

15. Egyptomania in the Roman Empire – The ostraka with egyptianizg hieroglyphs of Iruña-Veleia and pieces of bone with Egyptian gods in Latin

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15.1. Nor

a) Ikasketak / Estudios / Studies

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b) Eskarmentua / Experiencia / Experience

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Lecturer in the MUT (Museum of the University) of Tuebingen

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Excavations and Scientific Investigations

Dissertation (PHD)

Publication of a Museums –Guide

Preparation and Realistaion of Exhibitions in the MUT

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Assistant in the Egyptian Collection of MUT

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Excavations in Luxor (Egypt)

Cooperation with Museo d'Arqueologia de Catalunya/Barcelona and University of Segovia

Luxor Season 2009 Radiological Investigations

Luxor Season 2009/2010 Researches on Mummies (TT 34 Monthemhat)

Iruna-Veleia 2010-2011

c) Argitalpenak / Publicaciones / Publications

- Exkursionskomik. in: Pressl, D./Schwarz, St.(Hrsg.): A propos Schafik Allam. Festschrift zum 65. Geburtstag, Tübingen 1994

- Typologie der Grabanlagen der Großen Würdenträger der V. und VI. Dynastie unpublizierte Magisterarbeit, Tübingen 1996
- Grab und Opferdienst – Unverzichtbar für das Leben nach dem Tod - Grabbeigaben – Eine Notwendigkeit für den Toten in: Karola Zibelius-Chen (Hrsg.): Museum Schloß Hohentübingen. Das Alte Ägypten, Tübingen 2002
- Typologie der Mastabagräber des Alten Reiches. Strukturelle Analyse eines altägyptischen Grabtyps, Berlin 2004
- The Temple of ed-Derr, in: Alessandro Roccati (ed.): Proceedings of the 10th International Conference of Nubian Studies, Università di Roma “La Sapienza”, 9.-14. Settembre 2002, Rom 2005
- Echnaton. Der in der Wahrheit lebt.“ Der Schriftsteller Nagib Machfus und seine Interpretation der Amarnazeit, in: Werner Fischer-Elfert, Orell Witthun und Karola Zibelius-Chen (Hrsgg.), „Von reichlich ägyptischem Verstande“, FS Guglielmi, Philippika 11 Wiesbaden
- Kornmumien aus dem Fayum? Ein Kornosiris in falkenförmigem Holzsarkophag (Tübinger Inv. 1853a,b,c), in: Studien zur altägyptischen Kultur (SAK) 35, Hamburg 2006
- „Egyptian medicine in Pharaonic times. Written and iconographic/epigraphic sources“ in: Proceedings of the II. Congreso de la Asociación Catalano-Balear de Paleopatología – I premio Domènec Campillo – Barcelona 2008 (im Druck)
- „Architectural features and their historical implication I – The Ramesside Temples in Lower Nubia“ in: empresariales ideas No. 100, IE Instituto de Empresa, Segovia 2008 (im Druck)
- Architectural features and their historical implication II – Theban Tomb 34 (TT 34) of Monthemhat in: empresariales ideas No. 100, IE Instituto de Empresa, Segovia 2008 (im Druck)
- First remarks on the „Egyptian pieces“ of Iruña-Veleia, Vitoria 2008 (im Druck)
- The Ostraka with Egyptianizing hieroglyphs of Iruña-Veleia <http://www.veleia.com>
- Rabso-Waschmittel oder zum ersten Mal in Ägypten in: Jörg Armbruster und Suleiman Taufik (Hrsg.) „MY CAI – mein Kairo - My Cairo, edition esefeld und traub, Stuttgart 2014

15.2. Laburpena / Resumen / Summary

a) Egiptomania Erromatar Inperioan: Iruña-Veleian egiptoar antzeko hieroglifikoeekin agertutako ostrakak eta hezurrean latinez idatzitako jainko egiptoarrak

Iruña-Veleiako “Domus Pompeya Valentina (DPV)” izeneko etxaldean K.o. III. mendeko 400 objektu baino gehiago topatu ziren hainbat idazkun eta marrazkirekin. Pieza batzuk egiptoar antzeko ostrakak bezalakoak dira (zeramika zatiak) profil bereko hieroglifikoeekin. Beste batzuetan egiptoar jainkoen latinezko idazkunak daude. Garaiko egiptomaniaren zantzua ote? Iruña-Veleiako aurkikuntzei erreparatuz gero ikus daiteke badaudela paralelismo batzuk Italia Zaharreak, hots, geroagoko Erromatar Inperioan egindako aurkikuntza batzuekin.

