



A Study of Some Three-dimensional Oil Lamps Models displayed in Tell Basta Museum¹ (Five Lamps)

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Abstract

The research presents five three-dimensional oil lamps displayed in the Tell Basta Museum, which were discovered in various regions, including the archaeological site of Tell Basta, Temai Al Amdeed, San El-Hagar, and Tell El-Shaqafiya. These oil lamps dates back to 2nd-3rd century CE. The figural lamp models featured in the study exhibit diverse forms, including animal, plant, and human shapes. Through a descriptive and analytical approach, the researcher examines their forms, current condition, and the scenes depicted on them, analyzing their artistic and religious significance, as well as their intended purpose. The production of this type of lamp was widespread in the ancient world, including Rome and Mesopotamia, reaching its peak between the 1st century BCE and the 1st century CE. While the production of such lamps ceased in Italy, it continued in Egypt until the 4th century CE. This study provides an understanding of some of the daily life customs, religious and funerary beliefs of that period.

Introduction:

The research presents a collection of oil lamps known as "Three-dimensional Oil Lamps" dates back to 2nd -3rd century CE. which emerged and continued to be used for an extended period from the Hellenistic era until the late Roman period. The production of this type of lamp was

¹Scientific Publication Approved by the Permanent Committee for Egyptian Antiquities on 27/2/2024 , regarding the study, photography, and review of archaeological records, as well as the scientific publication of archaeological artifacts.

widespread in the ancient world, including Rome and Mesopotamia², reaching its peak between the 1st century BCE and the 1st century CE. While the production of such lamps ceased in Italy, it continued in Egypt until the 4th century CE, particularly in the city of Alexandria.

Oil Lamps have been known in Egypt since the pre-dynastic period. The ancient Egyptians used some of them to provide lighting during religious celebrations³, and they were in various shapes. Herodotus mentions that the Egyptians in Sais would gather at night and light numerous oil lamps in the air during festivals. These lamps were flat dishes containing oil and salt for combustion, with a wick floating on the surface that would burn throughout the night⁴. Over time, these lamps evolved, and two opposite ridges were added at the edge of the lamp to form a spout for fixing the wick. These lamps were inspired by the shape of seashells and marine shells and spread to various locations since the fourth millennium BCE⁵. They were particularly popular among the Phoenicians and the Mediterranean coasts. Since the Saite Period, the Greeks came to Egypt and were granted the right to settle as mercenaries. They brought with them numerous Greek-style oil lamps, which differed from Egyptian lamps by having a wick channel. The oldest type of these lamps was discovered in Naucratis⁶.

Oil lamps were known in Latin as "Lychnus," a term derived from the Greek word "λύχνος /Lucerna," which itself originates from the word "Lux," meaning light⁷. They served as a means of illumination in homes, public places, and temples. Their usage was varied, ranging from religious, funerary, and everyday purposes. Some were offerings to gods in temples, while others played roles in religious ceremonies, victory processions, and celebrations⁸. They were also utilized in sports arenas, baths⁹, fortresses, military camps, and as part of the funerary furnishings of the deceased¹⁰.

Uses of oil lamps

The oil lamps used for religious and funerary purposes served two functions: the first was ritualistic, and the second one was for illumination. A large number of these lamps were dedicated in temples as exvoto, as well as in tombs as an important ceremonial practice during burials¹¹. It was believed that these lamps helped facilitate communication with the gods and assisted the souls of the deceased in their eternal journey to the afterlife. Among burial customs, lighting lamps around the body or the grave was thought to ward off evil spirits. Additionally, it was believed that the flame produced by the lamp was seen by the deceased as an honor

²Pieńkowska, A.(2014). The Fire and Light. Mesopotamian Lamps from Polish Archaeological Excavations on Tell Arbid, in: P. Bieliński et alii (eds), *Proceedings of the 8th ICAANE*, 30 April – 4 May 2012, University of Warsaw, vol. 3, Wiesbaden, Harrassowitz Verlag:3–16.

³وفاء الغنام (2005). المسارج اليونانية والهلنستية من مجموعة الملك السابق فاروق بالمتحف اليوناني الروماني بالإسكندرية دراسة تحليلية مجلة كلية الآداب , جامعة حلوان , 38-14.

