

Yenicakale is given in a rear pocket of the book. This publication definitely merits a spot in any specialized library of West Asian archaeology.

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Exlibris der Ägyptenrezeption und Ägyptomanie: Zur Sammlung des Gutenberg-Museums in Mainz. By KIRSTEN KONRAD. Philippika, vol. 90. Wiesbaden: HARRASSOWITZ VERLAG, 2015. Pp. 488, illus. €78.

Egyptomania has taken many disparate forms, from the original “Tombs” jail house in lower Manhattan (1838–1902) to printed cigarette packets and advertisements (e.g., S. Anargyros’ “Egyptian Deities”), to the Bangles’ pop hit “Walk Like an Egyptian” (1986). Among the more collectible physical objects of this genre are bookplates, of which Mainz’s Gutenberg-Museum possesses around a hundred examples (among a total holding of nearly 100,000 Exlibris; see pp. 11–12 for a sketch history of this accumulation).

The volume under review is a thorough catalogue of the 112 examples from the Gutenberg Museum with Egyptian themes, augmented by 21 pieces in the possession of the author. Following a short discussion of the art of the bookplate and its utilization of Egyptian motifs from the mid-nineteenth century to the present, the collection is presented in three sections: 1) plates whose designs depict well-known works of Egyptian sculpture, craft, or architecture, such as the bust of Nefertiti or the Great Pyramids; 2) “ägyptisierend” Exlibris making use of images that cannot be identified as those of particular Egyptian objects or buildings; and 3) those featuring a female sphinx, including a number with Greek elements.

In addition to a concise description and a black-and-white photo—sometimes rather too small for close study—of the bookplates, each catalogue entry lists the artist (when known), the patron for whom the plate was created, and its approximate date, measurements, and medium (lithograph, drawing, etc.). Most items are provided with a commentary of one-half to three pages in which the author discusses miscellaneous matters, such as the career of the artist and/or bibliophile involved, secondary sources (books, posters, advertisements) from which the image employed might have been borrowed, the symbolic meaning of motifs, and so on. This information is then presented systematically in charts near the end of the book.

Since almost all of the creators of this material were German, or at least worked in Germany, a perusal of these remarks constitutes something of an introduction to the course of graphic arts in that country in the twentieth century.

The book also includes a bibliography (divided into two sections, covering bookplate art and Egyptology), a glossary of Egyptian terms, and eight color plates illustrating thirty-two of the most attractive items. This catalogue would be a useful addition to any art-historical reference collection.

Finally, I cannot resist supplying the correct identification of several elements included on Exlibris 3.1.12 (pp. 87–90). The author has correctly recognized that the central scenes in this busy composition were drawn from the heroic depiction of Ramses II at the Battle of Qadesh. Her assignment of one of the two Hittite seal impressions in the lower right corner to Muwattalli II is also correct. But there is no question of a “wohl achämenidische Personengruppe,” or a “Detail der Inschrift von Behistun.”

Rather, in the upper right corner we may recognize a depiction of the treaty document concluded between Ramses II and Hattusili III of Hatti as inscribed in hieroglyphs on blocks in the same Egyptian temple where the excerpted battle scene is preserved, accompanied by a photo of a portion of its cuneiform tablet counterpart in Akkadian language recovered at the Hittite capital, Boğazköy/Hattusa. The processions of gods featured to the left of the lower register are taken from the rock sanctuary of Yazılıkaya near Boğazköy, while the sealing in the lower right corner is that of Hattusili’s son and heir Tudhaliya IV and the Queen Mother Puduhepa. Thus all the iconography here refers to the thirteenth-century BCE confrontation of Egypt with the Hittites and its resolution.

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Pāṇinīyavyākaraṇodāharaṇakośaḥ; La grammaire paninéenne par ses exemples; Paninian Grammar through Its Examples, vol. I: *Udāharaṇasamāhāraḥ; L’ensemble des exemples; The Collection of Examples; saṁśodhitaparakāśanam, édition révisée, revised edition*. Two parts. By F. GRIMAL, V. VENKATARAJA SARMA, S. LAKSHMINARASIMHAM, K. V. RAMAKRISHNAMACHARYULU, and JAGADEESH BHAT. Rashtriya Sanskrit Vidyapeetha Series, vols. 309, 310; Collection indologie 93.1.1, 2. Tirupati: RASHTRIYA SANSKRIT VIDYAPEETHA; Pondichéry: ÉCOLE FRANÇAISE D’EXTRÊME-ORIENT; INSTITUT FRANÇAIS DE PONDICHÉRY, 2018. Pp. xiii + 757 + 481. Rs. 680 (vol. 1), 450 (vol. 2).

The *Udāharaṇasamāhāraḥ* “The collection of examples” is a revised edition of the first of nine planned volumes, of which volumes I, II, III.2, and IV were published previously and reviewed by me in *JAOS* 129.4 (2009): 715–19, *JAOS* 131.4 (2011): 663–65,