Augusto enperadoreak Egipto konkistatu zuen eta hauxe izan zen Erromatar Inperioaren “egiptomania”-ren hasiera. Eta K.o. IV. mendera arte modan egon zen egiptoar kutsuko elementuak erabiltzea, nobleen jabego pribatuetan batez ere (adibidez Domus Livia eta Aula Isiaca Erromako Palatinon, edo Domus Loreius Tiburtinus/Pompeji-n). Ohikoa zen Erromatar Inperioan dekoratzeko motibo eta forma zaharrak kopiatzea lilura estetikoak eraginda eta baita egiptoar kutunen babesa erdiesteko asmoz ere. Eta berdin arkitekturan ere, Egipto zaharreko ondarea mantendu nahi zuten erromatarrek.

Hirugarren arrazoia da egiptoar erlejio zaharrak geroz eta liluratuago zeuzkala erromatarrak eta Isis eta Osiris gurtzeak goia jo zuen Iseum eta Serapeum tenpluetan.

Egipto zaharreko kulturaren eragina berebizikoa zen Erromatar inperioan eta haren oihartzuna Iruña-Veleiaraino iritsi zen.

b) Egiptomania en el Imperio Romano – los ostraca con jeroglíficos egipcianizantes de Iruña-Veleia y piezas de hueso con dioses egipcios en latín

En la "Domus Pompeya Valentina (DVP)" romana en Iruña-Veleia se han encontrado más de 400 artículos del siglo III d.C. con diferentes inscripciones y dibujos. Algunas de las piezas son como los ostraca egipcios (fragmentos de cerámica) con jeroglíficos de dicho perfil, y algunos son huesos con inscripciones latinas de dioses egipcios. ¿Es una señal de egiptomanía en ese período?

Si nos fijamos en los hallazgos de Iruña-Veleia reconocemos que hay algunos paralelismos con otros hallazgos en la llamada Italia Vieja o antigua, más tarde, el Imperio Romano.

El Emperador Augusto conquistó Egipto y esto fue el comienzo de "egiptomanía" en el Imperio Romano. Y hasta el IV d.C. estaba en boga utilizar elementos egipcianizantes, sobre todo en las propiedades privadas de los nobles (por ejemplo Domus Livia y Aula Isiaca en el Palatino/Roma, o Domus Loreius en el Tiburtinus/Pompeji). Era habitual en el Imperio Romano copiar antiguos motivos y formas para la decoración, debido a una fascinación estética -e incluso para conseguir la protección de los amuletos egipcios. Y en la arquitectura, también, los romanos deseaban mantener el patrimonio del antiguo Egipto.

En tercer lugar, la antigua religión egipcia fascinó a los romanos cada vez más, y el culto de Isis y Osiris culminó en el II y III d.C. en los edificios de templos como el Iseum y el Serapeum.

La influencia de la cultura del antiguo Egipto era inmensa en el Imperio Romano, y también tuvo ecos en Iruña-Veleia.

c) Egyptomania in the Roman Empire – The ostraka with egyptianizg hieroglyphs of Iruña-Veleia and pieces of bone with Egyptian gods in Latin

In the Roman "Domus Pompeja Valentina (DVP)" at Iruña-Veleia more than 400 items of the 3rd century A.D. with different inscriptions and drawings have been found. Some of the pieces are like Egyptian ostraka (pottery fragments) with "Egyptianizing" hieroglyphs and some are bones with the Latin inscription of Egyptian gods and names of Egyptian Queens and Kings. Is this a sign of Egyptomania at that time?

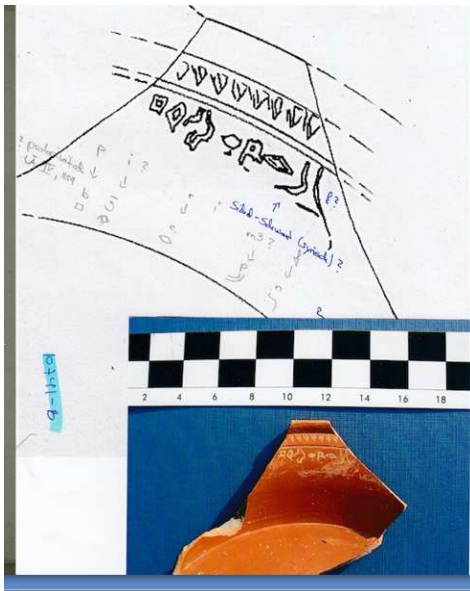
Augustus conquered Egypt and this was the beginning of "Egyptomania" in the Roman Empire. And up to the 4th century A.D. it was *en vogue* to use egyptianizing elements, especially in the private properties of the nobles (e.g. Domus Livia and Aula Isiaca, both at the Palatine/Rome; Domus Loreius Tiburtinus/Pompeji) and on vessels (Kotyle from Pontecagnano/Salerno). And also the Ancient Egyptian Religion fascinated the Romans more and more and the cult of Isis and Osiris culminated in the 2nd and 3rd century A.D. in temple buildings like the Iseum and Serapeum.

