

EXTRA

**Funerary beliefs and
practices in Ptolemaic and
Roman Egypt I**

HPAH5085/6085

Funerary Beliefs in Ancient Egypt

Dr Katharina Zinn

Reading

- Grajetzki. Burial. 123-131.
- Riggs: Funerary Rituals (Ptolemaic and Roman Periods)
- Borg: Painted Funerary Portraits
- Riggs. 2002: Facing the Dead: Recent Research on the Funerary Art of Ptolemaic and Roman Egypt. In: *American Journal of Archaeology*, 106,1 (2002), pp. 85-101.

Additional Reading (in Lampeter Library)

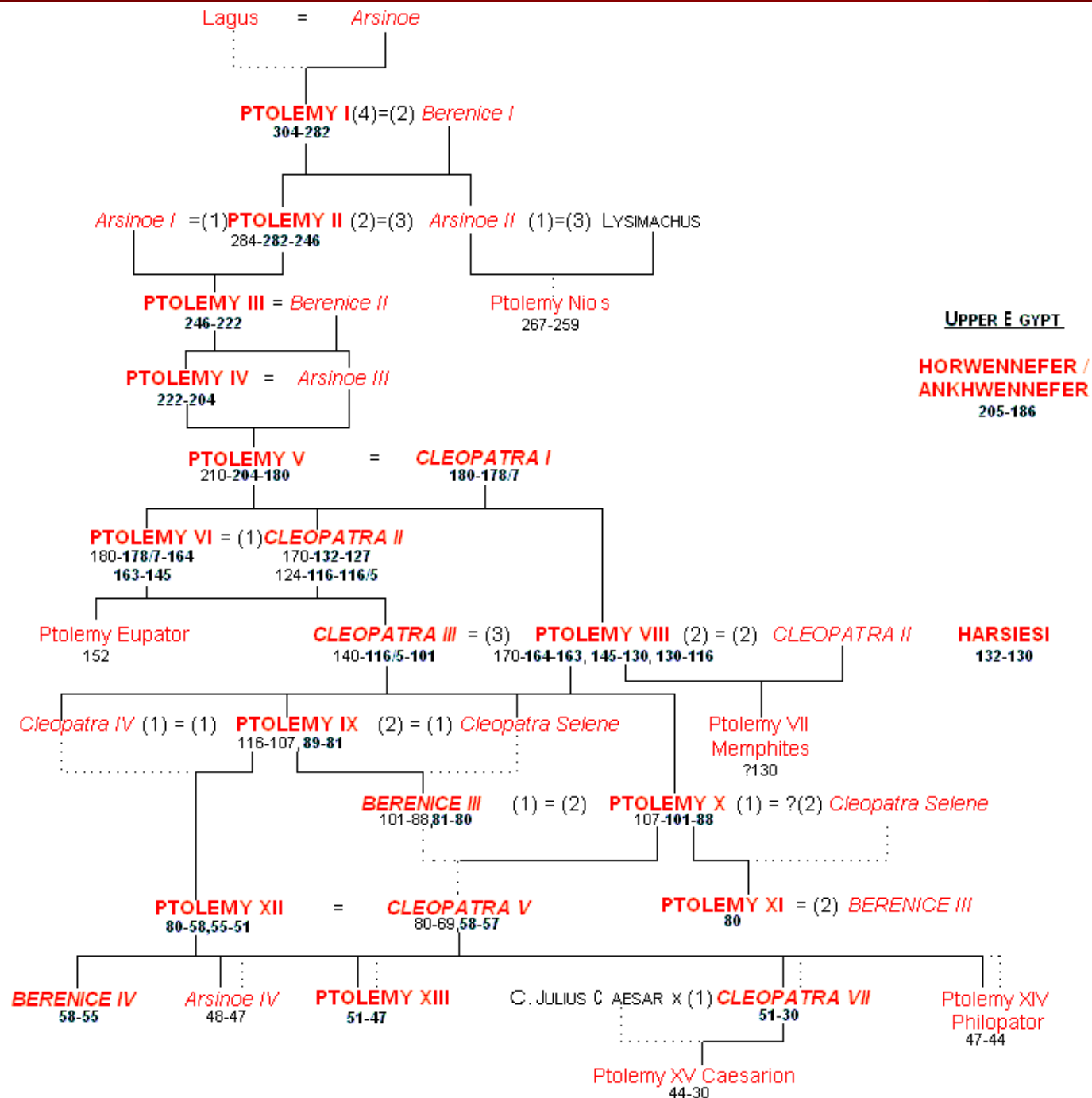
- ❑ Hellinckx, B. 2010. Studying the Funerary Art of Roman Egypt. In: *Chronique d'Egypte* 85(2010)169-170. pp. 126-156.
- ❑ Riggs, Ch. 2005. *The Beautiful Burial in Roman Egypt: Art, Identity and Funerary Religion*. Reprinted in 2008. Oxford: Oxford University Press.
- ❑  Frankfurter, D. (1998). *Religion in Roman Egypt : assimilation and resistance*. Princeton, N. J : Princeton University Press.
- ❑  Bierbrier, M.L. (1997). *Portraits and masks : burial customs in Roman Egypt*. London : British Museum.

