosperous period of Grecian painting, around 500 B.C. Oldest examples of this ornament could be seen in ancient Athens especially at Athens' Tower of the Winds and on the Lysicrates Monument's roof⁵². In the Casket in question, the base is ornamented with a row of Acanthus leaves run along the bases of the four sides of the casket (Fig.13). This vegetal device is also seen in the Greco-Roman temples as a major part of the capital of the Corinthian columns.



Figures.13, 13/a A row of Acanthus on the base of the casket
Photographed by the researcher

The Acanthus is mainly shown on the Greco –Roman capitals of columns, according to the ancient chronicles, the main plot of Vitruvius' narrative is simple: a kalathos carrying funeral offerings was brought to a young girl's burial, laid on top of the tomb, and covered with a tile. The acanthus leaves fanned out around the kalathos and curved over like volutes at its sides since it was perched on top of an acanthus root. The illustration from the Temple of Apollo at Bassai serves as the earliest Corinthian capital for which we have proof.⁵³ It refers to the horns of the lunar crescent, life immortality, and adoration of the arts are all common in Mediterranean nations. In Christianity, thorns stand for suffering, sin, and its retribution.⁵⁴

⁵²Uhde Constantine, "The Acanthus Leaf", *The Workshop*, Vol. 4, No. 6 (1871), p. 81.

⁵³Scahill.David, "The Origins of the Corinthian Capital", *Architectural Sculpture in the Greek World Proceedings of an international conference held at the American School of Classical Studies*, 27–28 November 2004, pp.40, 41.

⁵⁴Cooper. J.C, *An Illustrated Encyclopedia of Tradition Symbols*, (London:Thames and Hudson), 1978, p. 10

2-Beads and Reels

A decorative motifs occurred in Ancient Greek Art from the 5th century BC as a first example could be seen on a rock section of the frieze from the Erechtheion, c. 410–405 BCE preserved in the British Museum. They are shown like round or ovular beads alternate with narrow vertical discs to form a decorative design called a reel⁵⁵. This pattern is seen in a tiny band runs along the lower part of the middle section of the casket in question immediately above the base of the Acanthus leaves. (Figure 14)



(Figure.14 beads and reels on the lower base of the casket)

Done by the researcher

The bead and reels motif was originally used in stone sculpture in Greece in the sixth century BC. It was totally invented in Greece using motifs drawn from the turning processes used for wood and metal. After then, the theme travelled as far as India, where it may be seen on the abacus portion of several of the Pillars of Ashoka or the Pataliputra capital. It also travelled to Persia, Egypt, and the Hellenistic world⁵⁶.

3-The Garlands: Laurels forming knots.

In the casket in question, the garlands carving are seen on the upper portion of each portrayed scenes of London Landmarks represented on each side of the casket. Each unit of garland consists of Laurels leaves and run repetitively making a robe of Laurels and meets in a central knob (Fig.15, 15/a,b.). The Hellenistic and Roman periods are when the concept of representing plant garlands first appeared. Laurel Triumph means winning. It symbolizes eternity, immortality, and purity, and it is dedicated to the vestal virgins. It is holy to Apollo, Dionysos, Juno, Diana, and Silvanus and symbolizes triumph, truce, and peace in Greco-Roman symbolism. It also depicts the nymph Daphne, who was transformed into a laurel. It is known as the martyr's crown in Christianity.⁵⁷ Additionally, it appears as a sign of victory in Roman coins, e.g. one such coin honors the victory of Roman leader Brutus and is encircled by laurel leaves. (Fig.15/c)

⁵⁵ O'Donnell. Mark Stansbury, A History of Greek art, (UK: John Wiley & Sons,), 2015, p. 165.

⁵⁶ Boardman, John. "Reflections on the Origins of Indian Stone Architecture." *Bulletin of the Asia Institute* 12 (1998), p. 16.

⁵⁷ Cooper, *Illustrated Encyclopedia*, p. 96.

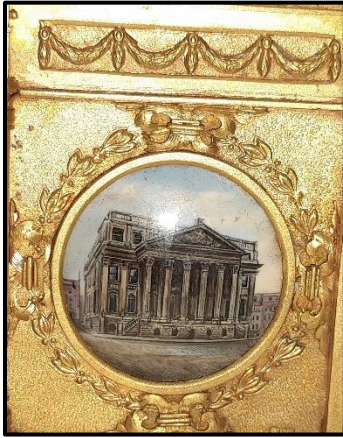


Figure 15

The Laurels on the top and around the Tableau of the Mansion house (Photographed by the researcher)

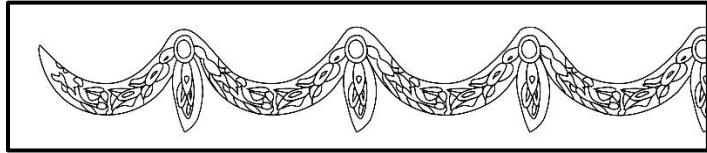


Figure 15/a

a drawing for the upper rectangle
Done by the researcher

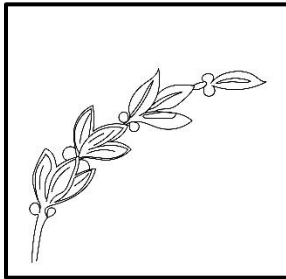


Figure 15/b

Laurels around the tableaux. Done by the researcher



Figure 15/c

Gold Coin shows the figure of Brutus surrounded by laurels as a symbol of triumph.

After. Cooper, *Illustrated Encyclopedia*

These garlands were originally intended to decorate earthly structures because they represented prosperity and goodness. However, as time went on, they also took on a funerary significance since, starting in the middle of the first century AD, Romans used them to decorate coffins for burial. However, there is a significant lot of controversy among researchers regarding the origins of this ornamentation; some argue that rather than being manufactured in Alexandria, it originated abroad and was made in one of the places where similar coffins are made, like Asia Minor or Rome⁵⁸. In Egypt, this motif could be observed in the marble structures of burials as seen in the grave of the royal family of Muhammad Ali Bāšā at the cemetery of Imām al-Šafi‘ī. The garlands' scenes are depicted using the same shapes as the questioned casket. The interments there take place in the nineteenth century AD, a noteworthy era marked by the expansion of British rule in Egypt. That is why the British artisan applied the laurels to express the great authority of Britain in Egypt as well as its triumphal achievements.

⁵⁸ Abd el Salam T. Taleb, Elsoghair Abdel Hakim A. "A New Publication of a Garland Sarcophagus in the Open Museum in the courtyard of the Temple of Dandara" *Journal of Association of Arab Universities for Tourism and Hospitality, (JAAUTH)*, Faculty of Tourism and Hotels, Suez Canal University, Vol. 21 No. 3, (December 2021), p.21

4- The Trident of Poseidon *Trisula*

Generally it represents Thunderbolt, lightning, triple flame, weapon of the powers of air, water, and heavens, and immortal. As the trident, it represents the gods of the powers and fertility of the seas; it can also represent the celestial Triad. As the thunderbolt, it is the weapon and characteristic of all sky, thunder, and storm gods. It is also the Devil's weapon in Greek and Roman mythology: It is the weapon of the sky god Zeus/Jupiter, the thunderbolt, and the attribute of the sea god Poseidon, the trident.⁵⁹

A mythological symbol alludes to Neptune in Roman mythology and Poseidon in Greek mythology. Given the paucity of literary evidence, we now turn to early visual depictions of Poseidon. Among the gods of Homeric mythology, it is a significant component. It can be seen in sculptures like those found in the Artemis temple in Corinth, which is close to Olympia, as well as in paintings, gems, coins, and other ancient arts. At Pheneos in Arcadia, there is a bronze statue of Poseidon. Additionally, in the spring of 1879, there were discoveries made in the Acropolis of Corinth, where twelve terra-cotta *pinakes* bearing images of Poseidon's trident were found.⁶⁰ . Poseidon was first erected atop the Acropolis, possibly in the fifth century, as a symbol of the Athens maritime dominion that was established in its wake⁶¹. In the Casket in question, the trident of Poseidon is shown in the right portion of the back of the casket, as it is shown like an elongated bar ended with three fluted heads (Figs.16, 16/a). The bar is surrounded with vegetal branches based on leaves of Laurels.

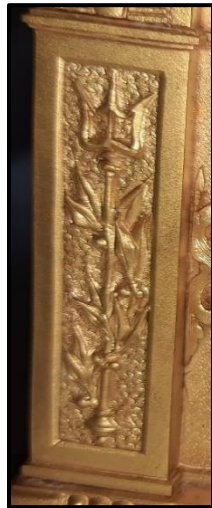


Figure 16

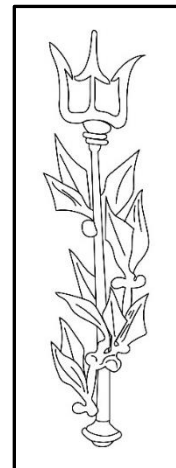


Figure 16/a

The trident emblem of Poseidon in the casket in question
Photographed and drawn by the researcher

⁵⁹ Cooper, *Illustrated Encyclopedia*, 180.

⁶⁰ For more details, see Walters. H.B, "Poseidon's Trident", *Journal of Hellenic Studies*, Volume XIII, London, 1892-3, pp. 14-16.

