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The publication presents the papers of the "9. Ägyptologische Tempeltagung," which took place from 27th September to 1st October 2011 in Hamburg. The theme were the mutual relationships of cult representation and cult reality. The volume contents can be described as follows:

Silke Caßor-Pfeiffer ("Milch ist es, es ist kein Wasser darin.' Bemerkungen zu den Szenen des sogenannten Übergießens der Opfergaben mit Milch in Philae und den unter nubischen Tempeln," 5-22) looks at the scene of the milk sacrifice in Philae and the Lower-Nubian temples. The pouring of the offerings with milk occurs only in two scenes in Philae and Kalabscha and one scene in Dendur (6). The scenes in Philae are located on the western side of the south wall of the hall and the western north wall of the naos of the Isis temple and depict the king at the sacrifice before Osiris (6). The libation from a "ḥś.t"-vase with a situla under the sacrificial table is attested for the first time in the chapel of Ergamenes II. in Dakke and Adichalamani in Debod between 218 and 170 BC (11). In the case of the liquid in the "ḥś.t"-vase, according to the author, it does not necessarily have to be milk (12-13). The situla may have served in Philae as a region-specific libation vessel for milk (17).

Andreas Effland ("Das Herz ist zufrieden in Abydos.' Bild und Befund in Relief und Ritual," 23-44) draws the attention to heart-shaped vessels in relief and ritual. In two-dimensional representations, ritual scenes with this form of vessel can be found in the temple of Sethos II./Abydos, temple of Ramses II./Abydos and the temple of Sethos I./Qurna (24). The archaeological sources contribute heart-shaped vessels from Umm el-Qaab of the Ramesside period (26). The decoration on the vessels can be divided into two types: a) image and text with Osiris and the adorant and short prayers; b) mythologizing ritual texts (27).

Thomas Gamelin ("Le rituel de fondation des temples. Jeux d'images et jeux de placement," 45-58) carries out an analysis of the ritual of temple foundation. The ritual can be roughly divided into six stages, which partially show the king directly during rope stretching and brick making (43-46).

Erhart Graefe ("Bemerkungen zu den Vignetten von Tempelszenen als 'abstracts' des Ritualverlaufs," 59-74) argues for the interpretation of the vignettes of temple scenes as "abstracts" of the ritual process. The vignettes of the so-called sacrificial scenes are interpreted as a pictorial

summary for complex ritual or symbolic acts (60). The crushing of red vessels is associated with the phenomenon of the execration texts (64).

Jan-Peter Graeff (“Gauopferprozessionen – Bild und Realität einer Textkategorie am Beispiel des Tempels von Edfu,” 75-88) gathers information on offering processions of the nomes, using the example of the temple of Edfu. The beginnings of the procession go back to the early New Kingdom (73). In the time after Ptolemy VIII., the text and scene categories were structured more strongly, and this lasted until the trajanic period (73). The majority of statements in the nome processions are supposed to be symbolic (86).

Rolf Gundlach (“Die ägyptischen ‘Wirklichkeiten’ in Kultpolitik und Kult,” 89-98) offers his view of Egyptian realities in cult politics and cult performance. The components of a temple are fanned out in: 1. location/environment, 2. architecture, 3. decorations, 4. cult devices, 5. actions (89-91).

Holger Kockelmann (“Zur Kultpraxis auf Philae, Aussagen der Tempeldekoration und dokumentarischer Befund im Vergleich,” 99-130) refers to the cult practice on Philae. In the hieroglyphic texts and graffiti, the birth festival of Isis is mentioned most frequently (100). The trip to the tomb of Osiris on Bigge may have belonged early to the Isis-Osiris-cult on Philae (103). The relatively large number of temples for local gods is a special feature of the temple island (108). The second most popular goddess besides Isis is Hathor (109). The alleged competition between the Philae and Aswan temples probably does not reflect reality (111). The Arensnuphis temple at the southern end of the festival court may have served as the starting point for the Hathor-Tefnut procession (116).

Kirsten Konrad (“Mein Name bleibt auf Erden..., ich bin (ja) Ihj...’ Bemerkungen zu einer einzigartigen königlichen Kniefigur (Kairo CG 1201),” 131-148) turns her attention to the royal kneeling figure Kairo CG 1201. The restrained sistrum can be considered a singular attribute for a royal statue (131). The cartridges identify the person depicted as Ramses II. (131). The two illustrations of the young sistrum bearers in the inscriptions are probably to be seen as a representation of the god Ihi (131). The theological conception of the object is intended to express the two regeneration phases of the daily sun-course and the annual flood of the Nile (140). The mention of the memphitic Hathor as a sistrum deity could speak for the city as site of the statue (142).

Eleonora Kormyschewa (“Der Gott Horus in den nubischen Tempeln der 18. Dynastie,” 149-176) discusses the god Horus in the Nubian temples of the 18th dynasty. The construction of temples for local Horus forms begins in Nubia in the time of Hatschepsut/Thutmose II. (148). In temple rites of Horus of Buhen, the pouring of sand before the god played an important role (150).

Andrea Kucharek (“Das Große Dekret und die Osiriskapelle von Dendera,” 177-192) makes a comparison between the “Great Decree“ and the Osiris chapel of Dendera. The “Great Decree“ is the

only Osiris liturgy with lamentations of Isis and Nephthys outside the embalming hall (177). In both sources, 25th Choiak is said to be the date of the ritual execution (177). Contrary to the “Decree,” the complaints about Osiris do not occur in Dendara Chapel Ouest 2 (180). The “Decree” and the wall decorations of the chapel are an explicit source for the rites of the Osiris burial (181).

