



Notices 65 A (“ Mummy Label in the Name of Eutycheion, written in ink on wood ”) et 115 (“ Letter from Senpamonthes to her half-brother Pamonthes, written in black ink on papyrus ”)

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and there are marks of mummy bands at the base. The background is painted light olive.

The boy is portrayed in three-quarter left view, his head turned to face the viewer. He is dressed in a white tunic, the folds painted in olive, grey and creamy yellow. Over his right shoulder is a narrow purple *clavus*. A mantle the same colour as the tunic is draped over his left shoulder. The three-line text is written below the neck of the tunic.

The boy's hair, a rich shade of brown, is neatly arranged around his head, with short locks brushed to either side above the centre of the brow. The features are painted naturalistically in thick wax; both flesh and drapery are carefully lit from the left. The face is quite fleshy, and squarish in shape; the skin is tanned a golden brown.

Much debate has ensued on the date of this painting. Parlasca dated it to the Hadrianic period in his corpus, but recent opinion has favoured a Severan date, as did U. Schädler in Parlasca and Seeman 1999, 233 no. 141. The comparisons cited, a marble bust of Elagabalus and a painting of a young soldier from Tanis, now in Oxford (see here no. 73) are not convincing; indeed, the closest comparison for the style of the dress, the proportions of the features within the face, and the lighting of the portrait is offered by a portrait of a boy from Hawara now in Norwich, dated to AD 90-120 (Walker and Bierbrier 1997, no. 31).

The inscription has proved equally controversial. Translated by Parlasca as 'Eutyches, freedman of Cassianus Heraclides', the text was amended by Clarysse in Doxiadis to read 'Eutyches, freedman of Cassianus son of Heraclides'. An alternative reading was proposed by Bagnall and Worp, who saw another name 'Evandros' and the verb 'signed'. According to their reading, the Greek text is as follows:

Εὐτύχης ἀπελ(εύθερος) Κασσιανοῦ
Ἡρακλείδ() Εὐανδ(ρο) σεσημ(είωμαι)
The translation reads: 'Eutyches freedman of Kasianos', then either

'son of Herakleides, Evandros' or 'Herakleides, son of Evandros' followed by 'I signed.'

It is not clear whether the act of signing referred to the manumission of Eutyches, an unexpected reference on a mummy portrait, or to the completion of the portrait. As Borg noted, the verb can also be translated as 'to pay honour to', a sense that could be accommodated in the context of Herakleides or Evandros ordering and paying for the portrait of Eutyches and the accompanying funerary ritual. A second inscription σεσεμ occurs on the back of a first-century portrait from Hawara, now in Berlin (no. 7). In an addition to a footnote in a recent paper by the late Jan Quaegebeur, Professor Willy Clarysse notes that the text on the portrait of Eutyches and that on a mummy label in the Louvre collections that appears to be related to the portrait (no. 65A) probably both originate from Philadelphia in the Fayum and are of second-century date.

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65A Mummy label in the name of Eutycheion, written in ink on wood

Second century AD

H 4 cm, L 12.6 cm, D 1.1 cm

Provenance unknown

Paris, Musée du Louvre, Département des Antiquités Égyptiennes, AF 12541

This mummy label has the customary shape of a rectangle whose two left corners have been worn away; a hole was made in the left margin, which allowed the label to be attached to the corpse. The lower part has

disappeared but, given the module of letters, there was probably no loss of text. The three lines were written in black ink, in careful handwriting characteristic of the second century AD. Εὐτυχείων | θερεπτός | Κασσιανῶ (Κασσιανού) ('Eutycheion, "adopted son" of Kasianos').

The name 'Eutycheion' is not found elsewhere in Egypt, except perhaps in the form 'Eutycheion' on another label in the Louvre (Boyaval, 1976, no. 1405), dating to the third to fourth centuries AD; it is, however, very well attested throughout the Greek region, particularly in Asia Minor. The name 'Kasianos', which corresponds to the Latin 'Casianus', is abundantly represented in the papyrological and epigraphic documentation of Egypt, principally in the second and third centuries AD.