⁶¹ Hurwit. Jeffrey. M, *The Athenian Acropolis, History, Mythology and Archeology, From the Neolithic Era to the Present*, (Cambridge University Press: London), 1999, p. 32.

5-The Roman Fasces

Roman: scourging with rods, beheading with an axe; both represent strength in unity; judicial and magistrate power; punishment. It could be a quality of Cupid or Eros⁶². A word regarding the history of the Roman lictors and faces. There is no question about the Latin fascis' (fascis is the plural) etymology. The Indo-European root *bhasko* means "band" or "bundle" when closed. The word in Latin text relates to symbols of authority and is used in plural in the vast majority of cases. The singular form is encountered on rare occasions, particularly when constructing a bundle of reeds or something similar. The apparatus required to administer either corporal or death punishment, the Fasces was an assembly of wooden rods, usually measuring about a meter and a half in length, fastened together with a single-headed axe and bound by leather straps. The significance of the fasces in the ancient world cannot be overstated. The fasces continued to be the most recognizable physical indication of the public authority of imperium holders throughout all eras of Roman antiquity. The term imperium, in its most basic meaning, indicated a complete civil and military power.⁶³



Figure.17
The Roman Fasces on the casket (side)
Photographed by the researcher

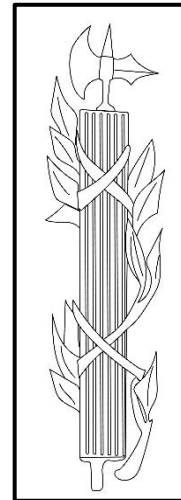


Figure 17/a
a drawing for the previous insignia
Done by the researcher

The Roman Fasces, which resembles an axe wrapped in a robe and a scrolling branch of laurel leaves, is visible on one corner of the casket in question (Figs.16, 16/a). Given that the two signs—Laurels and Fasces—are clear representations of authority and power, England's might is also reflected in them.

6-The Caduceus

(Greek Kerykeion: herald's wand) is an emblem made up of two snakes twined symmetrically around a wand with wings on top. The appropriateness of employing the caduceus as a symbol of the medical profession has occasionally been questioned by academics. The wand with two

⁶² Cooper, *Illustrated Encyclopedia*, p. 65.

⁶³ Brennan. Corey.T, *The Fasces, A History of Ancient Rome's Most Dangerous Political Symbol*, (Oxford University Press: London), 2023, pp. 1,13.

snakes was originally an attribute of the messenger of the Olympian gods, Hermes to the Greeks or Mercury to the Romans. This raises the propriety issue. It's not the sturdy staff with a lone snake on it that Asklepios, the mythical figure or god of healing, is known for.⁶⁴ They stand for the forces of equilibrium, fertility, wisdom, and descending as well as the forces of binding and releasing, good and evil, fire and water, and ascending and descending. Another way to depict the caduceus is as a globe with horns atop it, which is a Hittite and Phoenician sun emblem. It can be found in India as well. It is the celestial representation of Mercury/Hermes.⁶⁵

It is a staff that Mercury was carrying, which had two snakes wrapped around it. In Eastern cultures, the snake is a symbol of immortality. The caduceus is a reminder of this ancient religion, according to scholars, who think that this god's ancestry predates that of the primary Olympian gods. According to legend, the two snakes and the sword stand for wisdom and immortality, respectively⁶⁶.



Fig.18

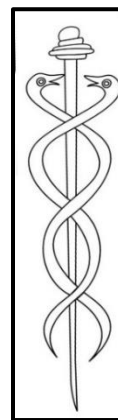


Fig.18/a

The Caduceus on the right side of the front of the Casket
Done by the researcher

The Caduceus symbol is displayed on a separate panel that is located within the right side of the front of the questioned casket and features two serpents circling the central scepter. The scepter takes a form of a long pointed stick and crowned by a spherical head. It brings to mind the antiquated symbols of royalty that emperors and kings carried. Although the upper wing of the Caduceus should be present, it is missing in this instance. (Figs.18,18/a). This emblem, which represents Roman civilization, is used to illustrate the magnificence of the European Renaissance.

⁶⁴ In numerous cultures around the world, the snake has long been associated with divine and magical abilities. The serpent is a representation of kundalini, the strength of pure force, in esoteric Buddhism and Hindu yoga practice. In the Mediterranean region, snakes took on supernatural characteristics. Archaeological relics from the Near East date to 3100 BCE, and they show the twin-snake motif. The snake appears as a mystical figure in Egypt and Babylonia, and its veneration probably certainly dates back to Neolithic times. It made an appearance as both God's adversary in Genesis (3:1–5) and as Moses' brass snake, a symbol of healing, in the book of Numbers. For more details See: Froman. Carol. R., Skandalakis .John. E., M.D, "One Snake or Two: The Symbols of Medicine" *THE AMERICAN SURGEON* April 2008 Vol. 74, p. 330.

⁶⁵ Cooper, *Illustrated Encyclopedia*, p.28.

⁶⁶ Remington. K, "Greek and Roman Art" *Utah Museum of Fine Arts Evening for Educators*" March 20, 2002, p. 49.

7- The sword surrounded by Laurels

Authority, vigilance, power, protection, leadership, justice, courage, strength, and bodily annihilation. It is also phallic, with the sheath acting as the receptive feminine, and represents the male essence and dynamic force. The two-edged sword represents all the dual powers and inverse currents in manifestation, creation and destruction, life and death, and powers that appear opposite but are complimentary and one in actuality⁶⁷. In the Roman traditions, the long sword *Spatha* is compromised in the Roman army. The *spatha's* adaptability was definitely crucial to its success. The *spatha* just seemed to be correct, whether they were mass-produced to outfit auxiliary cavalry fighting from horseback in the first century AD, legionary infantry both cutting and stabbing in the second and third centuries AD, or Saxon and Viking warriors trading blows between expert opponents. The subject of what replaced the *spatha*, a weapon that dates back thousands of years, is an intriguing one, especially considering that it was in use until the 10th century AD⁶⁸. Many saints are associated with the sword in Christianity, as they are said to have perished at the sword's edge. Among them are the decapitated bodies of Saint Paul⁶⁹ and St. Euphemia. Both St. George of Cappadocia and the Archangel Michael were granted warrior swords, while St. John Gualbert is occasionally depicted holding a sword, possibly in reference to his pursuit of his brother's killers. In order to share the warmth of the coat with the beggar, St. Martin is seen holding a blade and dividing it.⁷⁰



Fig.19/a

A panel enclosing a sword on the casket

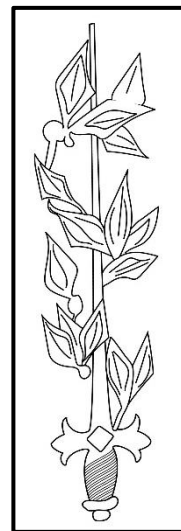


Fig.19/b

a drawing for the previous sword

Done by the researcher

One of the panels on the corners of the aforementioned casket displays the sword. A cluster of laurels encircles the sword's upward-stretched blade from the lower to the upper portion. The sword represents authority, leadership, and justice, while the laurels stand for victory and eternity. As a result, the entire insignia represents both power and triumph. (Figs.19/a, 19/b).

⁶⁷ Cooper, *Illustrated Encyclopedia*, 67.

⁶⁸ For more details see: Bishop. M.C, *The Spatha*, Osprey Publishing Ltd, Oxford, UK, 2020, pp.68-75.

⁶⁹ St Paul is shown in a Miniature "The execution of Saint Paul" (879–882) – *Homilies of St. Gregory of Nazianzus*, National Library of France, gr. 510, f. 78. See: D'Amato R, Dymydyuk D, "The Sword with the Sleeve Cross-Guard in the Fresco from the Cathedral of the Holy Cross on Aghtamar Island" *Studia Ceranea* 11, 2021 p.116, note.67. Fig.31.

⁷⁰ Ferguson.G, *Signs & Symbols in Christian Art*, Oxford University Press, New York, 1961, 182.

8-The Anchor

Hope, stability, calmness, and steadfastness. The Foul Anchor can also represent a boat and mast; in this instance, it represents the marriage of the masculine, phallic pole or mast with the feminine, protective lunar boat. The serpent of life was coiled around the mast in Egypt to amplify its meaning.⁷¹ To secure a boat or other vessel to the bottom of a body of water, anchors are large, heavy items that are fastened to a rope or chain. Large, perforated stones were the typical anchors in antiquity, but as the demand for specially made anchors increased, anchors became increasingly complicated. Many academics concur that it is reasonable to assume that people who lived in the Greco-Roman civilization viewed the anchor as a symbol of safety and optimism, even if there is no concrete proof of this. It is not a leap to suggest that anchors held a metaphorical sense of safety and hope in the Greco-Roman era because they kept mariners secure, especially during storms. To people who traveled the seas, the anchor symbolized hope for a safe harbor because they make one stationary⁷². The anchor is a representation of hope and steadfastness in Christianity. The foundation of this symbolic interpretation is found in Epistle to the Hebrews 6:19, which speaks of God's eternal virtue as "which hope we have and anchor of the soul, both sure and steadfast..." The emblem was etched on ancient Christian gems and was widely used in this manner in the catacombs of ancient Rome.⁷³



Fig.20/a

The anchor insignia on the casket
Photographed by the researcher

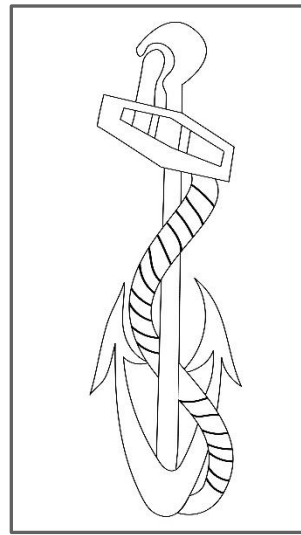


Fig.20/b

drawing for the previous insignia
Done by the researcher

The anchor, which is linked with a robe that needs to be fastened to the ship, is carved on one of the corners of the aforementioned casket. It is depicted as a long bar with sharp, curved edges (Figs. 20/a, 20/b). This symbol most often denotes both prosperity and the dominance of the sea.