Additional Reading (in Lampeter Library)

- ❑ Coppens, F. (2007). *The wabet : tradition and innovation in temples of the Ptolemaic and Roman period*. Prague : Czech Institute of Egyptology Faculty of Arts, Charles University of Prague.
- ❑  Walker, S. (2000). *Ancient faces : mummy portraits from Roman Egypt*. [London] : British Museum Press, [2000]
- ❑  (will be) Manning , J.G. (2010). *The last pharaohs : Egypt under the Ptolemies, 305-30 BC*. Princeton : Princeton University Press.
- ❑  (also google books) Hölbl, G. (2001). *History of the Ptolemaic empire*. London: Routledge.

Additional Reading (in Lampeter Library)

- ❑  (will be) Walker, S. (ed.) (2001). *Cleopatra of Egypt : from history to myth*. Princeton : Princeton University Press.
- ❑  Thompson, D. J. (1988). *Memphis under the Ptolemies* . Cambridge: Cambridge Univ. Pr.
- ❑  Ashton, S.-A. (2001). *Ptolemaic royal sculpture from Egypt : the interaction between Greek and Egyptian traditions*. Oxford : Archaeopress.
- ❑  Bingen, J. (2007). *Hellenistic Egypt : monarchy, society, economy, culture*. Edinburgh : Edinburgh University Press.





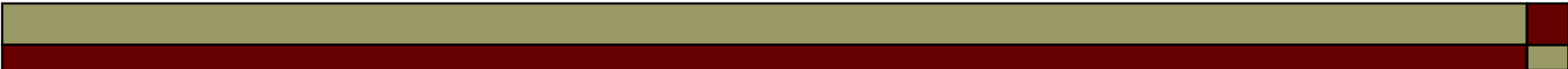
Ptolemaic Period

- ❑ Egypt was ruled by a series of kings all named Ptolemy, started with conquest of Egypt by Alexander the Great
- ❑ on his death (323 BC) empire divided among his generals: Eg. fell to Ptolemy, declared himself king as Ptolemy I Soter
- ❑ Greek = state language, capital moved to newly founded Alexandria



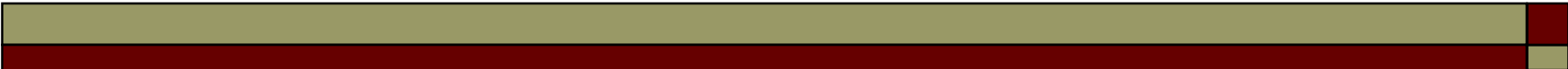
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- ❑ fusion of Eg. culture and Hellenistic influences supported new administrative system



Ptolemaic Period

- ❑ Ptolemies stressed their desire to support 'Egyptian' identity and manners
- ❑ many temples built or extended during this period
- ❑ Osiris, Isis and Horus = symbolic ideal family with particular popular Isis cult (spread outside Eg.)
- ❑ new Hellenistic influence: clothing + more realistic representation of facial features (coffins with mummy portraits).

