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In this review, the Festschrift for the Egyptologist John Baines is examined in some detail. The contents is as follows:

James P. Allen (“Like cats and cows,” 3-5) searches for etymologically based word plays. In CT 335 a connection should exist between *miw* “hangover“ and *miwi* “to be similar” (4). The “Book of the Heaven Cow” allegedly has a closeness between the interjection *mi mi* “what now...” and the mooing of the cow-shaped goddess Nut (4). This seems to the present author quite farfetched.

Hussein Bassir (“The self-presentation of Payeftjauemawyneith on a naophorus statue BM EA 83,” 6-13) approaches the self-portrayal of *P;ii=f-t;w-(m)-(wi)-nt* on the Naophor BM EA 83. The age of the piece can be dated to the late Saitic period, while there is evidence that Heliopolis is its provenance (6). The biographical text is composed of titles, epithets, wisdom, narrative and funerary elements and the call to the living (8). The moral virtues of *P;ii=f-t;w-(m)-(wi)-nt* shall benefit – according to his own statement – the entire society (10-11).

Mark Collier (“Late Egyptian counterfactual conditionals and counterfactual reasoning,” 14-20) puts the late Egyptian “counterfactual conditional” in the spotlight. The introduction of the conditional structures by *h-n* is illustrated by several examples (14-17). When the *ir*-introduction comes up it stresses a forward-looking perspective (17-19). The introduction by *inn* is also duly considered (19-20).

Roland Enmarch (“The traces of the main inscription on the Abgig monument of Senwosret I,” 21-25) deals with the main inscription of the Abgig-monument of Senusret I. The now largely lost inscription had originally 14 columns on the front of the object (21). The monument, made of rose granite, may have belonged to a place of sun cult (21). The sparse remains of the text are interpreted as possibly a part of a short story about the king (23).

Andrés Diego Espinel (“A newly identified Old Kingdom execration text”, 26-33) presents a new execration text from the Old Kingdom. The text document with a Hieratic inscription on the recto is now kept in the *Museu Egipci de Barcelona* (inv. No. E 619). The piece has in shape, contents, and palaeography similarities with the large figures from Giza Straße G 7200 and the mastaba Neferi, which date to the early reign of Pepi II. (27). The syllable *mṯ* in the proper name *mṯni.t* is connected to proto-Meroitic *mte* “young“ (27). In the execration text, two Nubian women are prominent as target persons (29). The red colour was used for magical purposes (29).

Marjorie Fisher (“A block statue of the second prophet of Amun, Ahmose,” 34-42) studies a statue block of the second prophet of Amon, Ahmose, from the time of Thutmose III. The inscription is evaluated philologically and the author tries to integrate the missing parts by using parallels. The owner of the statue is identical to the owner of TT 121 (36).

Erhart Graefe (“*mk*: “aufmerksam sein, erkennen” und der ramessidische Gebetsanruf *mk.tw hft sdm.tw*,” 43-46) tries to corroborate the meaning “to be attentive“ to *mk*. The Ramessidic prayer call *mk.tw hft sdm.tw* is associated with the construction of the temple of Amon-Re-Harachte *sdm nh.t* “who hears the petitions“ in the eastern part of Karnak by Ramses II. (45). The possibility of a connection of *mk* with *k(i)* “to think“ or *k.t* “thought“ is considered (45) – which seems rather questionable – while *mk* survives perhaps in Demotic *mkmk* and Coptic *mokmk* (45).

Piotr Laskowski (“Language and existence,” 47-53) ventures daring speculations about Egyptian and non-Egyptian ideas. The destruction by water and fire in the “Shipwrecked Sailor” and Plato’s Timaios are seen as vague parallels (48), which clearly overinterprets the findings. The dance, as seen by Nietzsche, should have a forerunner in the “Words of Khakheperresoneb” (51), which seems abundantly forced.

Gerald Moers (“Ptahhotep on communication and Sinuhe’s invisibility,” 54-59) correlates the passage Sinuhe R 22-B2 with the 23. Maxim of the “Teaching of Ptahhotep”. The “Teaching of Ptahhotep“ and Sinuhe are settled in the same spiritual world (56). The verb *mꜣ* in the “13. Maxim of Ptahhotep” is interpreted as an indication of the mutual perception of people as active partners in communication (57). Still, the material does not justify such a far-reaching analysis.