⁷¹ Cooper, *Illustrated Encyclopedia*, pp. 12

⁷² Ganshirt, T, *The Greco-Roman Influence on Early Christian Art*, A Thesis submitted to Department of Classics and Modern Languages, Xavier University, May 3, 2022, pp. 4,5.

⁷³ Ferguson, *Signs & Symbols*, pp. 169.

9-Royal Insignia wrapped by corn ears or sheaves

All corn deities, particularly those found in the Greek Mysteries, have ears or sheaves of corn or wheat as characteristics. These represent the fertility of the land, the rebirth of life, the life that emerges from death, germination and growth by sun power, and abundance. The children of the union of the bright sun and the virgin ground are the golden ears of maize. Virgo is the constellation associated with the corn goddess. Like bread and wine, corn and wine together symbolize the well-balanced result of man's agricultural labors and supply for life⁷⁴. In Christianity, wheat is used to symbolize the earth's abundance, but in the context of the holy community, it represents the Eucharistic bread and the human nature of the Christ.⁷⁵



Figure.21/a
Royal insignia with a corn ear
Photographed by the researcher

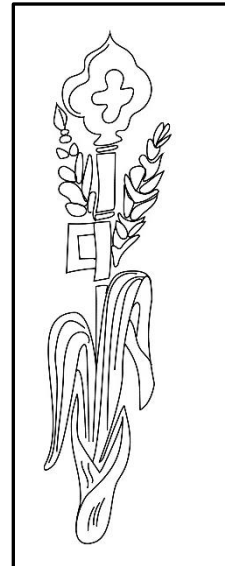


Figure.21/b
drawing for the previous photo
done by the researcher

The corn ears and wheat is shown in a rectangular frame on one of the corners of the aforementioned casket. Its hollow, jointed stem forms a straw when it is shaken. On a single plant, there may be several stems. It has long, narrow leaves that are positioned above each joint and whose bases cover the stem. The flower head is located at the apex of the stem. Telescoping from the shoot apical meristem, leaves develop until they blossom, or transition to reproduce. The wheat's shoots from the lower edge with a flying cover as its roots starts from the bottom. (Figs.21/a, 21/b). The corn leaves are wrapping through a central bar ends with a royal trefoil head seems like a mace head or a royal insignia. The upper trefoil sign may represents the trefoil clover blossom. It is a symbol of the Holy Trinity. If it is situated on a mountain, it represents understanding of the divine essence attained via diligence, selflessness, or study⁷⁶. Thus, the entire representation probably interprets both fertility and power of the British supremacy in Egypt.

⁷⁴ Cooper, *Illustrated Encyclopedia*, pp.42,43.

⁷⁵ Ferguson, *Signs & Symbols*, pp.31,40.

⁷⁶ Cirlot, J.E, *A Dictionary of Symbols*, Taylor & Francis e-Library, London, 2001, p. 51

10-The spade and hand plough

Two signs of economic prosperity are seen on the casket; the Spade and hand plough. For the spade; it is Phallic, the principle of masculinity; occasionally a feature of Saturn in the Greco-Roman concept⁷⁷. In ancient civilizations, it is a divine sign that symbolizes the Mesopotamian god Marduk and has a long handle and triangle blade. The s. as a divine emblem first appears in judicial texts from Old Babylonia. The significance and purpose of the spade as a symbol for Marduk are unclear, although it might allude to the god's ancestry as a primitive local agricultural deity⁷⁸.



Figure.22/a
Spade and plough on the casket
Photographed by the researcher

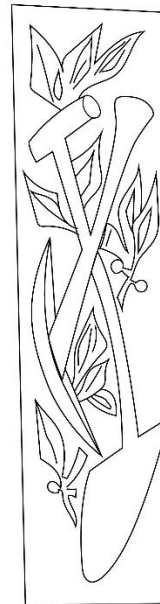


Figure.22/b
drawing for the previous emblems
done by the researcher

To represent the idea of political and economic success, the spade emblem is affixed to a sharp-bladed plough in the aforementioned casket (Figs. 22/a, 22/b). The two emblems are set inside a cluster of laurels, which, as was previously indicated, is a symbol of fertility and victory. The entirety of the portrayal can also proclaim the British hegemony and wealth in Egypt during the Khedive 'Abbās Ḥilmī II's rule.

⁷⁷ Cooper, *Illustrated Encyclopedia*, p. 155.

⁷⁸ Ritter, Nils C., Art. Spade (Marduk) In: J. Egger/Ch. Uehlinger (Hg.), *Iconography of Deities and Demons in the Ancient Near East*, Fribourg/Göttingen:

http://www.religionswissenschaft.unizh.ch/idd/prepublications/e_idd_spade.pdf

11- A scepter ended by a crown and surrounded by laurels

Generally, the scepter is a sign of royalty. The crown symbolizes Victory, sovereignty, honor, dignity, reward, and the pinnacle of achievement, commitment, wholeness, the circle of time, continuity, and limitless duration. The radiating crown is a feature of sun gods and portrays their solar disk; it also signifies the energy and strength housed in the head, which was thought to be the seat of the life-soul. The points of the crown represent the sun's rays⁷⁹. Unlike the hat, the crown's primary significance is drawn from that of the head, with which it is associated only symbolically rather than in a utilitarian sense. Based on level-symbolism, we can deduce that the crown represents the concept of pre-eminence in its broadest and most profound sense because it rises over the top of the body and the human being as a whole, rather than just surmounting it. For this reason, an exceptionally noteworthy accomplishment is referred to as a "crowning achievement." Therefore, the crown is an outward symbol of achievement, or "crowning," whose importance extends beyond the deed to the one who carried it out⁸⁰.



Figure 23/a

A scepter ended with a crown on the casket

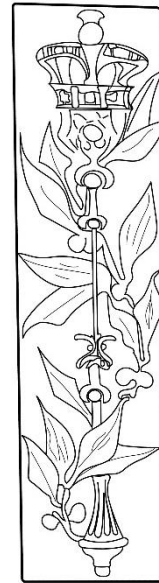


Figure.23/b

a drawing for the previous emblem

Photographed and done by the researcher

This symbol appears in one of the corners of the previously mentioned casket. The emblem is elongated, encircled by a cluster of laurels, and crowned with a crown that has a tiny, spherical jewel on top. The complete symbol may have stood for the power, victory, and sovereignty of British rule in Egypt because the scepter is a symbol of royalty, the laurels are a symbol of fertility and triumph, and the crown is a symbol of power and sovereignty. (Figs.23a, 23,b)

⁷⁹ Cooper, *Illustrated Encyclopedia*, p. 47

⁸⁰ Cirlot, *A Dictionary of Symbols*, p. 72

12-The conch-shells

In the casket in question, the conch-shell is shown surmounts four figurine statues of women in a divine shape holding insignias who are clearly shown on the front and the back of the casket (see figs 1, and 8). Ancient Egyptians discovered a shell-shaped artifact among the dead's belongings in cemeteries. In Greco-Roman art, the shell represented the goddess Aphrodite, who was a marine goddess created from the sea foam of a shell and represented beauty and love.⁸¹ The shell represents rebirth and a voyage over the sea in funeral rites, with the two sides being clutched tightly together. Emblem of Boreas and Aphrodite/Venus, the "born of the sea" who rides a scallop shell⁸². The shell's connection to water, the source of fertility, leads to this advantageous inference. Eliade claims that shells have a connection to both the moon and women⁸³. Shell symbolism and pearl symbolism are closely related. In Egypt, this conch-shell motifs is seen on a recess like a niche on the entrance of the first floor in the Catacombs of Kom al-Shoqafah dating to 138-161AD⁸⁴. In Christian art, shells—most notably cockleshells or scallop shells—are typically used to represent pilgrimages. Specifically, the scallop is employed as a characteristic of the great St. James. Most people believe it to be a reference to the innumerable pilgrimages that were made to his renowned shrine in Compostella, Spain⁸⁵. This specific feature holds great significance as it represents the Lord reaching out to embrace all of his children. This gave them the inspiration to paint a picture of Christ seated on the throne in the conch, encircled by the four beasts⁸⁶.