The influence of the Ancient Egyptian Culture was immense in the Roman Empire and took place at Iruña-Veleia.

15.3. Txostena / Ponencia / Communication

In the Roman "Domus Pompeja Valentina (DVP)" at Iruña-Veleia more than 400 items of the 3rd century A.C. with different inscriptions and drawings have been found. Some of the pieces are like Egyptian ostraka (pottery fragments) with "Egyptianizing" hieroglyphs and some are bones with the Latin inscription of Egyptian gods and names of Egyptian Queens and Kings. Is this a sign of Egyptomania at that time?

If we look at the finds of Iruña-Veleia we recognize that there are some parallels to other finds in the so called Ancient- or Old-Italy, later the Roman Empire.



IR 10741 and IR 11305 (2-5, 4 slides).

Both pieces are part of vessels with hieroglyphic inscriptions. The columns of signs cannot be translated and they may be used as decoration.

In the 3rd century A.C. the Hieroglyphic writing was not very well known and even 800 years before, the „strangers“ from outside Egypt (e.g. the Phoenicians and others) cannot understand the meaning and used the signs as decoration on vessels

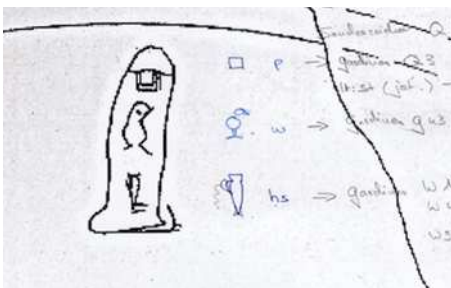


Abb. 13: „Hieroglyphenreihe“ der Kotyle aus Pontecagnano (Kat. Nr. 1031); nach Photo gezeichnet.

fig. 7: „Hieroglyphen“ written on a Kotyle from Pontecagnano, which

Inscription on Kotyle/Pontecagnano (6, 1 slide)

This inscription on a Phoenician kotyle from the 6th century B.C. found near Salerno at Pontecagnano shows Hieroglyphs without meaning. The signs can be identified as ancient Egyptian Hieroglyphs (cf. Gardiner) but they cannot be translated. Very well done, they are used as decoration on the kotyle.



IR 11413 (7+8, 2 slides)

Here you can see an Egyptian cartouche/stamp with Hieroglyphs on a pottery fragment. In Ancient Egyptian times cartouches were used for the Royal names, which were written in Hieroglyphs inside the stamp. You can find such cartouches as „possessing signs“ on the walls of Egyptian buildings and tombs, on statues, vessels and so on.

In Roman times the cartouche often contains the inscription „**per-aa**“, Pharaoh - translated as „Important House“ without name or the cartouche was without any Inscription- only a symbol.

At the piece IR 11413 appears a so called Pseudo-cartouche, because the Hieroglyphs have no meaning as a name, maybe they are also used in a decorative way or as a symbol.

Kotyle with four Pseudo-cartouches and „Smiting the enemy“ from Pontecagnano (9,1 slide)



Abb. 6: Silberkotyle aus Pontecagnano (Kat. Nr. 1031); nach Frühner, Collection

On the Phoenician silver vessel from the 6th century B.C. we recognize a lot of „Egyptian themes“, e.g. the pharaoh smites the enemy in front a a god, the young god horus on a lotus-flower and four cartouches. Inside the cartouches there are written hieroglyphs without sense.

The Ancient Egyptian scenes can be found on temples all over Egypt and the cartouches symbolize the King, the Pharaoh – even the name cannot be read. And in this case a lot of Ancient Egyptian „relics“ were used later, mainly as decoration or symbols.