The parallels offered by papyri and inscriptions suggest that *threptos*, 'adopted son', more specifically means a 'slave reared in the house' (see A. Cameron's essay in *Anatolian Studies Presented to W. H. Buckler* [Manchester, 1939], pp. 45-84).

J. Quaegebeur (in Boswinkel and Pestman 1978, 239) was the first to link this label to a portrait in The Metropolitan Museum of Art representing a young boy (no. 65), with an inscription telling us he was 'Eutyches freed [*apeleutheros*] by Kasianos'. The Belgian scholar proposed that Eutycheion and Eutyches were a slave and a former slave, respectively, of the same Kasianos, and that they may have been buried together. The date suggested for this portrait would not contradict the association.

On the basis of Quaegebeur's study Boyaval has gone a step further (1979, 225-6); he proposes that the two names refer to a single individual. He does not believe that the differences between the two title-holders present any obstacle, and to respond to the difference in the ending of the two names, he counters with the example of another label (Boyaval, 1976, no. 145), where the name of the deceased is written 'Kolanthos' on one side and 'Kolantes' on the other. As for the



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65A

other titles of the dead man, *apeleutheros* defines his legal status at the time of his death, while *threptos*, an affectionate and therefore less precise designation, might very well apply to a slave brought up in the house who had been freed before his death.

In the absence of other evidence, the validity of that hypothesis cannot be determined. One would also have to explain why the mummy was accompanied by a label that contained no more information than the inscription on the portrait fitted into its bandages. It is a pointless duplication, of which no other examples are known. Normally, when there is a label as well as an inscription on a mummy, it is because the label gave the place where the body was to be sent, which was not specified on the inscription on the shroud or portrait, as in the case of Diogenes at Hawara (Boswinkel and Pestman 1978, 229–30). Are we to think that, during the transport of the mummy, the portrait was protected to avoid any possible damage, which made the information inscribed on it inaccessible, and that this information was then reproduced on a label that was left visible?

J.-L.F.