Figure.24/a
The shell on the front of the casket

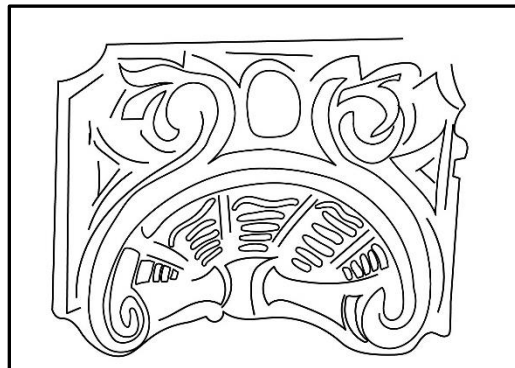


Figure.24/b
Drawing of the previous figure

Photographed and done by the researcher

⁸¹ Hasan. S.N.A, "The Types of Ornamentations in the Coptic Art", *Journal of History and the Future*, Volume 30, Issue 60, July 2016, p. 578.

⁸²Biecher. M, The Greek Mythology and its Archetypes. Aphrodite - The divinity of love (and much more) - part one, The following article was issued on karmanews.it magazine in Italian language <https://www.karmanews.it/27530/la-mitologia-greca-e-i-suoi-archetipi/> ; Cooper, *Illustrated Encyclopedia*, 47.

⁸³ Cirlot, *A Dictionary of Symbols*, p. 293.

⁸⁴ Qādūs. E.H, *Ātār al-Iskandariya al-qadīma*, Munša'at al-ma'ārif, Alexandria, 2000, p. 385.

⁸⁵ Ferguson, *Signs & Symbols*, p.24.

⁸⁶ Hasan. S.N.A, "The Types of Ornamentations" *Journal of History and the Future*, 30, p.578.

13- New Classical Greco Roman human figures

The casket is adorned with New-Classic Roman features that symbolize the might and hegemony of British rule. Four figurines of ladies standing in a regal form and donning a unique dress that resembles the goddesses' clothing are holding some of the previously stated insignias. The aforementioned casket has four figurines: two on the front and two more on the back..

A.The first Figurine

The front, which features two figurative statuettes, is the first section. Every individual stands within a slit on a blue backdrop. The London crest (Fig. 1) and the first figurine (Fig. 25/a) are nested inside one another. The entire piece features a woman in a long, folded shirt that is stretched all the way down to her feet. The woman is depicted in a regal pose. The Greek goddesses' statues have adopted this type of attire. She is dressed in an outfit modeled after that worn by the Greek goddesses Pallas-Athene, the goddess of armed resistance and wisdom⁸⁷.



Figure.25/a

Figurine of a lady holding insignias



Figure.25/b

Drawing of the previous statue

Photographed and done by the researcher

The woman is holding a bunch of plant may be a laurel in her right hand, and a **Cornucopia** in her left hand. The laurels is a sign of victory (Figs 25/a,b). Priapus carries the cornucopia as fecundity, and it is a characteristic of the Mother Goddesses, including Demeter/Ceres, Tyche, Fortuna, and Althea, as well as the deities of vegetation, vintage, and fate⁸⁸. According to mythology, Jupiter's nurse was the goat Amalthea. It is simple to understand the horn's allegorical use as the horn of abundance given that the horn's general symbolism is strength, that the goat has maternal

⁸⁷ Berens. E.M, *The Myths and Legends of Ancient Greece and Rome*, Metalibri: Amsterdam, 2009, pp. 32, 34.

⁸⁸ Cooper, *Illustrated Encyclopedia*, p. 43.

implications, and that the horn's complex symbolism—which includes that of the lingam, or symbol of generation—is bestowed upon it by its phallic outside and hollow inside shape. Additionally, because the **cornucopia** is associated with the sign of Capricorn, it is a symbol of prosperity⁸⁹. In Roman mythology, Cornucopia represented a variety of deities linked to luck, happiness, fertility, and abundance. Roman mythology frequently shows goddesses holding luscious horns in their hands. For instance, the statue "Akheloos Holding Cornucopia" (1688) is located in the Versailles Palace Gardens.⁹⁰

B-The second figurine

Another figurine of a lady standing, facing right, with a spear in her left hand and a roll of paper in her right, rests next to the previous one on the front of the casket (Figs.26/a, 26/b). She assumes a divine and majestic posture. Her curling hair is visible beneath the crown she is wearing. The figure is stuck on a blue background and displayed in a space between two columns. The crown in a Greco-Roman concept is a sign of royalty and power⁹¹. The Greek goddess Hera has a carved statue with the folded garment when she is seen standing in a Roman pose, carrying a spear in her right hand, and wearing a crown. She was also given the epithet "A queen of heaven."⁹²



Figure.26/a

A figurine statue of a lady holding a spear (front)



Figure.26/b

Drawing for the previous figurine

Photographed and done by the researcher

This lady is holding a spear in her left hand. It is a symbol of power and force, warriors, fertility and hunters. The epheboi's spear and shield represented the transition into maturity and their superior strength. Characteristic shared by Ares/Mars and Athene/Minerva.⁹³ In Christian art, the

⁸⁹ Cirlot, *A Dictionary of Symbols*, p. 62.

⁹⁰ Nagir. E.Y, "Cornucopia Miti ve Çağdaş Yorumları" (The Myth of Cornucopia and Contemporary Interpretations), *Journal of Awareness*, Cilt / Volume:4, Sayı / Issue:1, 2019, p.22. Fig.4.

⁹¹ See above (notes: 79, 80)

⁹² Berens, *The Myths and Legends*, p. 28.

⁹³ Cooper, *Illustrated Encyclopedia*, p.155.

lance has the significance of Jesus and his crucifixion, and it is used to pierce the sides of Jesus, thus it becomes the symbol of passion. Hence it becomes the martyrdom significance of St Thomas⁹⁴

C-The third figurine

A panel with an English script rests between two columns featuring fluted foliate capitals in the middle of the back of the aforementioned casket (Fig.8). Two female figurines, one on either side of the central panel, are carved on a background of blue faience. They are depicted in heavenly and regal forms, just like in the preceding images. A woman is depicted holding a plough in her left hand and a spade in her right hand in the figurine on the right side of the middle panel. As mentioned before, that the spade and the plough are symbols of prosperity, and refers to agriculture. She got her hair curled and is dressed in a long, folded dress. (Figs.27/a, 27/b). As mentioned before, this type of dresses could almost be seen on the dresses of the Greek and Roman gods and goddesses, and in statues of the Roman Emperors.



Figure.27/a

A figurine of a lady holding the spade and plough

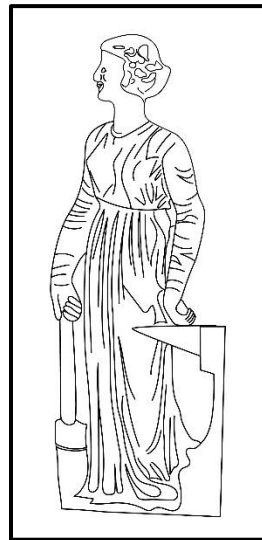


Figure.27/b

drawing for the previous figurine

Photographed and done by the researcher

Traditionally, the aristocratic classes wore this type of long mantle tunics. Long pieces of cloth were draped around the body to make the outer clothes for men and women. While the male version evolved into the toga, the female version stayed mostly unchanged throughout the Roman era. The *palla*, which covered the body from shoulder to knee or lower calf, was a huge rectangle of fabric without the *toga's* curved lower edge. Presumably, its original purpose was to shield the wearer from inclement weather or the cold, but with time, it evolved into an essential covering for modest women, and no dignified woman would leave her home without having her body covered⁹⁵. The hairstyle of the women shown in the casket is varied. As observed in the first two figurines (Figs.

⁹⁴ Ferguson, *Signs & Symbols*, p.177.

⁹⁵ For more details see: Croom.A, *Roman Clothing and Fashion*, Amberly Publishing, UK, 2010, pp.127-129.

25/a, 26/a), the hair locks appear to be quite short and curly, giving the impression of a short hairdo with curly locks. With a slightly different appearance, this model (Fig. 27/a) wears a hairclip in her wavy hair. So many museums globally such as maintain prototypes of bust statues of women with diverse hairstyles. The majority of aristocratic women wore their hair wrapped around the top of their heads in a wavy or curly style⁹⁶.

D-The fourth figurine

Another tiny sculpture of a standing woman in a long tunic garment is located on the right side of the epistolary central panel. The long tunic is folded and of a roman type of clothing with long skirts and sleeves (Figs.28/a,b). The woman is portrayed with short hair that is wrapped upwards in a wavy and curly fashion, similar to the majority of ancient Roman aristocratic hairstyles⁹⁷. This type of hairstyle is similar to the prevalent metropolitan style, which is likewise short, wavy, and coiled upwards⁹⁸.



Figure.28/a

A woman portrayed on the back of the casket



Figure.28/b

A drawing for the previous photo

Photographed and done by the researcher

The lady is standing holding the Caduceus⁹⁹ (see above “The Caduceus)) in her right hand and the anchor (see above “the Anchor)¹⁰⁰ by her left hand.

⁹⁶ For more details see: Bartman. E., “Hair and the Artifice of Roman Female Adornment”, *American Journal of Archaeology*, Archaeological Institute of America, Vol. 105, No. 1 (Jan 2001), pp. 1-25.

⁹⁷ Bartman, “Hair and the Artifice”, Figs: 1, 6, 7, 8, 12

⁹⁸ Loven. L.L, “Clothes and Dress in Roman Urban Life”, in *Life and Death In a Multicultural Harbour City: Ostia Antica From The Republic Through Late Antiquity*, Acta Instituti Romani Finlandiae, Institutum Romanum Finlandiae, Vol.47, Roma 2020, pp.269-274.

