The Egyptian and the Hellenistic Characteristics of the Asklepieion
Wahid Omran
Faculty of Tourism and hotels, Fayoum University

Abstract
The cult of Imhotep was known in Egypt since the Late Period as a god of healing. The Greeks assimilated him with their own Asklepios, and was known by them as "Imutes or Imouthes". He has his temples in Egypt and the Hellenistic world, it was used as a medical therapy, so its temples was built where fresh air abounded on acropolis or on a level space, and the eye was charmed by the variety of the scenery.

Four Asklepeia are known for the cult of Imhotep/ Asklepios in Egypt; at Memphis, Sheikh Hamad (southern Athribis), Deir el-Bahari and at Phila. These temples were used as healing and oracle centers, where the visitors spent their nights, they hope to see the god in their dreams and ask him to solve their problems and good future for them. The stuff of healing dreams reflected familiar ancient healing wisdom, including dietary advice, surgical interventions, and the administration of certain drugs. The god has his special kinds of offerings and was served by his own distinguished priests and festivals.

Great numbers of Asklepeia are scattered in all the spots of the Hellenistic world, which reflect the high rank of god Asklepios and the great numbers of his visitors and their inscriptions upon his temples, thank the god for his treatment and recovery. Natural and physical remedies are attached to the Hellenistic Asklepieion, which give it its special characteristics in its design, kind of offerings, festivals and ceremonies and the gods' epithets.

Key Words: Interpretation, Dreams, Healing, Snakes, Graffiti

Introduction
During the Ptolemaic period, Imhotep was apparently a celebrated sage, physician and architect. His tomb was supposed to be near the step-pyramid of King Zoser at Saqqara (Thomas, 2002; Sollman, 2002; Müller, 1998). He is called by Weigall (Weigal, 1910) as "the earliest philosopher and wise man known in the world's history".

P. Oxy. XI 1381 (2nd Century A.D) tells that Imhotep was named as "Imouthes, Imutes" son of Ptah (II, 201-202) or Asklepios son of Hephaistos=Ptah (Lajtar, A, 2006). Since the time of Herodout, the Greeks assimilated Asklepios with the Egyptian god Imhotep (Kolta, 1973). He was accepted by the Greeks as god of healing and medicine since the 5th B.C, on the otherwise, the cult of Imhotep- Asklepios may be appeared in Egypt since the 3rd century B.C (Ibid, p.162).

Imhotep was revered as son of Ptah, the god of healing and preserving power (1) (Breasted, 1919; Johnson, 2001; Smith, 1932). His sanctuaries were centers for visitors who are seeking for incubation and health. So a vast amount of graffiti of the rich Greeks and Romans, who visited the ruined temples of Asklepios still record the homage paid to the god and the wide spread faith in his power to heal the sick devotees who flocked to his shrines (Hurry, 1926) (2).

1) The Greeks identified Imhotep with their own deity of medicine, Asklepios, so the Egyptians also equated him with Eshmun, the Phoenician god of healing. Jayne, W., The Healing Gods of Ancient Civilizations, 1925, p.138. Imhotep was also at times assimilated with other deities that were associated with him as Harpocrates in Thebes and Khnum in Elephantine. Hurry, J., Imhotep, The Vizier and Physician of King Zoser and after wards The Egyptian god of Medicine, Oxford University Press, 1926, pp.48, 66, 107
2) Imhotep was almost worshipped in all Egypt such as Heliopolis, Ptolemais, Xios, Tehna, Esna, Edfu, Philae, Alexandria, Sehel, Kalabsha, Dakka, Debood and Meroe, see: Wildung, D., in: MÄS (36). The Asklepieia were
According to the same Papyrus, king Mecrenius established a temple for Imhotep, which indicates that the cult of Imhotep in Egypt might be dated back to the 4th Dynasty (P. Oxy. XI. 1381, 222-223; Hurry, J., Op. Cit, pp.29-30) especially since the reign of king Mecrenius (Kolta and Schwarzmann-Schafhauser, 2000). The story of the papyrus refers to a dream-cure involving Imoutes (Imhotep), who duly appeared to the mother in dreams, prescribing simple remedies. Later when the son himself fell ill, Imoutes came to him in dreams simultaneously with the waking vision of his mother: he was instantly cured. However their future requests for aid met with no response, and the god told them, through his priest that he was not satisfied by their expressions of gratitude. So the son acted his praising towards Imoutes-Asklepios (Lang, 2013). Bunsen (Bunsen, 1848) mentioned there is no representation of Asklepios –Imhotep before the Ptolemaic period (2). Imhotep-Asklepios was depicted like Ptah, is shown with bald or shaven head, and sometimes wearing a close-fitting cap. Maspero referred that he watched a bronze statuette of Asklepios shows him as a seated figure, holding on his knee a partially unrolled papyrus at which he is looking down, his head is shaven and wears a long gown (Smith, 1932).

On the otherwise the worship of Asklepios well established in Greece as a healing god towards the end of the 5th century B.C as a renowned healer who transmitted his skills to his sons. “Machaon” received the gift of surgery, while “Podalerios” received the knowledge to diagnose and cure hidden and desperate illnesses. A third son, “Telesphorus”, always was depicted as a child (Jayne, 1925), Asklepios's wife, “Epione” had sacrifices offered to her at Epidaurus, his daughter, “Hygieie” was not a healer, but represent health, and his another daughter "Panacea" became the personification of all- healing powers of herbs and other medicine, while Hippocrates of Cos, one of Asklepios's family, said to have been an Asklepiion (Ibid, pp. 248-249).