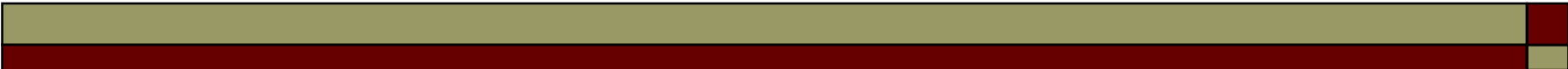


Ptolemaic Period –religious ideas

- ❑ Absolute monarchy, controlled in all matters by the king, corresponded with Egyptian ideology of king: Ptolemies took particular care to act as cultic active kings
- ❑ Additionally start of ruler cult
- ❑ → disputable if based on ancient Egyptian divine kingship
- ❑ Hellenistic dynastic cult started under Pt. I for Alexander, from Pt. II onwards combined with cult for living king

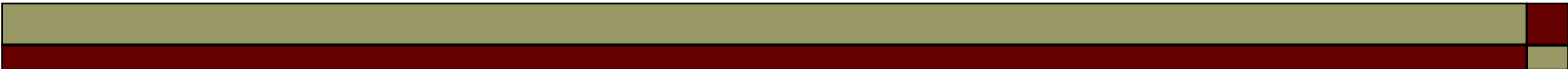
End of Ptolemaic era

- ❑ Egyptians getting restless year by year
- ❑ 206 BC: Upper Egypt openly rebelled
- ❑ Suppressing of revolts; done, but could not be afforded by Ptolemies
- ❑ less-than-sound foreign policy of the later Ptolemies
- ❑ → Egypt increasingly under the influence of Rome



Roman Period

- ❑ 31BC: Eg. = province of Roman Empire (Mark Antony + Cleopatra VII defeated at Battle of Actium)
- ❑ No ruling family living in Egypt; members of Rome's élite classes = forbidden to enter Eg. without permission of emperor
- ❑ Romans left religion and culture of Egypt intact: temples completed (followed style of predecessors, represented in Egyptian manner)
- ❑ Important: Temple of Isis at Philae (cult of Isis incorporated into Roman religion as 'mystery cult')