⁹⁹ See notes 64-66.

¹⁰⁰ See notes.71-74.

The Islamic Architectural features.

In fact, this golden casket is made to be a box in a form of a rectangular shaped mosque (Fig.29). The mosque's design is similar to modern mosques with their new-classical styles. The mosque of the prophet Muhammad (PBUH) in Medina may have been designed similarly to the mosques of the early Muslim era, with a central quadrangular court surrounded by colonnades and a southerly section that is deeper than the other is and designated as a place of prayer.¹⁰¹ Regarding the first mosque in Egypt, Amr ibn al-As's mosque was constructed using the prophet Muhammad's (PBUH) mosque's plan. The mosque was constructed with a small central court encircled by four halls (*riwāqs*), the deeper of which faces the *qibla*. The early domestic plan of the mosque is readily apparent.¹⁰² This traditional style of mosques continued until the end of the mamluk era in Egypt. The style has witnessed obvious changes in the Ottoman era. In certain instances, the mosque's courtyard has vanished, and the *ṣalāh* prayer was only held inside a single structure with a central dome and roof on top, occasionally with a separate courtyard featuring a central fountain. Istanbul's mosques were heavily influenced by the ancient, multi-domed cathedrals built in the Byzantine style¹⁰³. Despite the formal continuity of mosques having a distinct prayer hall and courtyard, there are instances in Egypt's Ottoman mosques where the central courtyard has vanished. This might be used in the Maḥmūd Pasha's mosque (1576 AD) that stands next to the Citadel¹⁰⁴ while the mosque, on the other hand, is limited to a prayer hall with a minaret and a dome on top.

This structure, which consists of a building with a central open court beneath a dome and minarets on top, is depicted in the Al-Rifā'ī mosque. The royal family of Muḥammad Alī Bāšā is proudly housed in the mosque, with relics from Khedive Ismā'īl and his wives, Sultan Husayn Kāmil and his wife Sultan Malak, King Farouk and his sisters, Muhammad Reza Bahlavi's burial, and the Šah of Iran among them.¹⁰⁵ This mosque displays elements of the mamluk religious architecture, particularly in the design of the internal wall decorations, the domes, the minarets, and the façade.¹⁰⁶

The forms and plans of mosques have seen evident alterations in the modern age with regards to their styles and designs. In the majority of mosques built during this century, the celestial open court has been eliminated. Muhammad Tawfiq Baša, the Egyptian Khedive (1882–1896), began construction on a second mosque next to the tomb of Imam al-Šāfi'ī. Khedive 'Abbās Ḥilmī II completed the construction in 1905 AD. This event took place in the al-Sayyida Zaynab mosque,

¹⁰¹ For further readings see: Revoira. G.T, *Moslem Architecture, Its Origins and Development*, Humphrey Milford, Oxford University Press, Oxford, 1918, pp.2-5.

¹⁰² For further readings on the mosque of 'Amr ibn al- 'Āṣ, See: Mahmud Aḥmad, *Ġāmi' 'Amr ibn al- 'Āṣ bi'-al-Fuṣṭāt*, (al-Amīriya Press), Cairo, 1938 ; Abu Seif. D, *Islamic Architecture in Cairo, An Introduction*, AUC, Cairo, 1989, pp.47-50.

¹⁰³ For further readings see Rüstem.U, *Architecture for a New Age: Imperial Ottoman Mosques in Eighteenth-Century Istanbul*, PhD, Harvard University, Cambridge, Massachusetts, May 2013, pp.179-444.

¹⁰⁴ For details see Abu Seif, *Islamic Architecture*, p.169.

¹⁰⁵ For further details on this mosque see: al-Asad, Mohammad. The Mosque of Rifa'i in Cairo. 1993. In *Muqarnas X: An Annual on Islamic Art and Architecture*. Margaret B. Sevcenko (ed.). Leiden: E.J. Brill, pp.108-123.

¹⁰⁶ For further details, see: Šaymā' 'Abd al-Tawwāb, Walīd Aḥmad Ṣalāḥ al-Dīn, "Mamlukisation of Some Religious Buildings in Cairo throughout the Muhammad Ali Dynasty An Analytic Study, *Historical Events*, Volume II, July, 2021, pp.14-35.

constructed by the same patron, between 1880 and 1887.¹⁰⁷ Some mosques from this era were built in the so-called "Neo-Mamluk style," which is something that has happened in the modern day. During this time, the architectural features and layout of the mosques underwent alterations,

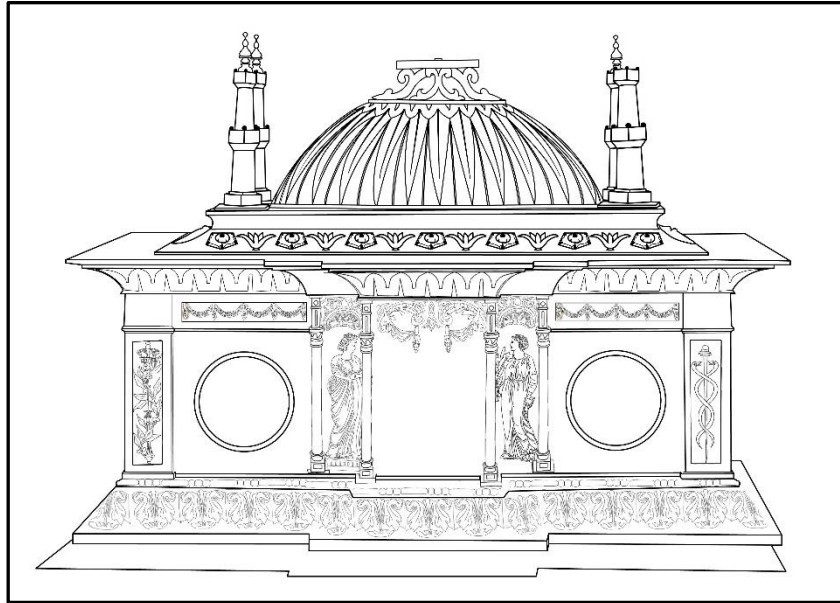


Figure.29
Drawing for the casket of Khedive 'Abbās Ḥilmī II
Done by the researcher

particularly in the mosque's minarets, the dome that covers the prayer hall, and the prayer hall itself. The square or rectangular patterns used in mosque layouts from this era are particularly notable in the mosque of Imām al-Šāfi'ī, which was constructed by Khedive Tawfiq. This is the allegedly "new classical" style of mosques built in the modern age.¹⁰⁸

The minarets

The casket's lid has evolved into an oval dome with four minarets surrounding it. Each minaret is made up of two octagonal balconies (Fig.30), three stories, and a cylindrical shaft. Every one of the four minarets has a pavilion with a bulbous shape above it. The minarets from the early Mamluk religious structures are the most representative of the minaret style. The minaret of the mosque of al-Nāṣir Muḥammad ibn Qalāwūn at the citadel is one of the oldest surviving examples of a minaret in this style. It is the oldest example of this architecture, which consists of two balconies, three-story cylindrical minarets, and an upper pavilion with a bulbous appearance.¹⁰⁹ This style is also involved in the the mamluk minaret of the madrasah of sultan Ḥasan but of a

¹⁰⁷ Aḥmad Zakariya. 'Abd al-Raḥman, *al-Taghayur fi 'imārit al-masāgīd fi-l-Qarn al-Tāsi' 'ašr wa bidāyat al-qarn al- 'išrīn bi madīnat al-Qāhīrah*, M.A, Faculty of Engineering, Ain Shams University, Cairo, 2006, pp.109, 110.

¹⁰⁸ 'Abd al-Waḥhab 'Abd al-Fattāḥ Haḡḡāḡ, *al-Tirāz al-Mi' mārī wa'al-Fannī li Masāgīd al-Qāhīrah fi'al-Qarn al-ṭālīṭ 'ašr al-hijrī (1215-1318AH) al-tās' 'ašr al-milādī (1800-1899AD)*, M.A, Faculty of Archeology, Cairo, University, 2006, Vol.I, pp.461,462.

¹⁰⁹ Abu Seif.D.B, *Cairo of the Mamluks*, The American University in Cairo Press, Cairo, 2007, pp.176,177.

square base and upper octagonal pavilion¹¹⁰. The minaret of the mosque of Āq Sunqur bears the same style; the first level is circular and plain, the second is circular and ribbed, the third is octagonal, and the fourth is a pavilion with eight columns and a bulb resembling al-Maridani's minaret. The tower stands out for its elegance and circular shaft, making it unique among Mamluk minarets¹¹¹. The cylindrical shafts of minarets can be traced back to Iranian styles as seen in the mosques of Isfahan and the Iranian prototypes in both Persian and Asia Minor, especially the mosque of Kašān and the minarets in the grand mosque of Mūšul¹¹².