Augustus conquered Egypt in the year 30 B.C as Octavian and this was the beginning of „Egyptomania“ in the Roman Empire. Up to the 4th century A.C. it was *en vogue* to use egyptianizing elements, especially in the private properties of the nobles (e.g. Domus Livia and Aula Isaica, both at the Palatine/Rome; Domus Loreius Tiburtinus/Pompeji).

In Iruña-Veleia there are three pieces with important Ancient Egyptian motives, the Udjat-eye and the scarab.



IR 10828, (10+11, 2 slides)

The eye (Gardiner D4) was used as phonogram *jr* „to see“ or as ideogram *jr.t* „eye“ and *jrj* „to do, to make, to place, to put, to work out.“. It was also used as determinative for „to see, to cry, to wake up, to be blind“.



IR 16718 (12, 1 slide)

The Udjat-eye (Gardiner D10) is the determinative for „eye, *wd3t*/Udjat-eye“ and standing for the „Schutzgott“ tutelary god Horus. Used as sign against bad influences and as amulet for protection. We find it also in an ornamental way.



MUT Inv. 1161 (13, 1 slide)



IR 11301 (14+15, 2 slides)

The scarab/scarabeus sacer (Gardiner L1) was the phonogram *hpr* „come into, begin, be created be formed, arise, develop, to grow“ an das ideogram *hpr* for „scarab, the god Chepri as sun in the morning). The scarab was also used as amulet.



MUT Inv. 1620 (16, 1 slide)



MUT div. Inv. (17, 1 slide)

The Egyptian motives are handed down to the Roman World and at the Aula Isaica, Palatine Hill in Rome Egyptianizing decoration can be found.

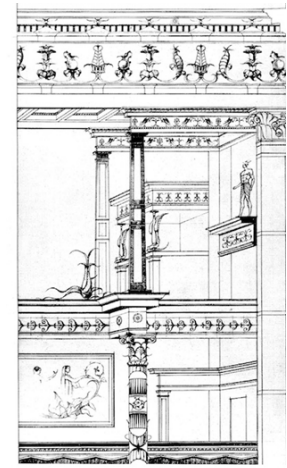
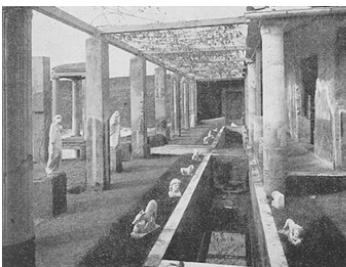


Abb. 14 Zeichnung der ägyptisierenden Wanddekoration in

Aula Isaica (18+19, 2 slides)

In Pompeii at the Domus Loreius Tiburtinus there are a lot of Egyptianizing elements.



Domus Loreius Tiburtinus (20, 1 slide)

It was usual in the Roman Empire to copy the Ancient motives, forms and finds for decoration, because of its esthetical fascination - and even for getting protection by Egyptianizing amulets. And in architecture too, the Romans like to keep the Old Egyptian heritage...



Pyramid of Cestius Rome (21, 1 slide)

But the adaption occurs not only in the private and representative sphere - the Ancient Egyptian Religion fascinated the Romans more and more.

And the cult of Isis and Osiris/Serapis culminated in the 2nd and 3rd century A.C. in temple buildings (Iseum and Serapeum) in different objects for offering and so on.



MUT Inv. Arch. S/13 2680 (22, 1 slide)

Iseum Campense Rome (23, 1 slide)

Iseum Pompeji (24, 1 slide)

Flourishing cults of Egyptian gods can be recognized in the whole Roman Empire – in the North Isis and Osiris/Serapis reached Britannia, in the South North-Africa, in the East Syria and in the West the Iberian peninsula.

What was the idea of the Romans to adopt foreign cults from the past? Was it the Ancient Egyptian theology or was it a religion of redemption which attracted them?

In the 2nd and 3rd century A.C. the Roman Imperium increased and in this time can be noticed a kind of individualism in the religious sphere. Not the Ancient Egyptian concepts have been, in the foreground but the private necessities of the Roman people after emotional experience, taking in a higher world and grouping with a religious community.



Ägypt. Mus. Berlin 11651 (25, 1 slide)

IR 12395 (26+27, 2 slides)

Beside pottery fragments of vessels, in Iruña-Veleia some bones and part of bones have been discovered with Latin written inscriptions. The focus will be on the Egyptian goddess Isis and the Egyptian gods Osiris and Anubis.

In case of the development of cults in the Roman Empire, these pieces can be a sign of the individual worship of Egyptian gods.

The influence of the Ancient Egyptian Culture was immense in the Roman Empire and took place at Iruña-Veleia.