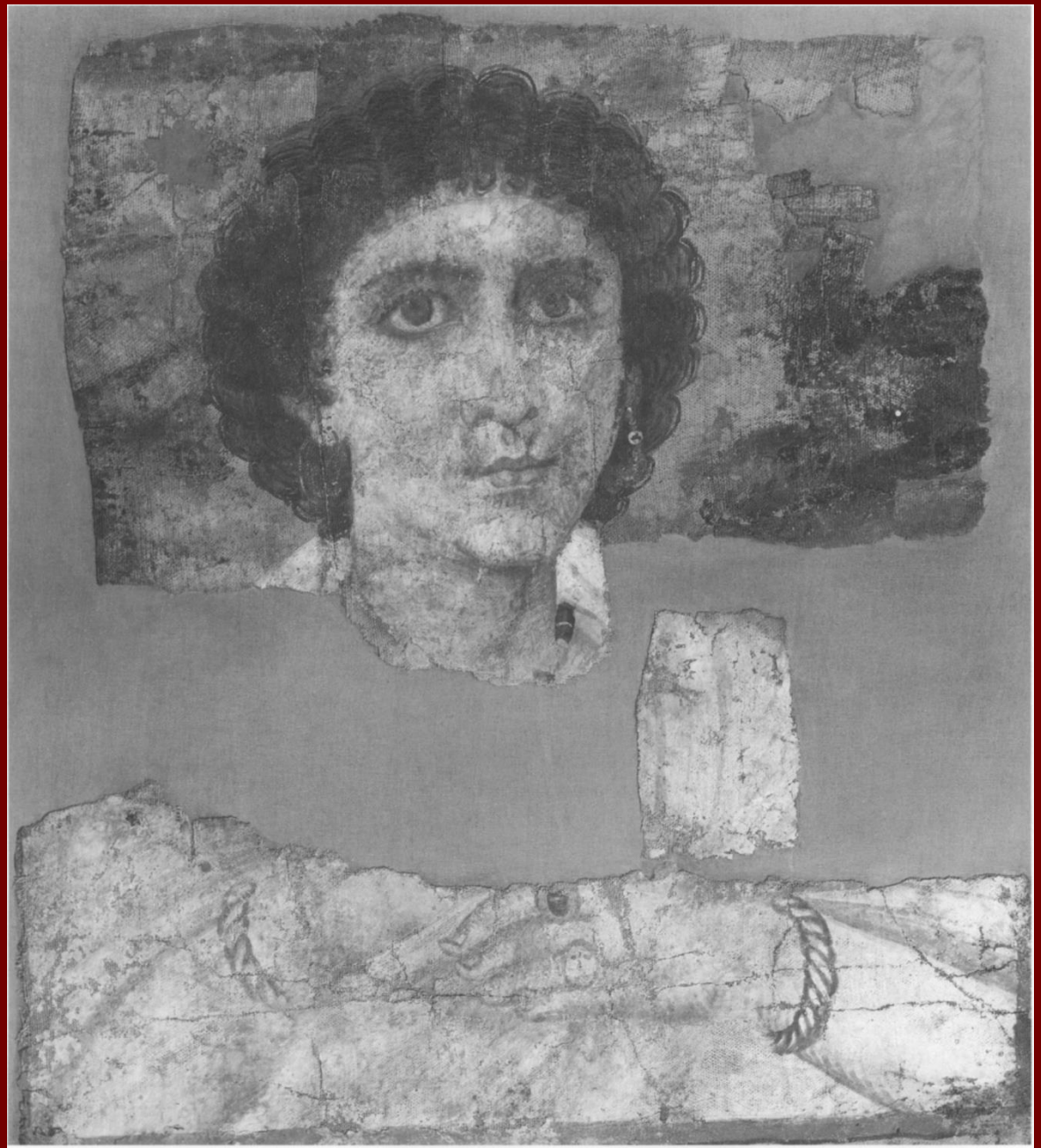
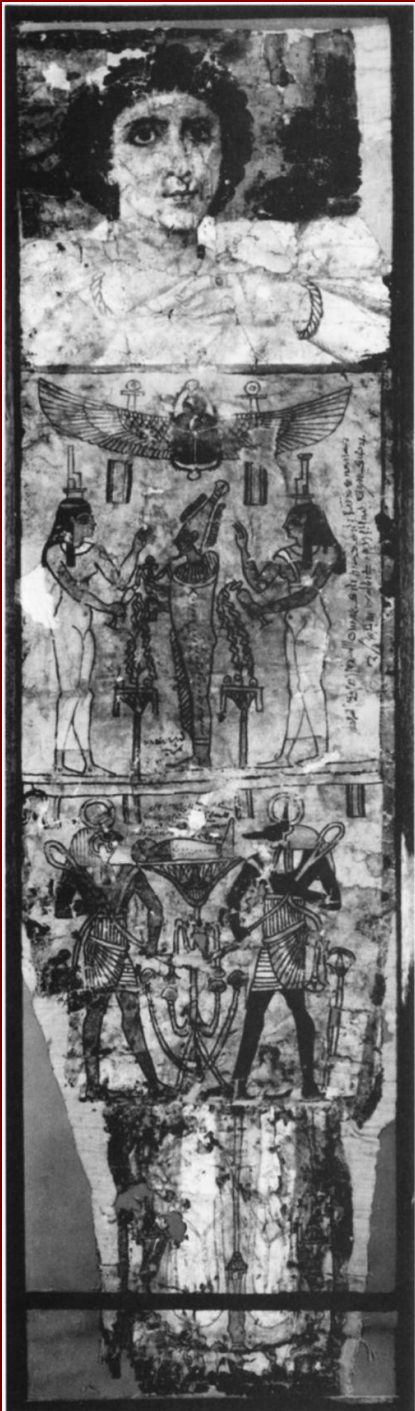


Roman Period

- ❑ Romans installed own administrative system (well documented in papyri)
- ❑ greatest changes: in everyday life
 - included the introduction of agricultural implements and practices → Eg. important for grain supply for Rome
 - iron-working
- ❑ Egyptian culture gradually became subsumed by that of the Roman empire.