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Papyri

114 Papyrus written in black ink, licensing two painters of mummy masks

First century BC

H 20.5, W 20 cm

Provenance unknown

Vienna, private collection,

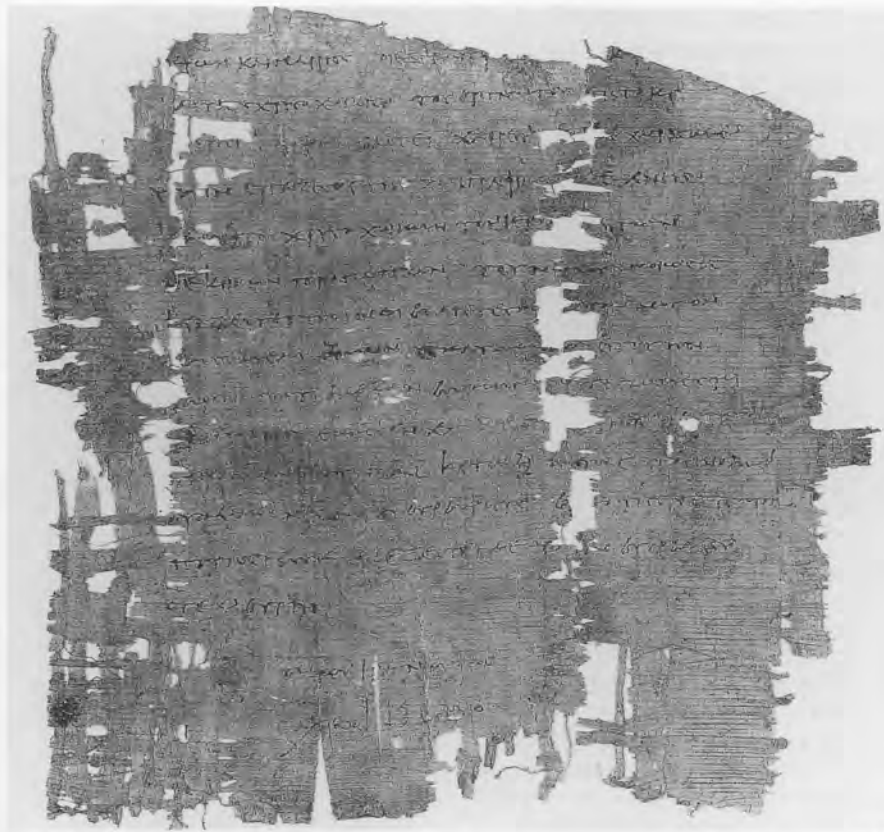
Inv. P. Vindob. Barbara 58

The Greek text may be translated:

Maron and Marres, who have had written permission to paint and work with gold in the nome of Arsinoe for twenty-three years, send greetings to Phratres and Psenobastis. We have granted you the right to work in your profession as painters and gilders for the temple and on mummy portraits of this nome, and at the same time you are permitted to travel [...] throughout the nome as long as you make your monthly payments to your nearest bank from the month Thot to the month Mesore. [...] bronze drachmas a month, which comes to 1006 drachmas for 12 months and the five extra days at the end of the year [...].

The painters Phratres and Psenobastis are thus licensed by the painting workshop of Maron and Marres to travel through the Fayum as painters of mummy masks in exchange for a monthly fee. The mummy masks here referred to consisted of papyrus or linen board, that is a kind of papier-mâché made of old papyrus sheets or linen fabric pasted together in layers, formed on a model and subsequently coated with plaster. The face was then generally covered with thin gold leaf and the rest of the mask was painted. Gold, associated with eternal life because it was so durable, played an important part in Egyptian religious thinking.

That painting was subject to state control is hardly surprising, for Egypt's bureaucracy was extremely well organised. It is interesting that a painter's activity was restricted to a single nome – possibly the two mentioned here had an



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exclusive monopoly in the painting of masks. The artists worked for temples and also apparently for private clients.

The light brown papyrus is of medium quality, nearly complete on the right and at the bottom, trimmed in a curve at the top and pieced together from two sections; in places the vertical strips of papyrus have been detached, and the verso side has no writing. The sheet was removed from mummy wrappings, in fact from a pectoral, which explains the trimming at the top. The papyrus is unpublished, though an article on it is being prepared by Prof. W. Clarysse, Louvain.

U.H.

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Doxiadis 1995, 237 illus. 32; Parlasca and Seeman 1999, 200 no. 107; Seipel 1998, 188f no. 65.

115 Letter from Senpamonthes to her half-brother Pamonthes, written in black ink on papyrus

Second or third century AD

H 21, W 11 cm

From Thebes

Former Salt Collection

Paris, Musée du Louvre, Département des Antiquités Égyptiennes N2341

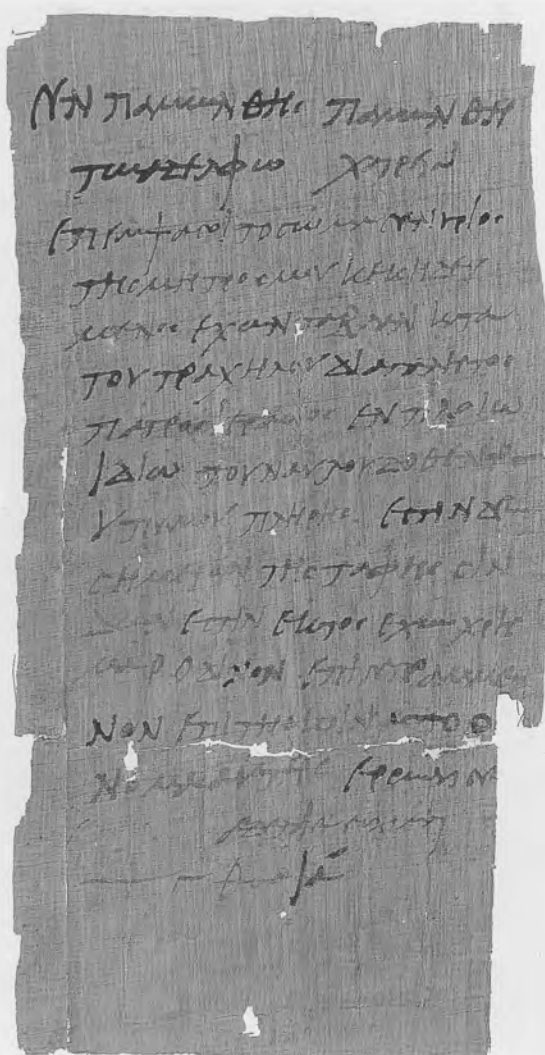
The Greek text may be translated:

Senpamonthes to her brother Pamonthes: Greetings! I have sent you the embalmed body of my mother Senyris, with a label around her neck, via Gales, son of Hierax, in his own boat, having taken care of the entire cost of transport myself. The mummy can be recognized from: a shroud with a pink coating on the outside; her name inscribed on the belly. I wish you good health, brother. Year 3, eleventh day of Thoth [8 September]. [On the reverse side:]

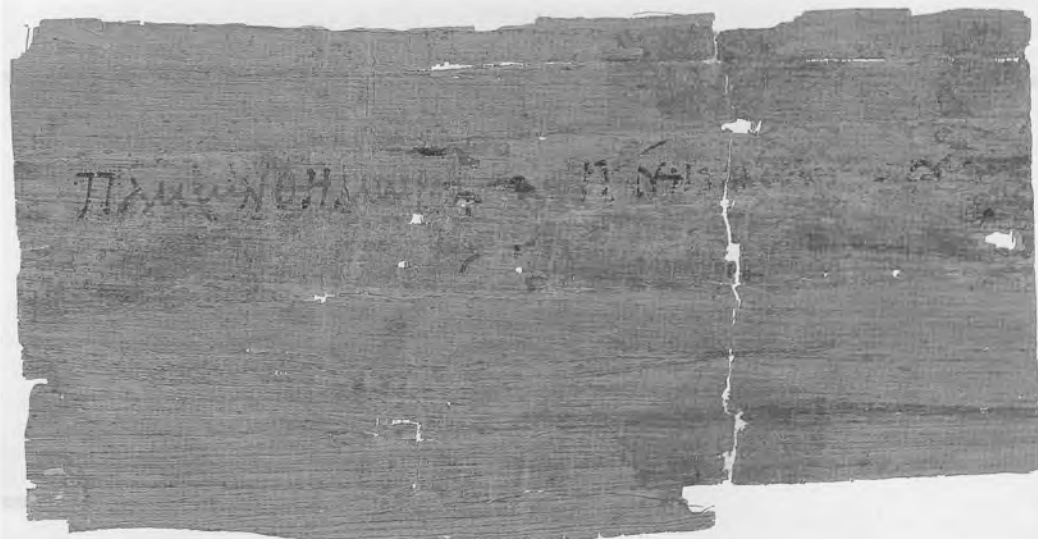
To Pamonthes, son of Moros, from
his sister Senpamonthes.

This letter, an altogether extraordinary document on funerary practices, was written by Senpamonthes to her 'brother' Pamonthes, regarding the transport of her mother's mummy. The word 'brother' should not mislead us: it was used in private letters in a sense that was not strictly familial. In this case, the expression used by Senpamonthes, 'my mother Senyris', shows that Pamonthes did not have the same mother. Their two names, though common in the Theban area, might also mean they belonged to the same family. It is therefore likely that Senpamonthes's correspondent was her half-brother. And it is in that capacity that she requested his help.

Required as much by religious tradition as by the law to see that her mother received the proper funerary rites (*kedeuein*), Senpamonthes found herself obliged to send the mummy (*taphe*) away, which indicates she did not live near the family necropolis, where it was customary to bury one's dead. After the embalmment she therefore had the body transported by a certain Gales (a unique name, which must be an orthographic variant of 'Kales'), probably on the occasion of his undertaking a journey. The formulation does not



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115 (reverse)