R. S. Simpson (“Early evidence bearing on two puzzles in hieroglyphic writing,” 60-65) evaluates early writings of *st* “seat” and *ns.t* “throne.” The writing *st* could appear between the Old Kingdom and the First Intermediate Period without the Gardiner Sign list O 1 or the determinative of an elaborate chair (60). The vast majority of the evidence was realized without determinatives (60). The word *ns.t* was never given the determinative Sign list O1 before the Middle Kingdom (61). In the 18th dynasty, Sign list O 1 was used as logogram for *st*. The *nh*-sign before royal names is explained as decorative element without linguistic value (62, for the non-pronunciation of *nh* in later times cf. Fecht 1960: 99-100)

Mark Smith (“History and orthography: reinterpreting the demotic evidence for Antiochos IV’s expulsion from Egypt in 168 BCE,” 66-71) analyzes the Demotic evidence for the expulsion of Antiochos IV. from Egypt in the year 168 BC. In the archive of Hor, the event was designated by the expression *sm (r) bnr* (67). The earlier reading of the adverbial phrase (*n*) *sgr* “by sailing” in oHor 2 is debunked as faulty and corrected in *n sgr* “peacefully” (66-71).

John Tait (“On the singularity of Wenamun”, 72-76) offers new thoughts on the New Egyptian story of “Wenamun”. Emotional reactions are rarely found in “Wenamun” (74). The phrase *iw=i dwn m t̄i dw*; “and I got up that morning“ in Wenamun 1/12 is compared with the Demotic expression *twn(w)-s NN* “NN got up” at the beginning of new sections (74). The frequent use of causative *rdi* in Wenamun coincides with the findings in Demotic stories (74).

Alexandra Verbovsek and Burkhard Backes (““Ich hatte viele Freunde unter allen Leuten meiner Stadt...”: Zur Bedeutung von Freundschaft im Alten Ägypten,” 77-85) reflects on the concept of friendship in ancient Egypt. The remarks on the special meaning “friend“ of the word *hnm̄s* versus the much rarer *hnm* (78) are completely outlandish (for the writing *hnm* for *hnm̄s* cf. Caminos 1977: 39; for the *ś*-suffix cf. Lacau 1970: 52/79 and Peust 1999: 163 n. 21). Furthermore, the authors’ thoughts on the intensity of friendship and the position of the represented person in respect to the stele owner depicted on the monuments (82) do not find much factual support.

Willeke Wendrich (“Organizing the world: classification, typology, and taxonomy in the past, present, and future,” 86-92) makes general cultural-historical considerations. The colour theories are played through and adapted for the Egyptian language (86-89). The remarks make a rather mixed impression.

Christiane Zivie-Coche (“Les goûts littéraires d’un dignitaire mendésien,” 93-100) makes public the statue socket Stockholm NME 77 from Mendes. The palaeography and script plays suggest a dating to the Ptolemaic period (93).

Zainab Bahrani (“On the status and purposes of ancient art,” 103-108) thinks about the backgrounds of ancient art. The salvage of the Sumerian Gudea-statues in a Hellenistic palace in Tello indicates an antiquarian interest in antiquity (105). Egyptian art was closely interlinked with the social elite, while in Mesopotamia even lower population shifts had access to the medium (106-107).

Christopher Eyre (“Women and prayer in pharaonic Egypt,” 109-116) traces the female prayer culture, which has revolved mainly around fecundity and family. Women were referred to in the tombs often as bringing offering, but seldom as performers of ritual (111). In their prayers women often call on the dead or saints as mediators (114).

Paul John Frandsen (“A bird’s eye view on perspective,” 117-118) deals with the bird’s eye view in the ancient Near East. The phenomenon can be observed in the Akkadian Etana-myth with the flight of the king on the wings of the eagle (117). Bird’s eye view is used effectively in a mine expedition report in the temple of Kanais from the New Kingdom (117).

José M. Galán (“Nut on the ceiling of the burial chamber of Djehuty (TT 11),” 119-126) looks at the Nut representation on the ceiling of the tomb chamber of Djehuti (TT 11), which falls within the joint

reign of Hatshepsut and Thutmose III. The accompanying texts with requests for the protection by the goddess come from coffin inscriptions, known for example from the 11th/12th dynasty (120). The labelled yellow bands of the tomb ceilings of the early 18th dynasty may refer to sun rays or imitations of wooden sarcophagi (124).