Funerary art

- ❑ variation across regions and over, not to mention within, generations
- ❑ between the 2nd cen. B.C. and third cen. A.D. → range of funerary art produced in Egypt:
 - 1. portrait panels from mummies in the Delta, the Fayum
 - 2. commemorative shrines of uncertain provenance
 - 3. painted shrouds from Hawara in the Fayum, as well as Saqqara, Antinoe, Asyut and Thebes





Shroud of a boy named
Nespawtytawy, from
Thebes, second century
A.D. Oxford, Ashmolean
Museum 1913.924



- **Mummy of Herakleites with Cartonnage and Portrait.** Roman Egyptian, 100-150 A.D. Wax tempera and gilding on a wooden panel; linen and encaustic. H: 175.3 x W: 44 x D: 33 cm (69 x 17 5/16 x 13 in.). J. Paul Getty Museum.

Will be on MOODLE



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- Collecting with m... Getty
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- Collecting for the Public: Ten Years of Paintings Acquisitions
- Bill Ivey and Lewis Hyde on Cultural Rights
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- Balancing Fact and Fiction: The Ancient World of HBO's *Rome*
- CAA Sessions at the Getty Center and Getty Villa
- Conversation: Robert Irwin and Lawrence Weschler
- In Conversation with Jim Dine
- **Getting to Know Herakleides: Exploring a Red-Shroud Mummy from Roman Egypt**
- Pericles of Athens and the Dangers of Democracy
- Writing Historical Fiction: The Ancient World in Modern Literature

discusses scientific analysis that has revealed the secrets of the rare and spectacular [Mummy of Herakleides](#) on display in the galleries at the Getty Villa.

Running time: 40 min.