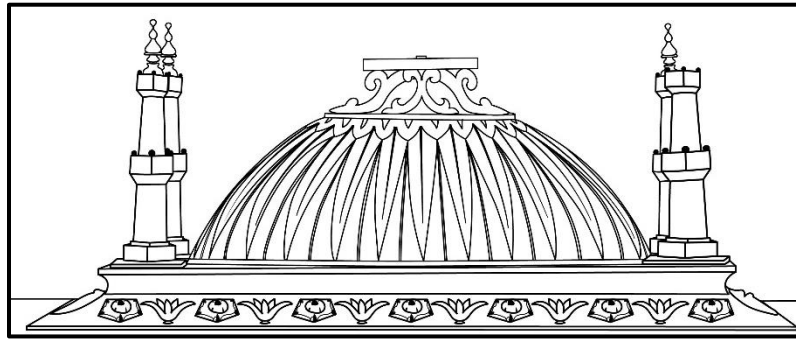


Figure.30

The lid of the casket (an oval shaped dome and two minarets)
Done by the Researcher

The forms of the shafts, balconies, and upper pavilions of minarets changed significantly during the Ottoman period. Most minarets of this era have taken the shape of a pencil, especially when they are began by a cylindrical shaft and balconies ended with a conical pointy top pavilion like a pencil¹¹³. After the end of the Ottoman period, and the rise of the modern Egypt from the time of the ruling era of Muḥammad Ali Pašā in 1805AD, the style of the minarets has witnessed a similarity in the style and the forms of the minarets especially in the time of Muhammad Ali when he built his mosque. The mosque of Muḥammad Ali is the unique modern example that has the Ottoman pencil-shaped minaret with a conical top and rounded shaft; a style that has been transmitted from Istanbul¹¹⁴.

There have been noticeable modifications in the form and style of minarets in Egypt during the modern and contemporary times. The minarets have adopted the style referred to as Neo-Mamluk. The madrasah of Sultan Ḥasan, which is next door, is a magnificent building that complements the mosque of al-Rifā'ī, which is renowned for its revival of mamluk architectural

¹¹⁰Gottheil. Richard J. H, The Origin and History of the Minaret, *Journal of the American Oriental Society*, Vol. 30, No. 2 (Mar., 1910), p.149 ; Abu Seif, Cairo of the Mamluk, pp.206,207.

¹¹¹ Abu Seif. D.B, *Islamic Architecture*, p.115; *Cairo of the Mamluks*, p.187 ; Aḥmad 'Abd al-Rāziq, *al- 'Imārah al-Islāmiyah munḍu al-faṭḥ al-'arabī ḥatta nahāyat al-'ašr al-mamlūkī*, (Dār al-fikr al-'Arabī: Cairo), 2012, p.284.

¹¹² Creswell. K.A.C, "The Evolution of the Minaret, with Special Reference to Egypt-III" *The Burlington Magazine for Connoisseurs*, Burlington Magazine Publications Ltd. Vol. 48, No. 279 (Jun., 1926), p.292.

¹¹³ For further details on the Ottoman minarets, see: Abu Seif, *Islamic Architecture*, pp.158-170; Ḥusayn Duqaīl, *Ma'āḍin aṭariyah min Mišr al-'Uṭmāniyah*, Bibliomania For publication Press, Egypt, 2021, pp.13, 17, 22,31,33,37,49,55,58,62,65,74,78,83,89,91,98,100,105,108,116,117,147,150,154.

¹¹⁴Abu Seif, *Islamic Architecture*, p.169 ; Mohammad Al-Asad, "The Mosque of Muhammad 'Ali in Cairo" *Muqarnas*, An Annual on Islamic Art and Architecture. Leiden: E.J. Brill, Vol. 9 (1992), pp.51-54.

traits. The mosque's minarets have adopted mamluk elements from the mosque of Asanbuġā.¹¹⁵ The casket here have been provided with a lid in a form of four minarets and an oval-shaped dome (Fig.25). Based on observation, the four minarets have embraced a style that combines elements of both the mamluk and modern minaret designs. This style gained popularity under the Alawite dynasty and Khedive ‘Abbas Ḥilmī II's rule. Every minaret has three levels: a balcony sits atop the first, lower, cylindrical level. The second is similar to the mamluk form of minarets in that it is likewise cylindrical and has a balcony on top. The upper pavilion resembles the majority of the Mamluk prototypes in having a bulbous top.

The unusual and distinctive style of the oval-shaped dome makes it something to contemplate. In order to coordinate with the rectangular design of the casket, the dome's body has been stretched far over the body of the casket between the four minarets. This is a style of Islamic architecture that is rarely seen which is slightly flattened. The surface of the dome is mainly engraved with geometric chevrons. The dome has been topped with a foliate crown based on a series of stylized vegetal scrolls resembles the split palmettes.

In summary, the depiction of Islamic elements on the casket suggests that it was a gift from the British to the Muslim ruler ‘Abbās Ḥilmī II, demonstrating their respect for the faith and culture of Muslims. Moreover, emphasizing that, like the church in Christianity, the mosque is the highest and holiest place of worship and the primary location for the Islamic prayer, *ṣalāh*. To honor his highness and majesty, Khedive ‘Abbas Ḥilmī II, the producer of the casket has thus tremendous intentions to create an artwork in the shape of a mosque. Furthermore, the primary intention behind creating this object was to create a casket in the shape of a mosque; the Egyptian, Greco-Roman, and Islamic artistic motifs were merely incidental to this goal. These themes were used to illustrate the remarkable heritage and civilization that Egypt experienced throughout the course of its long history, which spanned from the period of the Ancient Egyptians to the present day.

Other modern and contemporary elements

As stated in the descriptive research, the casket's body features six portraits of London's most famous historical sites. The structures that spoke to the wealth and splendor of London at the time:

- 1- **The Mansion House**, the official residence of the Lord Mayor of London¹¹⁶ (Fig.3)
- 2- **Guild Hall** of London: which is one of the great landmarks and Masons of London¹¹⁷ (Fig.4)
- 3- **Freemason’s Hall of London**¹¹⁸: one of the historical landmarks of Landon (Fig.5)
- 4- **London Bridge**: One of the historical and cultural landmarks of London that built between 1886-1894.¹¹⁹(Fig.6)
- 5- **St Paul Cathedral**¹²⁰: is the masterpiece of Sir Christopher Wren and a well-known landmark on the skyline of the City of London. (Fig.7)
- 6- **The British Museum**: Was founded in 1753. The largest and most well-known museum in Britain dedicated to maintaining and restoring classical artifacts¹²¹ (Fig.7)

¹¹⁵ al-Asad, “The Mosque of Rifa’i , *Muqarnas*, Vol.X , p.111.

¹¹⁶ See note 32

¹¹⁷ See note 33

¹¹⁸ See note 34

¹¹⁹ See note 35

¹²⁰ See note 36

¹²¹ See note 37

The six portraits, which depict the opulence of London from the 18th to the 20th century, are set inside a layer of glass. Upon observation, the building styles exhibited Greco-Roman architectural elements reminiscent of Greek and Roman temples, particularly the Acropolis temples like the Parthenon and the Temple of Concord at Akragas/Agrigento, which date back to approximately 440–430 BC, and Temples of Hera at Poseidonia/Paestum.: Temple of Hera I, c. 550 BC, Temple of Hera II, c. 460 BC¹²². This is particularly evident in the British Museum's façade and the facades of the aforementioned London landmarks, nevertheless, the styles of the columns of the buildings gathered between Doric, Ionian, and Corinthian orders shown clearly in the Mansion House and the British Museum (Figs.3,7). The triangular facades that characterized the Roman buildings also involved in those landmarks. In Rome, this kind of Architectural elements have been employed in the temple of the Temple of Mars Ultor, dedicated in 2 BC, and part of the Forum Augustum¹²³ (Fig.31)

Figure.31

Rome, restored view of the Temple of Mars Ultor, dedicated in 2 BC, and part of the Forum Augustum. After. Sear.F, *Roman Architecture*.



The Goldsmiths and the Name of the company

As mentioned in the descriptive study, the casket is made out of pure gold of high quality and standards. An English phrase is engraved on the bottom of the casket in one line mentioned the name of the company that produced the casket, and the number of the gold standard (Figs.32). The phrase can be read as “GOLDSMITHS & SILVERSMITHS COMPANY LTD, REGENT STREET. LONDON



(Figure 32) An English phrase at the bottom of the casket refers to the name of the company manufactured the casket, and the name of the street in which the company located.

¹²² O'Donnell, *Greek Art*, pp.13,161,126,163, Figs.1.9, 7.5, 7.6

¹²³Sear. F, *Roman Architecture*, Batsford Ltd, London, 1982, p.104, Fig.32.

Photographed by the researcher

According to the above-mentioned text, the name of the company is shown (Goldsmiths and Silversmiths Company Ltd)¹²⁴ and it is located in Regent Street-London.



(Figure 33) an old portrait shows An advertisement in The Queen, ‘Show Rooms-112 Regent Street, London, ’ the interior of the Goldsmiths and Silversmiths Co., 29 November 1884

After.Gleason, From Vulgarity to the Current Fashion. Fig.16.

From the above-mentioned analysis, the casket was actually manufactured in London and the name of the company is written on the bottom of the casket as usual in all the golden objects and gifts made in England companies.