Katja Goebis ("Egyptian mythos as logos: an attempt at a redefinition of "mythical thinking"," 127-134) designs a scenario about myth and logos, but the actual topic is only touched on marginally. The supposed caricature of the mythical characters is emphasized too strongly (130).

Fayza Haikal ("The impact of religious initiation and restricted knowledge on daily life in ancient Egypt: an ethno-Egyptological perspective," 135-140) deals with the connection of religious imitation in ancient Egypt. The postulated oral transmission of texts to children based on the Islamic model (136) is an unproven assumption. The comparison between the participation in the Egyptian sacrifice and Christian communion (137) lags. The god-like status of bearers of the title *ḥri ššṯ* (137) is likely to be questionable.

Jochem Kahl ("Proportionen und Stile in den assyutischen Nomarchengräbern der Ersten Zwischenzeit und des Mittleren Reiches," 141-146) discusses proportions and styles in the tombs of nomarchs in Assiut from the First Intermediate Period and Middle Kingdom. In the tomb of Djefai-Hapi I (Grab I; P 10.1) remains of the square net are preserved on the east wall of the large hall, whose proportions match the two-dimensional canon of the early 12th dynasty (141). The example is one of the earliest cases for the square net as tool for the representation of male standing figures (142). The orientation of the vertical proportions at Iti-ib (Grab III) and Chety II (Grab IV) on the model of the Old Kingdom indicates the access of the Assiutic nobility to the Memphitic tradition of art and crafts (145). The narrow tail of the nomarchs in the reliefs may be seen as regional phenomenon (145). The influence of the Theban art in Assiut can be demonstrated even before the country's reunification (145).

Martina Minas-Nerpel ("Ptah-Pataikos, Harpokrates, and Khepri," 147-150) makes the dwarf statuette *Ägyptisches Museum Bonn Inv. no L 157* public. The steatite statuette can be dated to the Late Period (147) and has a three-dimensional scarab on its head, while two falcons sit on the shoulders (147). The scarab could signal the character of the *paetaek* as creator and solar deity (148).

Elsa Rickal ("Etreinte maternelle pour un garçon boucher: la stèle Louvre AF 11681," 151-155) comments on the *Stèle Louvre AF 11681*. The left side of the fragment shows the butcher Merire as owner and his mother Mut. The object is dated in the first half of the 18th dynasty based on the wigs and robes (154). The title *šḥt* "butcher" is here attested for the first time in connection with the domain of Re (154). The provenance of the piece may be the city of Heliopolis (154).

Christina Riggs (“Mourning women and decorum in ancient Egyptian art,” 156-162) reveals details from the world of mourning women. In the reproduction of mourning women, social and age differences were sometimes eliminated (158). The exclusive proportion of women among the mourners may be related to their role as nurses (158).

Alison Roberts (“Invisible Hathor: rising dawn in the Book of Day,” 163-169) focuses on a special motive in the Egyptian *Book of the Day*. In the illustration of the 1st hour a frontally kneeling woman can be found, holding a sun disc in front of her with a child in the middle. The person may be identified with the goddess Hathor (164). The frontal representation is associated with the *šhm*-power (166). The sun disc may be connected with pregnancy and Re’s stay in the womb (165-166).

Gay Robins (“The decorative program in single-roomed pre-Amarna 18th dynasty Theban tomb chapels,” 170-173) goes into the decoration program in one-room tomb chapels from Thebes of the pre-amarna time. The decoration can consist of the tomb owner sitting in front of the offerings, banquette scenes, tomb processions, ritual “Opening of the Mouth” and agricultural scenes (170-171).

John Ruffle (“The alternative to growing turnips: Myrtle Broome in Egypt 1927-1937,” 174-179) traces the stations during the stay of Myrtle Broom’s in Egypt between 1927 and 1937 (174-179).

Helen Whitehouse (“The fish-offerer in Florence,” 180-184) comments on the fish offerer Florence, Museo Egizio inv. no. 543. The statue shows a standing young man, holding the gifts of the Nile in form of fishes, water fowls, and lotus in front of him. The lower part up to the hip is original, while the upper part was supplemented in the 17th century (181). The statue was purchased after 1650 by Leonardo Agostini for his collection (181). The Red Lotus, unknown in Egypt before the Persian era, could speak for a date in the Ptolemaic or Roman time (182-183).