**Getting to Know Herakleides:
Exploring a Red-Shroud
Mummy from Roman Egypt**

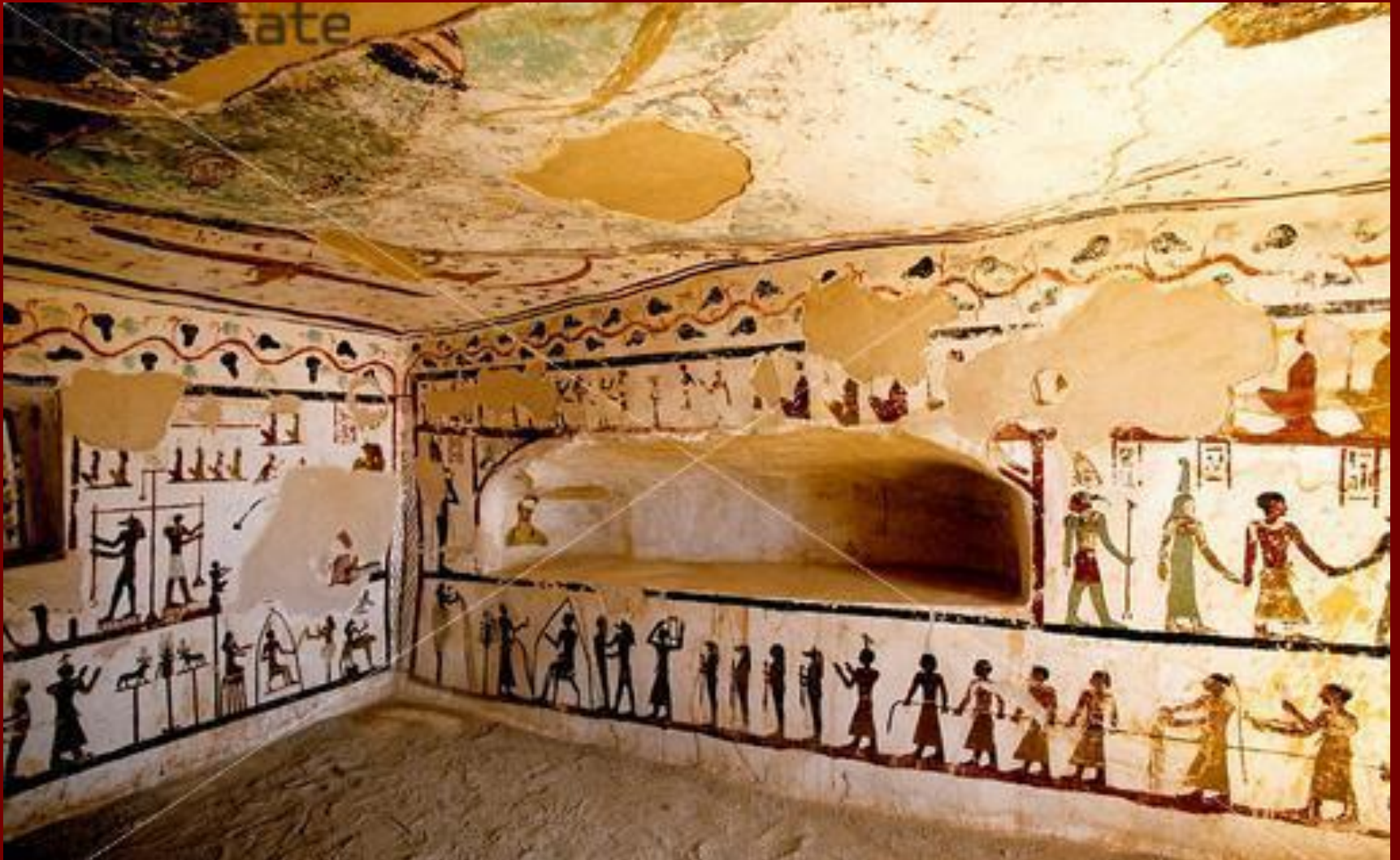
July 12, 2008
Getty Villa, Malibu

Download video (710.51k) iPod/iPhone (M4V, 300 MB)

Funerary art

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 - 4. decorated tombs in Alexandria, Tuna el-Gebel, Qau el-Kebir, Akhmim, and the western oases, including Dakhleh Oasis