The house brand

On the bottom of the casket, a hallmark was put carried the name of the company. The value and the standard of the gold as put as number (18). (Fig34)



Figure.34: The stamp of the company, hallmark and the number value of the gold standards of the casket
Photographed by the researcher

¹²⁴ Established in 1880 at 112 Regent Street, this expansive enterprise specializes in retail jewelry and silversmithing. John Lawrence Langman and William Gibson were the initial partners. After the Goldsmiths' Alliance Ltd. was absorbed in 1893, the Goldsmiths & Silversmiths Co. was transformed into a limited liability corporation. The business merged with Garrard & Co. in 1952. Visit the link <https://www.britishmuseum.org/collection/term/BIOG70492> (Accessed in 2/10/2024). The business gave clients the opportunity to inspect silver and electroplate as well as compare various designs to exercise their right to choose. The shop had emerged as the primary mode of retailing in the nineteenth century, and companies constructed massive, multi-story buildings, such as the Mappin Brothers' shop on Regent Street in London, to draw customers in for in-store window-shopping. See: Gleason. Megan Elizabeth, From Vulgarity to the Current of Fashion- The Impact of Electroplating on Victorian Industry, Marketing, and Design, M.A, Faculty of Arts, University of Glasgow, London, 2001, p.29.

Five signs are visible on the bottom of the casket. The official corporate stamp is the first sign (from left to right) (Fig. 35/a). begins with the letters (G) for Goldsmiths, & (S) for Silversmiths, Co for Company, and LD for Limited, making the final word, "Goldsmiths and Silversmiths Company Ltd," the British firm that made the casket.



Fig.35/a
Company's Official house brand



Fig.35/b
Lion face



Fig.35/c
a letter (e)



Fig.35/d
a crown



Fig.35/e
hallmark number

Done by the researcher

The second sign (from left to right), is the lion face (Fig.35/b) which indicates the value of the Gold as a rule followed by the company in valuing the Silver, thus, the lion passant guardant or erased lion's head signify the superior purity of silver¹²⁵. The third indicator is the letter (e) (Fig.35/c), which denotes the manufacturing year, which is "1900" according to corporate policy when the manufacturing year is carved on the stamp.¹²⁶ The fourth symbol is the crown's shape (Fig.35/d), which signifies that this casket was for the king's jubilee in accordance with corporate regulations.¹²⁷ Finally, the number (18) (Fig.35/e) stands for the Gold Standard Number, which is (18). The Goldsmiths and Silversmiths Company rose to prominence in London as one of the most renowned businesses, renowned for its pure gold and silver items.

The Linen roll inside the casket

Inside the casket, a paper roll containing a message from the British government to Egypt's Khedive, Abbās Ḥilmī II, has been found. Only a few of the message's letters are visible because to their effacement. (Fig.36)

¹²⁵ For further information, click the link <https://www.silvercollection.it/englishsilvermarksXE.html> (Accessed in 2/10/2024)

¹²⁶ For further information click the link <https://www.silvercollection.it/englishsilverhallmarks.html> (Accessed in 2/10/2024)

¹²⁷ For further information click the link <https://www.silvercollection.it/englishsilvermarksXE.html> (Accessed in 2/10/2024)



Figure.36

A paper roll indicating an official message from the Mayor of London to the Khedive 'Abbas Hilmī II
Photographed by the researcher

The paper roll has numerous decorative elements. First; the roll is bordered by a frieze of colored laurels which is a symbol of victory as mentioned before¹²⁸ (Fig.37)



Figure.37

A group of laurels on the borders of the casket
Photographed by the researcher

Second, the roll has an English border with the words "TO HIS HIGHNESS" (Fig.38) written on it. This border is crossed by a crest or coat of arms, and the remaining inscriptions on the right side read "ABBAS HILMI PACHA." (Fig.39) As a sign of respect, these verses were composed to extol the Khedive 'Abbas Hilmī II, the ruler of Egypt. The content of the message are lost, only few words could be read on it. From the left side, as the start of the writing one could observe the word "Your Highness" (Fig.40). The end of the words, one can observe the words "Of.....1900", which indicates the year of writing the message, and also it is the year of making this casket which is written at the back of it. (see fig.8). So the lost words might be "26th" and "June" to be "26th of June 1900" (Fig.41)) which is the date written on the back of the casket which is during the ruling years of the Khedive 'Abbās Hilmī II.

¹²⁸ See above (Greco-Roman decorative elements), Figures 15/a-c, and notes 57-58.



Figure.38
Honoring words and the name of the Khedive 'Abbas Hilmī II on the paper roll
Photographed by the researcher



Figure.39



Figure 40
The start of words as "Your Highness"
Photographed by the researcher



Figure.41
The end of the message as "Of (June) 1900"
Photographed by the researcher

The lower border of the paper roll has a long frieze of laurels, interrupted by four crests or coat of arms; each heraldic symbol is attached to a Latin frieze from the lower foot. The first heraldic shield from the left is a blue shield (Fig.42) decorated by a castle with a hand holding a flag from the top. The central of which is a human head with two crossed bones and two rosettes. The lower part of the shield has a Latin proverb read as "FAVEAT FORTUNA" which is translated as "Fortune favours the bold", "Fortune favours the brave. It is still used today on the coats of arms of particular families and clans. It is a commonly used motto across Western civilization and history to promote ideals of courage and valor, such as among various military groups.¹²⁹ In the old Latin classical Literature, it was used in the poems of Latin to be translated as "*favor, let fortune favor me*"¹³⁰



Figure.42
The Coat of arms with the Latin proverb "FAVEAT FORTUNA"
Photographed by the researcher

¹²⁹ For further details Visit: https://en.wikipedia.org/wiki/Fortune_favours_the_bold#cite_note-11 Accessed in 2/17/2024

¹³⁰ Goldman. N, Nyenhuis. Jacob E, *Latin via Ovid:a First course*, 2nd ed.—Detroit: Wayne State University Press, 1982, p.332.

Another follows the preceding shield, and it is positioned in the London Crest's middle of the frame. The same features are observed inside the London coat of Arm, which is engraved and adhered to the front of the casket (see figures 2/a, 2/b). It is made up of a Red Cross on a center flag. The Latin phrase "Domini Dirige Nos," which translates to "The God Conducted Us,"¹³¹ is attached to it (Fig. 43). The two legendary winged animals, like dragons, have vanished from the sides of the symbol, making this shield very different from the one on the front of the casket.



Figure.43
The London Coat of arm
Photographed by the researcher

The London crest was followed by another symbol in the form of a shield. This symbol features decorative elements centered around a tree and features three walking men on top (Fig. 44). The three men in the higher walking position are depicted with a sack slung over their backs, suggesting that they are laborers. A Latin phrase is seen on the bottom of the shield reads "MONESTAT VENUSTAS¹³² STAT¹³³" which means in Latin "Standing in Loving and monastic state"¹³⁴



Figure. 44
A coat of arm in the lower side of the roll
Photographed by the researcher

Another emblem on the far right of the lower frieze in a form of a shield having a depiction of a bull at the center and surrounded by three spheres. The upper crown of the shield has been effaced (Fig.45). The bull *torus* is of red color and rests on a white ground. The lower part of the emblem

¹³¹ For further details, refer to the descriptive study of the research, notes 28-31.

¹³²Gaffiot.F, *Dictionnaire latin français*, Hachette, Paris, 1934, (Venustās), p.1675 ; Visit the Link <https://www.wordsense.eu/venustas/> Accessed in 2/17/2024

¹³³Gaffiot.F, *Dictionnaire*, (Stātūs), p.1475; Oxford Latin Dictionary, p.1816 (from Status means state or condition)

¹³⁴ <https://play.google.com/store/apps/details?id=com.mobisystems.msdict.embedded.wireless.svcon.tlen.full>

has a Latin phrase reads “DEUS¹³⁵ PRESIDIUM¹³⁶”, translated as “Community of God” which gives a religious-political meaning.



Fig.45

An emblem like a shield holding a bull in the center
Done by the researcher

The heraldic shield of the Khedive of Egypt (Fig.46)

The Khedival Egypt insignia is located in the aforementioned roll intersection the upper frieze (Figs.38,39) which bears the name and the title of the Khedive ‘Abbās Ḥilmī II. The Insignia is shown here to express the Royalty and the highness position of the Khedive. This emblem is the official sign of the Egyptian state during the time of the Alawite dynasty. It is a form of a crown stands over two royal insignias (Fig.46). The crown refers to the Khedive ‘Abbās Ḥilmī II.



Figure. 46

The royal insignia of the Khedival Egypt
Photographed and edited by the researcher

This is eventually illustrates that Egypt was under the Ottoman Empire at that time¹³⁷. After Egypt gained independence from the Ottoman Empire in 1922 and established itself as a kingdom, this coat of arms underwent modifications in both form and content to become the Royal coat of Arms of the Egyptian monarchy.

¹³⁵ Oxford Latin Dictionary, p.534.

¹³⁶ <https://www.collinsdictionary.com/dictionary/english/presidium> Accessed in 2/17/2024. Click also: Merriam-Webster.com Dictionary, s.v. “presidium,” accessed February 16, 2024, <https://www.merriam-webster.com/dictionary/presidium>.

¹³⁷ Arab Academy for Science, Technology and Maritime Transport, *Egypt Represented in the Museum*, Egypt, Sprin.2019, p.46.Fig.14.

Conclusion

-The study presents an item that has never been published before a casket from Khedive Abbās Ḥilmī II that was sent to the Khedive as a gift from Sir Alfred James Newton, the Mayor of London. It indicates that the British Empire remained Egypt's dominant power. On the back of the casket, the names of the London Sheriffs were written, reflecting the same idea (Fig. 8).