⁴هيرودوت (1987). ترجمة محمد صقر خفاجة , تعليق احمد بدوي , الكتاب الثاني , هيرودت يتحدث عن مصر , الهيئة العامة المصرية للكتاب , القاهرة , ص : 164 .

⁵ Robins ,F.W.(1940). The Story of the Lamp (and the Candle). *Nature* **145**, 407 (1940)

⁶ Daszewski, W.A.(1987). Les lampes égyptiennes d'époque hellénistique. In: Les Lampes de terre cuite en Méditerranée. Des origines à Justinien. Table ronde du CNRS, tenue à Lyon du 7 au 11 décembre 1981. Lyon : Maison de l'Orient et de la Méditerranée Jean Pouilloux , 51-57. (*Travaux de la Maison de l'Orient*, 13)

⁷بهية شاهين (2007). *الفنون الصغرى في العصرين اليوناني و الروماني* , الاسكندرية , ص : 54.

⁸ Walters, H.(1905). *History of ancient pottery* , vol. II , London , 395-396.

⁹ Walters, H.,M.A., F.S.A.(1914). *Catalogue of the Greek and roman lamps in the British museum*, London ,XIV.

¹⁰ Daszewski ,W.M(1987). les lampes Egyptiennes d'epoque Hellenistique in Les lampes de terre cuite en mediterranee ,52.

¹¹ Walters ,H.(1914). *History of ancient pottery*, 397

bestowed upon them by their family and the gods, ensuring that their spirit would not haunt their loved ones and would peacefully depart to the realm of the dead¹². Oil Lamps were used in houses, specifically in bedrooms at night. They were placed in *niches*, set on stands, or hung using chains from above or nails on the side near the handle. Some oil lamps were designed with handles for hanging, others with handles for carrying, while certain lamps without handles were placed on stands or tables¹³. Other uses of lamps also emerged, though they were uncommon. These uses were tied to cultural myths and superstitions concerning optimism and pessimism. For instance, the names of newborns were chosen by lighting a group of lamps, each assigned a specific name. The lamp that remained lit until the end determined the name to be given to the child¹⁴. Lamps were also gifted at the start of the new year, often depicting the goddess of victory, *Nike*, holding a shield inscribed with the phrase "ANNVM NOVVM FAVSTM FELICEN", meaning "A Happy and Prosperous New Year"¹⁵.

Oil lamps production techniques

In the production of oil lamps, various materials were used. As for clay lamps, baked clay was the primary material, while metal lamps were crafted from materials such as lead, iron, silver, bronze, and copper¹⁶. In addition to the main body of the lamp, other components were essential for its production, including casting molds, coatings, fuel oil, wicks, and all other necessary elements to make the lamp ready for daily use. Regardless of its design, an oil lamp typically consists of four main parts: the oil reservoir (**Infundibulum**), the lamp dish (**Discus**), the spout (**Nasus**), and the handle (**Ansa**)¹⁷.

It is found that metal oil lamps were exclusively used by the wealthy due to their high production costs. They were crafted using the same techniques employed in making metal statues and vessels, primarily through hollow casting or solid casting methods¹⁸. As a result, metal oil lamps were less widespread compared to their ceramic counterparts. Clay oil lamps, on the other hand, were more popular due to the ease of shaping clay. This led to a wide variety of styles, shapes, and decorations in clay oil lamps. Various types of clay were used in the production of clay oil lamps, differing based on the pottery workshop that created them.

Clay oil lamps were shaped using two main methods: the first involved forming them on a potter's wheel, while the second utilized casting molds, which contributed to the prominence and spread of raised decorative carvings on the lamp's body¹⁹. The baked clay used in the production of clay oil lamps varied from one region to another in Egypt²⁰. For instance, the clay found throughout Egypt contains a proportion of mica mineral, while the clay from Alexandria has a distinct composition that gives it a unique color. Similarly, the clay from the Delta region differs

¹² Robins ,F.W.(1939). Lamps of Ancient Egypt ,*JEA*, Vol 25,184-185.