Decorated walls in Petosiris tomb, Muzawaka tombs. Dakhla oasis. Libyan desert



Dakhla: Tomb of Pedoubastis and Petosiris



Dakhla, Qaret el Mouzawaka, Pedoubastis and Petosiris



Kom el Shuqafa, Alexandria

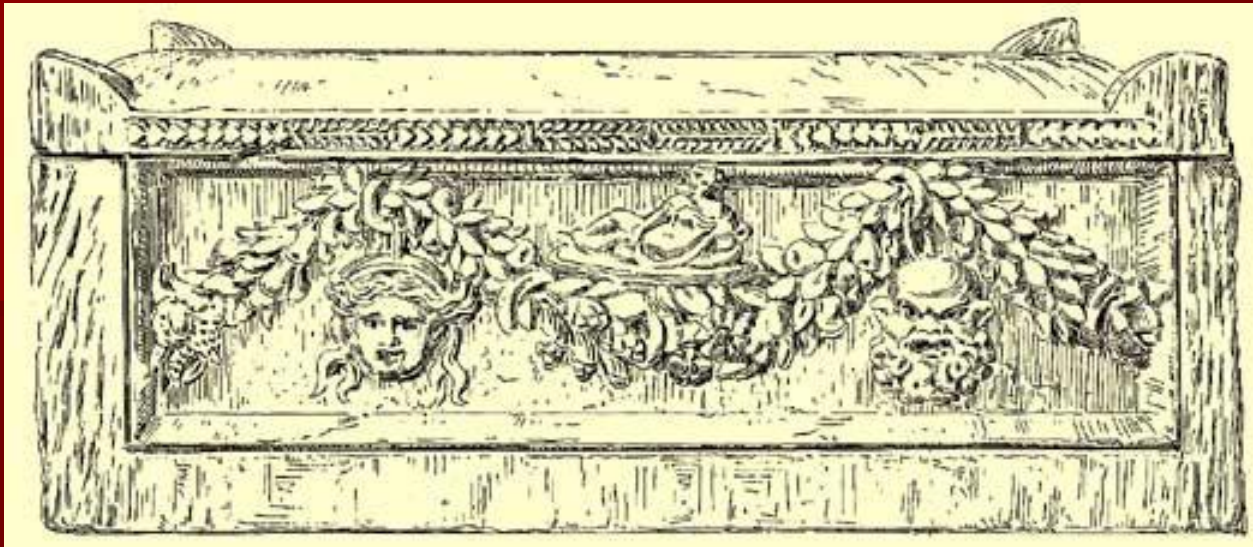


- Niches: house the statues
- slightly smaller than life size
- wear traditional ancient Egyptian costumes, but heads unmistakably Roman style
- according Roman portrait types: date Flavian period (69-98 AD)
- Statues intentionally embody two cultural traditions

Kom el Shuqafa, Alexandria



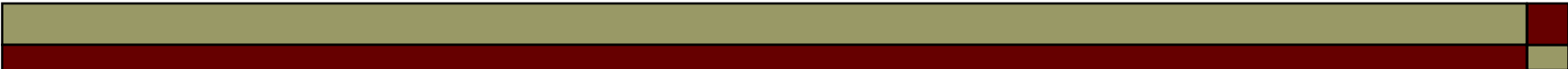
- Egyptian jackal-headed god Anubis in military uniform
- sundisk on his head, holding long staff / spear
- dressed as a Roman centurion: standing frontally, weight shifted to left leg, head facing entrance
- pose usually reserved for Hellenistic rulers / Roman emperors
- wears a muscle cuirass = armored breastplate over short chiton or tunic, short sword, lower right hand rests on shield, seen in profile.
- Guides doorway burial chamber



Sarcophagus



Wall behind
sarcophagus



Funerary art

- 5. mummy cases of mud-mixture or cartonnage from Akhmim
- 6. wooden coffins from Abusir el-Meleq, Middle Egypt, and Thebes
- 7. plaster and cartonnage mummy masks from the Fayum, Middle Egypt, Thebes, and the western oases, including Bahria Oasis
- 8. stelae from Terenouthis, Dendera, Abydos, and elsewhere
- 9. tomb sculptures from Tebtunis and Oxyrhynchus.

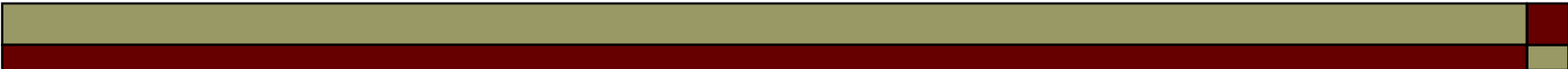
BM 29584 (Anthropoid mummy-case;
painted cartonnage; no text)





Stela of a man named Besas, inscribed in hieroglyphs, Demotic, and Greek, first century A.D. Cairo, Egyptian Museum CG 27541