Ghislaine Widmer (“A propos de quelques dédicases sur lin de l’époque romain: une pratique votive méconnue?” 185-192) follows the dedication formulas on the Roman time Bandelette démotique IPEL 1 and Bandelette démotique IPEL 2. The formulas are written in two parallel horizontal lines on the linen. The scheme adheres on the same guidelines, as can be seen from the elements *m-b;h*+deity, *n dr.t*+founder and the end *š d.t* “forever” (188). The formula is not directed at Osiris/Osiris-Sokar as usual, but at the gods *t-rpii.t*, *wsir-wr*, and *hr-wr* (188).

Robert Bagley (“Was China an Egyptian colony?” 195-204) stands up in favor of the autonomous emergence of the Chinese high culture. The civilizational achievements like writing, metallurgy, domestication of plants and animals can do without appeal to Western influence. The bronze processing in China overshadowed that in all other ancient cultures, while the use of stone and the production of statues are lacking (201).

Susanne Bickel (“Men in the temple: world-order, prestige, and piety,” 205-213) treats the representation of non-royal persons in the temple. In the temple reliefs of the New Kingdom, larger amounts of people appear in connection with processions or feasts, with the addition of names in the 18th dynasty being observed very rarely (206). In the reliefs of the Hebsed feast from the sun temple of Niuserre and the gate in Bubastis, nameless officials are presented only with titles (208). The depiction of people is particularly common in buildings related to the royal cult (211).

Marcelo Campagno (“Coercion, creation, intervention: three capacities of the early Egyptian state,” 214-219) highlights “coercion,” “creation,” and “intervention” as basic factors of the early Egyptian state. The wall painting in tomb 100 at Hieraconpolis with the fighting and defeating of wild animals as well as the destruction of enemies is identified as the earliest pictorial representations of violence exercised by state-like polities (215). The compound Hieraconpolis Locality HK29A with a 40m long temple from the Middle Nagade-time can serve as an example for the early state’s ability to build large structures (216).

Tom Hare (“How to figure animal fables: animals at play in P. Turin 55001 and Choju giga,” 220-225) compares between the animals on the Egyptian pTurin 55001 and Comic Rolls from medieval Japan. The Japanese rolls show, among other things, the shooting with bow and arrows between a rabbit and frog, the real-life example of which is the *noriyumi*-court ceremony (221). The Satiric Papyrus brings a mouse king in a wagon who attacks a fortress held by cats (222).

Stephen Houston and David Stuart (“Hastily but carelessly torn”: Maya glyphs from Palenque in Montrose, Scotland,” 226-231) presents Maya hieroglyphs on a stucco relief from Palenque in Montrose, Scotland. The hieroglyphs are made up of two antithetical squares of approximately the same size and a smaller structure (227). The smaller hieroglyph can be read *kaloomte’*, which is a title of a regent of Palenque (228). The large hieroglyph on the left side can be understood as emblem glyph of Santa Elena/Tabasto (228). The other hieroglyph can be deciphered as *SIH-ya Pat-li*, the birth hieroglyph standing out due to its unusual writing (229).

Mpay Kemboly (“The idea of chaos in ancient Greece and Egypt: from hiatus to disorder and to order,” 232-237) evaluates the chaos in Greece and Egypt in a comparative way. The state before the emergence of the world could be understood in Greece as space or empty room (232). The chaos is featured prominently in the Theogony of Hesiod, the spread of which is due, among other things, to the Metamorphoses of Ovid (232-233). The Egyptian conception of the time before creation is based on calm, dark water (234). The idea of a primary egg is also present in the Egyptian sources (235).

Mario Liverani (“Under northern eyes: Egyptian art and ceremony as received by Babylonians, Hurrians, and Hittites,” 238-242) checks the Babylonian, Hurrian and Hittite perspective on Egyptian

art and ceremonies. The Amarna Letters tell of the Babylonian king's preference for decorated ivory from Egypt (238). The Mittani king had expressed interest in golden vessels, statues and raw gold from the country on the Nile (239). The Hittites gave silver and lapis lazuli in exchange for golden statues (239). The undifferentiated Egyptian display of tributes was heavily criticized by the Babylonian side (240).

Henrietta McCall ("Sphinx Hill, Oxfordshire: a work in progress," 244-249) provides information about the Egyptian-style building Sphinx Hill/Oxfordshire on the banks of the River Thames. The responsible management was in the hands of the architect John Outram. The three-part copper roof imitates the roofs of the sacral buildings in the Djoser compound (245). The house was started 1998 and completed 1999 (245).