¹³ عزت ذكي قادوس (2001). *فنون الاسكندرية القديمة* , الإسكندرية , ص: 247

¹⁴ Walters ,H.(1905),397-398.

¹⁵ Walters,H.(1914), XVI.

¹⁶ Bailey,D.M.(1996).*Catalogue of the lamps in the British museum*, British museum press, London,vii

¹⁷ Clark, E.W.(1960).Roman terracotta lamps, *RECORDS OF THE PAST EXPLORATION SOCIETY*, Washington, vol V,170.

¹⁸ بهية شاهين(2007) ., *الفنون الصغرى في العصرين اليوناني و الروماني*, 247.

¹⁹ هالة السيد ندا (2002), *المسارح الفخارية في العصرين اليوناني والروماني* : دراسة لمجموعة مسارح بالمتحف المصري , رسالة ماجستير غير منشورة , كلية الآداب , جامعة طنطا , 92-93

²⁰ لو كاس (1991). *المواد والصناعات عند قدماء المصريين* , مكتبة مدبولي , القاهرة , ص: 600

from that of the Fayoum, and these differences can be clearly identified²¹. The types of clay used for shaping clay lamps in Egypt can be categorized into three main types: Nile Silt Clay: This type is porous and contains a significant amount of organic materials, along with varying quantities of sand. It is found throughout the Delta and Nile Valley regions. Its color ranges from brown to different shades of red. The variations in color are due to differences in firing temperature and the proportion of certain components, such as mica, quartz, and iron. Clay coated in a white-on-red glaze²², when fired in the presence of oxygen, turns a dark red or light brown. In the absence of oxygen, it becomes black or dark gray. Limestone Clay: Contains a small amount of organic material and a high proportion of calcium carbonate. Its natural color is grayish-brown, becoming gray upon full firing. This type is found in Alexandria, Fayoum, Mariout, and Upper Egypt²³. Alexandrian Clay: Coarse-textured with colors ranging from pale orange-yellow to reddish-pink. Vessels made from this clay are covered with a creamy beige or dull red coating²⁴. Alexandrian clay is distinct for its lack of mica and its composition of sandstone and limestone grains²⁵.

In ancient Egypt, various types of oils were used to light the wicks of oil lamps, and salt was often added to the oil²⁶. Among the most commonly used oils was castor oil, which is mentioned in one of the Fayoum papyri. It is also likely that sesame oil was used²⁷. Additionally, olive oil was mentioned as a fuel source, though it was imported from Palestine and Syria.²⁸

The wick material was made by twisting fine, separated fibers from plant stems, such as those of the halfa grass. These fibers were twisted into thin ropes, which were then tightly wound and pressed together to form the wick²⁹. To ensure the wick remained upright and stable, it was supported by a stand that prevented it from falling into the lamp or burning too quickly.

Such stands were typically made from solid materials such as wood, metal, or bone, with metal being the most common. The stand was fixed in the center of the wick to keep it in place³⁰.

To create molds for casting clay oil lamps, materials harder than clay were used. The molds were made in two separate parts: the first representing the upper part of the lamp and the second representing the lower part³¹. In ancient Egypt, molds were commonly made from gypsum or terracotta. Gypsum was smoother than terracotta, providing a polished surface for the lamp and facilitating its separation from the mold before it fully dried. Additionally, the lamp could be separated from the mold before it was completely dry. Molds made of gypsum were also found, though they were less common in Egypt. It appears that terracotta molds allowed for better

²¹ Shier, L.(1978). *terracotta Lamps from Karanis* , Egypt , 5

²² بسمية خليل (2016). المسارح المجسمة من مصر في العصر الروماني, مجلة كلية الآداب, ع 86, جامعة الاسكندرية, ص: 5.
²³ لو كاس (1991), 59.

²⁴ Shier, L. (1978) ,14.

²⁵ Mlynarczyk, J. (1997). *Alexandrian and Alexandria –influenced Mold made Lamps of the Hellenistic period*, BAR,13.

²⁶(1978),2.L. Shier,²⁶

²⁷ Shier, L.(1978),7

²⁸ Pliny ,Hist. Nat. XXV.121.