According to the information given by the labels in the Egypt's Capitals Museum that this paper roll inside the casket. However, the roll (Fig. 36) is a message from the Mayor of London, according to the analysis and the English texts. This is also the case because the upper frieze of the roll (Figs. 38, 39) has a word that reads, "To his Highness, 'Abbas Ḥilmī Pacha." As a result, it said that London respected the Egyptian monarchy as part of British policy.

-London landmarks can be observed on all four sides of the casket, indicating the significance of London civilization both culturally and archaeologically. The six portraits were created utilizing a unique charcoal drawing process that brought the scenes extremely similar to the original. This demonstrates the skill of British artists as well as the advancement of London's architectural and artistic landscape.

-The London Crest, which shows the dominance and might of Britain over Egypt at the period, is painted on the face side of the casket (Fig. 2/a). Many modern London institutions and landmarks feature this coat of arms. That also illustrates how dominant the British were in Egypt and the Middle East.

-When stating that this casket was delivered as a gift to a Muslim ruler and that it was modeled after a mosque with two minarets and a dome for its lid, London demonstrated its deep regard for Egyptian religion and beliefs.

-The statement that this casket is crafted entirely of pure gold symbolizes London's affluence and booming economy. Similar to ancient Egypt, the god of sunshine has a relationship with it since it symbolizes prosperity and possesses the color gold. In the palace of Prince Muhammad Ali at al-Manial, the sun is also seen as a symbol of strength and advancement.

-Observationally, the casket is a rich fusion of three primary artistic traditions: Islamic, Greco-Roman, and Egyptian. It suggests that multiple artisans most likely contributed to the creation of this artistic piece by using their respective schools of arts to create this casket.

-By analyzing those above-mentioned artistic traditions, the chart below (Fig.47) reflects that the Greco Roman occupies the majority of the motifs represented in the casket.

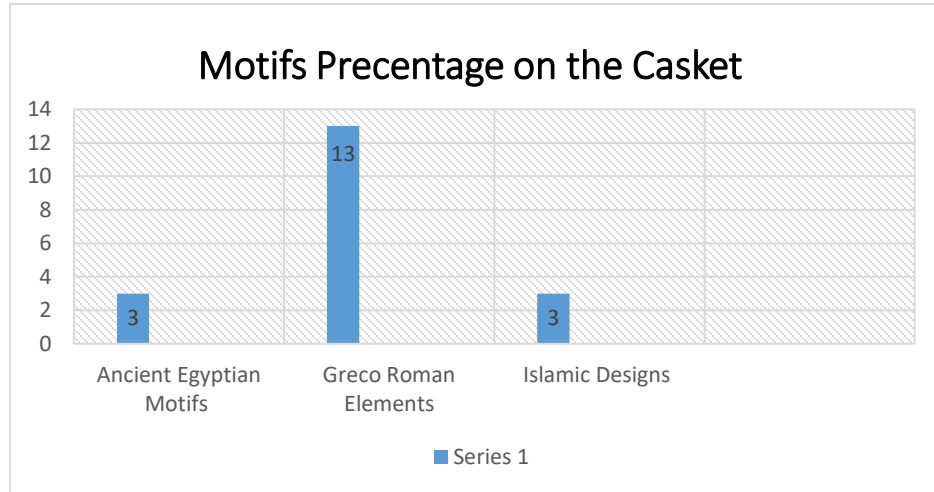


Figure.47

A Chart indicating the percentage of the motifs on the casket according to the numbers of the motifs
Done by the researcher

According to the chart described above, there are a total of 19 artistic and architectural motifs. Thirteen Greco-Roman themes, three Egyptian designs, and three Islamic patterns make up the majority of the motifs. Of the overall elements, 68.4% are Greco-Roman designs. Of the overall elements, the Islamic and Ancient Egyptian motifs each make up 15.7% and 15.7% of the total. Based on the previous analysis, it is evident that the British artisans employed Greco-Roman motifs on a large scale to symbolize the dominance and strength of London. The Greco-Roman motifs, such as garlands and laurels, also symbolize victory and power (Figs. 15, 15/a, b, c). When the artist carved the crown and the laurels (Fig. 23/a) and applied the little figurine of a woman carrying a spear (Fig. 26/a), he was attempting to convey a sense of dominance and authority. Additionally, by depicting the Acanthus (Fig. 13) and the Trident of Poseidon (Fig. 16), the artist sought to convey the fertility and wealthy economy of London as well as the strength and fertility of the seas. When the artisan displays the Caduceus to represent the deity of medicine, he also hopes to proclaim the advancement of knowledge and culture, particularly in the field of medicine (Fig. 18).

However, when the artisan depicts the Roman Face and the military and civil power of England, such as the Roman Empire (Fig. 17), as well as when he depicts the sword and laurels (Fig. 19/a), he attempts to convey the authority, leadership, and justice. He sculpted the anchor's shape to symbolize the dominance of the sea and the advancement of the navy (Fig.20/a). He portrayed the grain and wheat in the royal insignias (Fig. 21/a) to symbolize the fertility of the land and agriculture; he had the same idea when he portrayed the spade and the plough in Fig. 22/a to symbolize the fertility of the agriculture land. When the artisan displays the conch-shell, he is meant to symbolize the religious conception and proclaim the idea of fertility and rebirth (Fig.24/a). In summary, the ornate depiction of Greco-Roman and Christian features on the casket is a covert communication from the Roman artisan announcing the dominance of England during the reign of Khedive 'Abbas Ḥilmī II.

-The emblems and shields of London (Figs. 42–45) and the roll (Fig. 46) found inside the casket display the symbol of Khedival Egypt, which represents the unity of the Egyptian and British rulers.

- The Latin idioms and proverbs depicted in (Figs. 42–45) demonstrate the extent to which Roman culture and civilization influenced British civilization.

-By representing scenes from ancient Egyptian society, such as the Lotus (Fig. 8/a), the *Nemes* headdress (Figs. 10/a-h), and the Egyptian Cornice (Fig. 11), the British artisan attempted, as far as possible, to convey his appreciation for Egyptian civilization.

-Overall, the casket is a hidden message from London to inform the Egyptian Government that it has the supreme authority of Egypt, on one hand. On the other hand it respect his highness, his state, culture and knowledge.

Recommendations

- It is necessary to take into account this remarkable and exceptional instance of presents presented to the Egyptian sovereigns after reading it. I can propose that the private collection of Khedive Abbas Ḥilmī II should be housed in a dedicated museum. His era was illustrious and filled with accomplishments during his time in Egypt in the fields of culture, politics, art, and archeology.

-With the rapid advancement of technology and the upgrading of tourist guidance and tourism-related instruments. Utilizing virtual reality programs is essential for creating three-dimensional holographic structures for artistic pieces associated with Khedive Abbas Ḥilmī II, and they must be implemented in a museum specifically designed for that purpose.

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صندوق نادر من الذهب مهدي الي الخديوي عباس حلمي الثاني محفوظ في متحف عواصم مصر (سجل رقم: ١٦٤)

المستخلص

يهدف هذا البحث بشكل أساسي إلى دراسة إحدى التحف الفنية النادرة المحفوظة في متحف العاصمة الإدارية. وتحمل هذه التحفة تاريخ ١٦ يونيو لعام ١٩٠٠ من الميلاد، وذلك أثناء حكم خديوي مصر عباس حلمي الثاني. وقد اتبع الباحثان في هذه الدراسة المنهج الوصفي والتحليلي في دراسة أسلوب الصناعة والزخارف التي تزين الصندوق، إذ يعكس مدي التطور والابتكار الذي وصل إليه الفنان في مصر في العصر الحديث والمعاصر. وتتنوع الطرز الفنية والزخارف في هذه التحفة الفريدة، فمنها علي سبيل المثال: الطرز المصرية القديمة مثل زهرة اللوتس وغطاء الرأس المعروف بـ *nemes*، ومنها كذلك الزخارف اليونانية الرومانية مثل عصا بوسيدون، وأكاليل الغار وغيرها من الزخارف. وعند النظر إلى الشكل العام للصندوق نجد أنه مصمم علي هيئة مسجد وبه غطاء مزدان بقبة بيضاوية الشكل وأربع مآذن. ومن ناحية أخرى، فإن هذا الصندوق يحمل في طياته كثيرًا من العناصر التي تعبر عن الفن في أوروبا في عصور النهضة، فهو يزدان بلوحات فنية من الجوانب الأربعة تبيين معالم مدينة لندن مثل: كوبري لندن الأثري، والمتحف البريطاني، ومبني الفريماسون، والمبني التراثي المعروف بـ Guildhall وكذلك كاتدرائية سان بول. ومن خلال الدراسة الوصفية والتحليلية تبين أن هذه التحفة الفريدة صُنعت خصيصًا في مناسبة رسمية وأهديت إلى خديوي مصر عباس حلمي الثاني، ومن المرجح أنها استخدمت بوصفها صندوقًا لحفظ المجوهرات أو الأشياء الثمينة. كما تبين أيضًا من خلال الدراسة أن هذه التحفة تعبير عن السيادة العظمي لبريطانيا إبان حكم الخديوي عباس حلمي الثاني، وكذلك من خلال ظهور التأثيرات الكلاسيكية الرومانية و الأوروبية معًا.

الكلمات الدالة: صندوق من الذهب –عباس حلمي الثاني – متحف عواصم مصر.