Lynn Meskell ("Animality, masculinity, and phallic culture in the Anatolian Neolithic," 250-257) deals with animality, masculinity, and phallic culture in the Anatolian Neolithic. The sculptures from Göbekli Tepe and Nevali Cori of the 10th millennium BC fall back on fantasy figures and wild animals (250). The previous interpretation of the finds from Catalhöyük with fecundity and matriarchy must be given up in favour of animality and phallic culture (250). The models on the walls traditionally analyzed as women probably represent animal figures (251). The masculinity in Catalhöyük was symbolized, among other things, by horns of bulls, sheeps, and rams (252). The feminine human side in Catalhöyük was emphasized to strongly in the past (252). The t-shaped pillars in Göbekli Tepe can be understood as stylized anthropomorphic creatures (252). The connection between the objects from Yeni Mahalle and Adiyaman-Kilisik on the one side and the ithyphallic Min-statues of pre-dynastic Egypt on the other should not be pulled too tight (254).

Juan Carlos Moreno García ("Conflicting interests over the possession and transfer of institutional land: individual versus family strategies," 258-263) turns to land ownership and transfer. The land donations by rulers to medieval monasteries had no spiritual, but rather a material purpose (258). In Egypt, high dignitaries received land from the king and passed it on to the temples themselves (258). The Egyptian donation stele experienced a dramatic increase from the 22nd dynasty onwards, predominately in Lower Egypt and the Fayyum (261).

Hans-Hubertus Münch ("Warum Pharao immer siegt: Bemerkungen zum Ikon des „Erschlagens der Feinde“ aus wissenssoziologischer Perspektive," 264-268) is devoted to the Egyptian motif of killing enemies from a sociological perspective. The icon is not understood as a representative of historical reality, but rather as an interpretation of reality at that time (265).

David o'Connor ("Sabef and Merika: an Early Dynastic conundrum," 269-276) reports about the funerary stele of Sabef from the early dynastic royal cemetery of Umm el Qa'ab at Abydos and of Merika

from the area of a *mastaba* of the 1st dynasty at Sakkara. The stele of Sabef surpasses many non-royal stele from the 1st dynasty at Abydos in size, text program, and decoration (270). The stele of Merika reaches the size of the royal stele of Qa'a from Abydos (270). The role of Sabef as a human sacrifice for the death cult of Qa'a is held possible (275).

Janet Richards and Stuart Kirsch ("The myths of Osiris and Kamberap in cross-cultural comparison," 277-284) draw alleged parallels between the Osiris myth and myth of the Kamberap-sacrifice of the Yonggom people from southern New Guinea. The myth of the Kamberap-sacrifice represents the central story of the initiation ceremony of this ethnicity (277). The sacrifice of Kamberap should solve the problem of his incestuous relationship with his married sister (278). The myth is accompanied like the Osiris myth by ritual re-enactments (282).

R. Gareth Roberts ("Hyksos self-presentation and "culture"," 285-290) approaches the self-presentation of the Hyksos kings. The usual title in connection with the first name of the Hyksos was *nšw.t-bi.ti* instead of *ntr nfr*, which could indicate the recognition of the kingdom of Thebes (286).

David Wengrow ("Fleshpots of Egypt": rethinking temple economy in the ancient Near East," 291-298) studies the temple economy in the ancient Near East, with the main emphasis on the importance of meat. Neolithic meat preparation shows a striking difference in the use of ceramics and solid ovens between Southwest Asia and Sub-Saharan Africa (292). The Bronze Age temples could function as "closed housekeeping,, which revolved around the ritual supply of the cult statue (296).

Norman Yoffee ("The earliest cities and the evolution of history," 299-304) discusses the development of the earliest cities. The cities stretched from almost 100 hectares to a size of over 30km² and could have a population between 10000 and 100000 inhabitants (300). In the latter part of the 4th milenium BC, Mesopotamian cities grew in size as they decreased in number (300). In northern China, the cities Erlitou, Zheng-zhou, and Anyang prospered in the 2nd millennium BC (301). The Mexican Teotihuacan equals the size of Rome around 300 BC with an expansion of 20km² and a population of at least 100,000 inhabitants (301).

The following general assessment can be given: at least a part of the contributions are superficial and in general the necessary scientific quality is not always guaranteed, while too often the authors dwell on marginalities.

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