²⁹ لو كاس (1991). *المواد والصناعات عند قدماء المصريين*, 230-231.

³⁰ Broneer, O.(1930). *Terracotta lamps Corinth* ,London ,11

³¹ Sheir, L.(1978),5

control over the lamp's shape and made handling the material more flexible³². A distinctive feature of lamp production in Egypt was that the lamp's handle was cast in the same mold as the lamp itself and then carved out by pressing afterward. Ring handles were pierced immediately after the lamp was removed from the mold and before it was fired³³.

The lamp was coated to enhance its appearance or to add a different color. The entire lamp could be dipped in a color to create a uniform look or painted with a brush to create various designs and decorations. The coating material was made from light-colored clay that was heated and mixed with water to form a thick consistency. This mixture was applied to the pottery before it dried. The coating served multiple purposes: it was applied on the red clay and, when fired, it turned into colors like yellowish-orange or dark gray, depending on the firing process. It also made the lamps less porous to prevent liquid leakage, gave the surface a smoother finish, and allowed for easier painting and decoration³⁴. Bright red or reddish-orange coatings, when fired, became a vivid red and were applied to the lamp without covering the base. On the other hand, glossy black coatings, after firing, turned dark brown or gray and were used to cover the entire lamp, including the base.

Three-dimensional decorated oil lamps became widespread in Egypt during the Greco-Roman period 2nd-3rd Century CE, serving various purposes and rituals depending on the intention behind their design. The themes depicted on them were diverse, and the majority of three-dimensional decorated lamp production was concentrated in the Delta and Fayoum regions, with a smaller portion originating from southern Egypt. Alexandria stood out as the largest production center for oil lamps in Egypt, known for its distinctive designs that were heavily influenced by foreign arts and cultures³⁵.

Description and analysis of the oil lamps

First Oil Lamp: Inventory No. 626 (fig.1)

Registration No: 626 (Record of Tell Basta Museum)

Storage Location: Tell Basta Museum (Oil Lamp Cabinet in the Exhibition Hall)

Source: San El-Hagar

Dimensions: Height 16 cm

Current Condition: The lamp is intact with no signs of burning.

Description: A lamp shaped like a camel with a single hump. On its back, there are three openings, possibly for placing wicks. The body is decorated with brown-drawn lines.

Commentary:

Animals were frequently depicted on lamps, a trend that gained significant popularity starting from the 2nd century BCE, particularly on oil lamps with circular nozzles. Dromedaries, or single-humped camels, were familiar to ancient Egyptians as early as the fourth millennium BCE. They were used for transportation, carrying heavy loads, riding, and even military

³² بسمة خليل (2016). المسارج المجسمة من مصر في العصر الروماني, 11.
³³ ممدوح جمال توفيق, سلوي بكر, أمل حشاد (2023). تصوير الثعبان علي المسارج الرومانية خلال القرون الثلاثة الميلادية الأولى, المجلة العلمية بكلية الآداب, جامعة طنطا, ع 51, 561.
³³ لوكاس (1991). المواد والصناعات عند قدماء المصريين, 599.
³⁴ لوكاس (1991). المواد والصناعات عند قدماء المصريين, 599.

³⁵ Hays, J.W.(1980). *Ancient Lamps in the royal Ontario Museum*, I Greek and Roman clay lamps, Toronto, 93.

purposes³⁶. This oil lamp is designed in the shape of a dromedary, depicted with a saddle (rahla) for riders on its back, where there are wick openings shaped like nozzles. The oil lamp is a light yellow color with faint brown lines representing the camel's eyes and a rope tied around its neck, which was typically used on camels that transported passengers or goods. Additionally, two markings are drawn on the camel's sides, possibly signifying the craftsman or workshop that produced it. The camel is illustrated standing with its head raised, captured in motion. Its front and back legs are positioned apart, with the left leg lifted and shorter than the right, indicating movement. This oil lamp might have had a funerary purpose, as there are no signs of burning. Alternatively, it could have been used daily, cleaned afterward, and then repurposed for a funerary context.