Egyptian mummy portraits

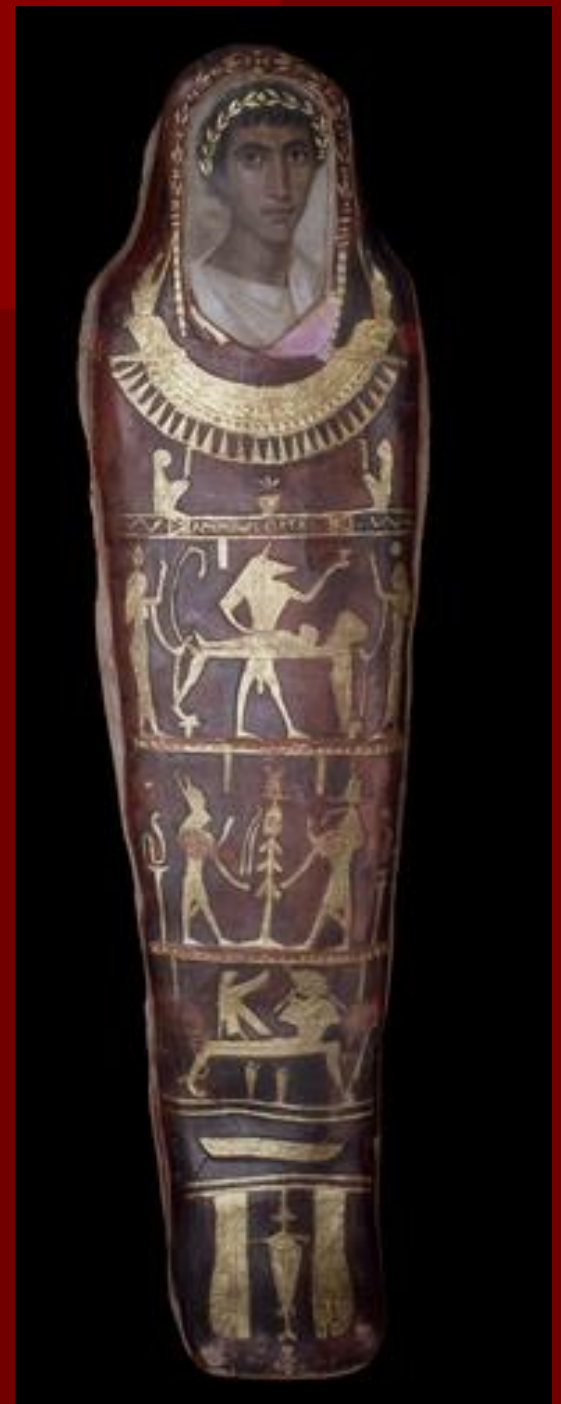
- portrait to show how individual would have looked like = important in Roman art: portraits placed in tombs as memorial of family members
- Mummy portrait appeared in first century AD, popular for 200 years
- placed on the outside of the cartonnage coffin (over head of individual or wrapped into mummy bandages)
- painted on wooden board (lifelike scale)

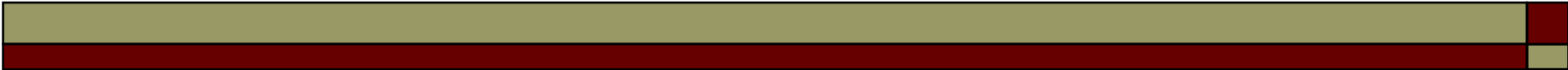
Mummy case and portrait of Artemidorus

Hawara

Roman Period (AD 100-120)

A mixture of cultural
influences





Egyptian mummy portraits

- ❑ Some dateable on basis of hairstyles, jewellery, clothes worn
- ❑ Possible identification of family members (physical similarities)
- ❑ Accuracy often been questioned: checked in comparison mummy board and mummy with techniques used in delicate facial surgery (portraits indeed show person) with some element of artistic licence (make people slimmer. ...)



Painted plaster cartonnage mask of a woman

- ❑ covered upper body
- ❑ particularly popular in Middle Egypt
- ❑ face sometimes made separately in a mould and subsequently attached to the head-dress and torso
- ❑ Eg. Symbolic ornaments (collar, winged scarab beetle, protective wings of Isis and Nephthys)
- ❑ Roman influence: garland of rosebuds in hair, holds sprig of leaves (myrtle)

Mummified bull

Thebes

Roman Period (after 30 BC)

Elaborately bandaged
mummy of a calf

- ❑ Bulls sacred to several gods:
Apis bull (Memphis) = Ptah;
Buchis bull (Armant) = Montu;
Mnevis bull (Heliopolis) = Re
- ❑ bulls gave oracles
- ❑ identified by special markings,
one actual animal at a time
- ❑ at death mummified and
buried



Reuse of funerary artefacts



- *false door* from the tomb of User (vizier Queen Hatshepsut), found near Karnak temple, c. 1.80m, mentions him and Toy, his wife
- Sometime during the Roman period (30 B.C.-364 A.D.) false door was removed from User's tomb on west bank ; then incorporated into the wall of a Roman structure