Dieter Kurth (“Textliche Aussagen zur Kultrealität in Tempelinschriften griechisch-römischer Zeit,” 193-204) examines the truthfulness of textual statements on the cult-reality in temple inscriptions of the Graeco-Roman period. The complete authenticity of the texts with the exhortations to the serving priests is emphasized (193). The mention of the engraved crocodiles in the texts for the production of enemy images agrees with engraved crocodiles on Horus stela (195). The king’s supine position in the recitation may be compared to a scene in the tomb of Horemheb, in which an Asiatic prisoner on his back pleads for clemency (198). The ritual slaughtering of the hippo was apparently carried out naturally on an hippopotamus-shaped cake (199).

Alexandra von Lieven (“Darstellungen von Götterstatuen als Dekor in Krypten und Sanktuaren,” 205-234) focuses on depictions of gods as decor in crypts and sanctuaries. The depictions can be subdivided into type 1 – with inscriptions of the names of the gods and measures/sizes – and type 2 – with sole inscriptions of the god names (205). In temples with statue representations there is a local selection of gods or divine forms (208). The pseudoepigraphic “Stele of the daughter of Cheops” may be a monument by Isis priests of the Late Period in support of their own claims (219).

Benoit Lurson (“Zwischen Kultabbildungen und Kultrealität: Die Rolle der ikonographischen Dynamik,” 235-266) speculates on the role of iconographic dynamics in cult images and cult reality. The reign of Ramesses II. seems to be a clear turning point in the development of the representation of the statuettes with anointing-vessel sacrificed by the king, since here the sphinx form of statuettes is more widespread (228). The anointing of the deity by the king is recorded under Niuserre, Amenhotep I, and Hatshepsut, with the regent taking the fingers of the raised hands for help (231). In the times of Thutmose III. a change begins by which the king bears the anointing vessel between his raised hands (231). In the times of Amenhotep III., the ointment is pictured as it flows out of the vessel and pours itself over the deity (232). In the Ramesside period, the king is preferably dressed in a long apron during the anointing (235). The representation of the Maat-offering is apparently documented for the first time under Hatshepsut (236). In the New Kingdom, changes of the temple iconography can be observed, especially at the beginning of the 18th, 19th, and 20th dynasties (245).

Laetitia Martzolf (“Les ‘trésors’ des temples de Philae et d’Edfu,” 267-284) deals with selected examples of treasure chambers in Greco-Roman temples. In Edfu, the treasury is housed in the eastern area of the great temple (262). In Dendera there were two treasuries, of which treasury Q was near the

sanctuary and treasury D in the western part of the second hypostyle room (263). In Kom Ombo, the treasury is located in one of the chapels of the secret passage (263). The treasure chambers could be named with different terms such as *pr-ḥd*, *ś.t-nfr.t*, *ḥb-dfꜣw*, *wḏ*, *śḥ*, *stii.t*, *ꜣy.t* (263).

Andreas H. Pries (“Ritualvollzug im Spiegel der überkommenen Tradition, oder: wie festgelegt war die altägyptische Kultpraxis tatsächlich?” 285-302) reflects on the standardization of the ancient Egyptian cult practice. The formally related ceremonies could have quite different documentation modes in the picture (281). In the ritual representations, sequence variants and the loss of certain rites were apparently no exception (286). In the case of larger complexes, it seems that short and long versions as well as secondary traditions exist (293).

Martina Seifert (“Kultabbildung und Kultrealität: der Parthenonfries und die Reliefs der Telemachos-Stele in Athen als Beispiel für visuelle Kommunikation,” 303-324) questions the Parthenon frieze and the role of the reliefs of the Athenian Telemachos-Stele for visual communication. The author does not believe in the actual performance of cult on the Parthenon frieze (301), and sees in the Parthenon frieze a medium for visual communication with and among the visitors of the sanctuary (301). The Telemachos-Stele records the introduction of the Asklepios cult in Athens in 420 BC.

Christophe Thiers (“Le temple de Ptah à Karnak: remarques préliminaires,” 325-348) offers his reflections on the temple of Ptah in Karnak. The history of the temple covers the period from Thutmosis III. to Tiberius (321).

Martina Ullmann (“Architektur und Bildprogramm des Tempels von Amada: Zur Problematik der Rekonstruktion von Kultrealität,” 349-372) traces the architecture and picture program of the temple of Amada. The erection of the temple is largely due to Thutmosis III. (344), and the freestanding building has an ideal cult axis extending from east to west (347). The most striking feature of the image program is for the author the juxtaposition of Thutmosis III. and Amenophis II. on the one side and Re-Harachte and Amun-Re on the other (349). The two kings are portrayed as cult worshipers as well as recipients of divine benefits (353). The juxtaposition of Re-Harachte and Amun-Re is here attested in Lower Nubia for the first time (358).

Finally, Hana Vymazalová and Filip Coppens (“The Clothing Ritual in the Royal Temples of Abusir. Image versus Reality,” 373-378) follow the footsteps of the clothing ritual in the royal temple of Abusir. The general arrangement of the Abusir papyri works well with the directories of cult statues and other objects on temple walls in the 1st millennium BC (369). The number of statues of Chentkaus II. in the papyri can be estimated to be at least 10 (370). The majority of the linen gifts to the royal statues were later divided among the temple staff (373), while the statue ritual consists of the following: 1. unveiling, 2. cleaning, 3. dressing, 4. decorating, and 5. incensing (374).

The volume makes an ambivalent impression: the contributions can from a scientific point of view be considered partly good and partly less good. The writing style is not always characterized by the required conciseness, and in some cases the texts should have been better edited.

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