Second Oil Lamp: Inventory No. 647 (fig.2)

Registration No: 647 (Record of Tell Basta Museum)

Storage Location: Tell Basta Museum (Oil Lamp Cabinet in the Exhibition Hall)

Source: Tell Basta

Dimensions: Height 20.8 cm

Current Condition: The lamp is intact with signs of burning.

Description: The object is a candlestick with a cylindrical column that culminates at the top in five vessels, each shaped like a pomegranate fruit.

Commentary:

Plant motifs were widely used in the decoration of many oil lamps and often served as central themes on the discs of the lamps. This particular lamp, in a deep red color, takes on a unique form resembling a candlestick adorned with five clay vessels shaped like pomegranate fruits, which held both therapeutic and religious significance.

The ancient Egyptians became familiar with pomegranates during the New Kingdom period through imports from Asia.

Pomegranates were used to decorate gardens in royal palaces and the houses of the elite. They were also depicted in New Kingdom artifacts as offerings to the gods. Additionally, the pomegranate symbolized beauty and love, and its juice was used for healing purposes and in the production of wine³⁷. The pomegranate holds a sacred place in Greek mythology, where it is closely associated with goddesses such as Aphrodite, Demeter, Persephone, and Athena, who represent love, beauty, fertility, and protection. For instance, a chaplet (a type of necklace) shaped like pomegranate fruits³⁸ was discovered in the tomb of Merit amen in Thebes, suggesting that the design of the candlestick was used for religious purposes in the temple of the goddess Bastet. Bastet was the goddess of love, beauty, fertility, and curing infertility in women³⁹. The

³⁶ Jenna, R.(2020). *Animals in ancient Greek warfare:A study of Elephant ,Camel ,and Dog* , THESIS , University of Missouri ,Columbia ,211-217.

³⁷ Abdallah ,M.D.(2018).representations of Pomegranate in Ancient Egypt during New Kingdom ,*international journal of heritage tourism and hospitality* ,vol 12 ,No1,82-89

³⁸ Abdallah ,M.D.(2018) representations of Pomegranate in Ancient Egypt during New Kingdom ,85

³⁹ ³⁹ At present, local residents in Al-Sharqia visit the statue of Merit-Amun and the area of Bastet Temple in Tell Basta, believing it to treat infertility in women. This belief is considered one of the local folk traditions ;

artist appears to have dedicated the five pomegranate fruits, which serve as illumination nozzles, to the goddesses Bastet, Isis-Athena, Demeter, Persephone, and Aphrodite. These goddesses were associated in religious mythology with pomegranate seeds and juice, symbolizing love, beauty, fertility, and protection. Each goddess, represented by one of the illuminated nozzles, carried a glowing torch.

Third Lamp: Inventory No. 636 (fig.3)

Registration No.: 636 (Record of Tell Basta Museum)

Storage Location: Tell Basta Museum (Oil Lamp Cabinet in the Exhibition Hall)

Source: Tell el-Shuqafiya

Dimensions: Height 3.1 cm – Length (including spout and handle) 11.1 cm

Current Condition: The lamp is intact with slight signs of burning.

Description: A black clay lamp with two nozzles and a flat, rounded base. Opposite the nozzles is a protrusion serving as a handle. The upper surface is adorned with repetitive plant decorations.

Commentary:

The lamp is black, resembling metal lamps that were traditionally used by the wealthy⁴⁰. As a result, it was made from clay with a metallic-like coating to make it accessible to other social classes. The lamp's handle takes the shape of acanthus leaves, which symbolize longevity⁴¹. The burn marks around the nozzles indicate that the lamp was used in daily life. Its base is a circular disc-shaped ring, and it does not bear any workshop or maker's mark inside.

Fourth Oil Lamp: Inventory No. 624 (Fig.4)

Registration No: 624 (Record of Tell Basta Museum)

Storage Location: Tell Basta Museum (Oil Lamp Cabinet in the Exhibition Hall)

Source: Temai-Al-Amdeed

Dimensions: Height 9.7 cm

Current Condition: The oil lamp is incomplete; the right part is broken and shows traces of internal burning, indicating it was used for lighting.

سارة علي حمائل (2022), ادارة مقومات التراث الثقافي الاثري والديني في منطقة تل بسطة ,مجلة كلية السياحة والفنادق , جامعة المنصورة , 883
⁴⁰Bailey, D.M.(1996),11

⁴¹Mofeda W. ,Esraa A .M. (2022) Highlights on the uses of Acanthus as an Oranmental motif from Greco-Roman to Islamic period, *JAAUTH* , Vol 22 , No 3, 2.

Description: The lamp is shaped like a child's face with clear features. It has a loop at the top on the left side, along with a cylindrical part with a hole.

Commentary:

This terracotta lamp features a child's face, crafted from Nile silt clay with a reddish-brown color. The lamp is circular in shape, depicting the face of a child with clear, detailed features. The eyebrows are arched, the eyes are wide and circular, and it appears they were once inlaid, as remnants of sockets are visible in the eye area. The eyes gaze into the distance, the nose is prominent, the lips are full, and the mouth is open with a smile. The cheeks are plump and pronounced, and the chin has a central dimple. The child's hair is styled in curled braids that cover the forehead and ears, resembling a wig⁴². This hairstyle was associated with the aristocratic class and the wives of emperors during the 3rd century CE⁴³. Above the hair is a headband, a feature commonly seen in depictions of the god "Dionysus". This reflects a Ptolemaic tradition adopted by Ptolemaic kings during Dionysian celebrations in Alexandria. Dionysus, the god of life, rebirth, and immortality⁴⁴ symbolized the cycle of life that fades only to return brighter and more vibrant. At the top of the headband is a hole used as a loop for hanging. Lamps of this type were typically hung on wooden sticks approximately 30 cm long. The lamp exhibits characteristics of local Alexandrian production, and its overall design reflects themes from daily life. It was likely used as a votive offering to the gods, associated with optimism and pessimism, as reflected in the child's smiling expression⁴⁵. Notably, the oil-filling hole is located at the back of the oil lamp.

Fifth Oil Lamp: Inventory No. 644 (Fig. 5)

Registration No: 644 (Record of Tell Basta Museum)

Storage Location: Tell Basta Museum (Oil Lamp Cabinet in the Exhibition Hall)

Source: Temai-Al-Amdeed

Dimensions: Height 8.8cm – Width 7.2cm

Current Condition: The lamp is incomplete; the upper part is broken, and there is some damage to the left side. There are no signs of burning, indicating it was not used for lighting.

Description: The lamp is made of clay and is semi-circular in shape. It features two prominent spouts on the body. On the upper half, a person is depicted sitting with the lower half of their body exposed. To the right of the person is a dog, and at the back, there is a loop for hanging and an oil-filling hole.

Commentary:

This clay lamp, with its reddish-brown color, depicts a scene from daily life showing a seated person playing with a dog. The portrayal of animals on lamps became highly popular from

^{42,43} Batrman, E. (2001). Hair and the Artifact of roman female adornment, *American Journal of Archeology*, Vol 105, No 1, 15

⁴³ عزيز سعيد محمود (2010). النحت الروماني من البدايات الاولى حتى نهاية القرن الرابع الميلادي, الاسكندرية, ص: 177

⁴⁴ الحسين ابو العطا (2002). مظاهر الحضارة البطلمية الرومانية, دمياط, ص: 137-139

⁴⁵ بهية شاهين (2007), الفنون الصغرى في الاسكندرية, 250

the 2nd century CE onward⁴⁶. The person is seated, leaning on their left hand while raising their right hand in a gesture of movement. Below them, a dog is depicted in a dynamic pose, sitting on its hind legs next to the person's right foot, with its tail raised and its front right paw resting on the person's knee. The dog looks upward toward the person's raised hand, possibly holding a ball to play with. The person's clothing suggests they are wearing a tunic, a simple garment made of fabric or wool, consisting of two pieces of cloth sewn together at the sides with openings for the head and arms. The tunic is sleeveless, left open down to the thigh, and typically left in its natural color. This type of clothing was commonly worn by children of the working class. Before the age of six, children usually went without clothing, but upon reaching six, they were allowed to wear garments to protect them from the dry heat. The depiction of the person's rounded belly⁴⁷ and feet is characteristic of how children were portrayed in Roman art. The lamp appears to have been used in daily life by a child and was later cleaned and repurposed as part of funerary furnishings.

Conclusions

Through the study of oil lamp models displayed in the Tell Basta Museum, the following conclusions and recommendations can be drawn: The lamps feature a wide variety of themes and decorations, reflecting the purposes for which they were used. The study reveals a significant diversity in the materials and types of clay used in the production of oil lamps, which varied depending on the workshops or factories where they were made. Most lamps were for daily use in lighting public facilities, votive rituals in temples, and some were cleaned and used as part of the funerary furnishings for the deceased. They were placed in the tomb, hung inside it, or placed with the deceased in the coffin to complete the rituals of resurrection and transition to the afterlife. The presence of oil lamps with distinctive designs in human forms, such as the fourth lamp, indicates that its owner held a high social status. Additionally, it was used for religious purposes as votive offerings in temples to symbolize optimism. The variation in the design of the wick nozzle's neck allowed control over the lamp's lighting duration. This was also influenced by the lamp's usage—be it for daily purposes, offerings in tombs and temples, part of the funerary rituals for the deceased, or as magical votive offerings to ward off harm and protect the departed. The production period of three-dimensional oil lamps dates back to the Roman era, from the 1st century CE to the 3rd century CE. The use of plant motifs in the second and the third oil lamps is linked to the religious and therapeutic rituals associated with their discovery site. The second lamp indicates the connection between the Egyptian goddess Bastet and the Greek goddesses associated with love, beauty, marriage, and fertility, as well as their connection to pomegranate fruits, juice, and seeds, and the treatment of infertility, along with protection. The depiction of animals on lamps, such as the First and Fifth oil lamps, was one of the most popular themes in the Roman period for decoration and illustration on oil lamps, reflecting a connection to the surrounding environment. The researcher recommends using artificial intelligence technologies in archaeology to benefit from the analysis of the pottery used in making lamps, 3D reconstruction, and restoration of missing parts of artifacts. Additionally, creating detailed records of artifacts that can be shared globally, thereby offering a new product for cultural display that attracts visitors to the museum.

⁴⁶ هالة السيد ندا (2002), 223
⁴⁷ صباح محمد البهكلي (2015). دراسة تاريخية لملايس الاطفال عبر العصور , المجلة العلمية لكلية التربية النوعية , العدد الثالث , الجزء الأول , ص 26-22:

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Figures



Fig. (1) : Camel shape terracotta lamp , Tell basta museum (Taken by the researches)



Fig. (2) : Pomegranate shape terracotta torch , Tell basta museum (Taken by the researcher)



Fig. (3) : terracotta lamps with plants motif ,Tell basta museum (taken by the researcher)



Fig. (4) : child face shape terracotta lamp ,Tell basta museum (taken by the researcher)



Fig. (5) : child with dog shape terracotta lamp , Tell basta museum (Taken by the researcher)

دراسة لبعض نماذج من المسارج المجسمة من متحف تل بسطة (عدد خمس مسارج)

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الملخص

يعرض البحث عدد خمس من المسارج المجسمة المعروضة في متحف تل بسطة والتي عثر عليها في مناطق مختلفة منها منطقة تل بسطة الاثرية ومنطقة تمي الامديد وصان الحجر وتل الشقافية ,ونماذج المسارج المجسمة التي يعرضها البحث ذات اشكال مختلفة حيوانية ونباتية و آدمية , ومن خلال المنهج الوصفي التحليلي لتلك النماذج يعرض الباحث اشكالها والوضع الحالي وتحليل المناظر المصورة عليها ودلالاتها الفنية والدينية والغرض منها . وتقدم هذه الدراسة فهم لبعض عادات الحياة اليومية , والمعتقدات الدينية والجنائزية في تلك الفترة .

الكلمات الدالة: مسارج , تل بسطة , اشكال حيوانية , زخارف نباتية , وجوه ادمية , اشكال خاصة .