Pinder described in 475 B.C (Pinder, Pythian Ode 3.1-58) Asklepios was first venerated as a local hero in Tricca in Thessaly, where his hero's grave may still be found. He was the son of god Appolo and a married mortal woman, “Coronis”. Pinder mentioned also that “Coronis” was fatally wounded by an arrow from Artemis as punishment for her adultery, but that Apollo delivered the child from his dying mother on the funeral pyre and placed him in the care of “Chiron”, the Centaur, who taught him the art of healing.

Another story mentioned that Asklepios's mother didn't die, but delivered and abandoned her child near Epidaurus where he was suckled by the mountain goats. He was subsequently found by the local inhabitants. In this way the healing shrine of Epidaurus, the first and best known of the followed Asklepieia at more than 200 sites including Athens, Pergamon, Cos, the Greek island, its territories, Phoenicia, Palestine (3), Egypt and even Rome, whose its elders brought Asklepios to Rome in the form of a snake from Epidaurus (Rakel, 1985).


1)Kolta, K and Schwarzmann-Schafhauser, D., Op. Cit, p. 76

2) In the 4th century B.C, the popularity of the cult of Asklepios burgeoned. According to some estimates, more than 200 new sanctuaries of Asklepios were established. For the Asklepieia in Greece with catalogue see Rjethmüller,J., Asklepios: Heiligtümer und Kultur, Studienzuantiken Heiligtümern, 2 Vols., Heidelberg, 2005; Melfi, M., I Santuari di Asclepio in Grecia, Ph. D Dissertation, University of Messina,2003; "I Santuari di Asclepio in Grecia", Vol. (1), Rome, 2007

3) The Geographic distribution of the Asklepieia in the Hellenistic world was not random, but located in each metropolitan center. See: Rjethmüller, J., Studien zu Antiken Heiligtümern, Asklepios, Heiligtümer und Kulte, Vol. (1), Heidelberg, 2005, pp.77-98. Asklepios was associated with the famous Phoenician deity Eshmun, and his cult
Later his cult was spread in the entire Hellenistic world. By the reign of Augustus, more than 300 Asklepieia existed throughout the Roman Empire, impressive testimony to the god's popularity in the Mediterranean world and beyond (Risse, 1999).

**The Location of the Asklepieion**

The Asklepieion was a medical therapy, was used as a health-resort for the sick. The Asklepieia were distinguished through their especially favourable location. They were established in valleys at favourable wooded locations near hot or cold springs (Ibid, p.22), and on top of mountains, were found whether outside towns, or within the walls of the cities where human activities were concentrated. Just as every community had its Zeus or Apollo, it had its Asklepios (Edelstein, E and Edelstein, L., Asclepius, Vol. (II), 1945, pp.222-223). It was usually situated in healthy and picturesque with groves of trees.\(^1\)

The Asklepieion's site was chosen where fresh air abounded on acropolis or on a level space, and the eye was charmed by the variety of the scenery (Walton, 1965). It cut typically involved a sanctuary in a pleasant rural location, a water supply is essential in the precinct of the Asklepieion as wells, flowing fountains and springs for washing and purification (Graf, 1990; Dillon, 1997).

Water had obvious symbolic cleansing qualities in ancient Greece, the existing springs also possessed oracular powers since good spirits were said to live in the mountains and groves of cypress or olive trees surrounding them (Risse, 1999).

The well of the Asklepieion of Pergamon, according to Aristides (Aristides, 410; Walton, 1965), it was in the most beautiful spot of the whole world. The water flows from a plane-tree and flows from a wholesome and beneficial place, as it proceeds from the temple and the very feet of the Savior god. The spring of Amphiaraos in Oropos was used not for purification or scarification, but if a disease was cured at the shrine of the Asklepieion, a gold or silver coin was thrown into it (Pausianus I.34, 4; Walton., 1965).

In early centuries, it had been necessary for most people who sought Asklepios's help to travel away, for his shrines were still scare in this period. Later by the erecting of more Asklepiea in the Hellenistic world, when the patient visited his local Asklepieion, and his local Asklepios failed to cure him, he has to travel and spent the money for visiting one of the great Asklepieion, which his Asklepios- god is famous for healing the patients. The most famous Asklepieia were: Aegea was visited by all Cretans and Libyans, Kos was approached from far and near, all of Asia came to Pergamon, while Epidauruis, the city where Asklepios was born (Eldestein, E and Eldestein, I., pp.233-234) and his cult was connected with goddess Demeter (Benedum, 1986).

**The Egyptian Asklepieia**

There are four temples for the cult of Asklepios in Egypt; the disappeared temple of Saqqara, the temple of southern Athribis (Sheikh-Hamd, Sohag), the sanctuary of Deir el-Bahari, and his small temple at Phila.

**The Asklepieion of Saqqara**

Memphis was a region of intensive Greek settlement since the Saite period (Herod. 2.99.4; Strabo 17.1.31-32). Its temples associated for oracles and healing were dedicated to Imhotep (the

---

\(^1\) The trees overhung the Asklepieion of Epidaurus. In Kos was a grove. In Athens, a fragment by s priest recording the improvements of the sacred grove there. Kerenyi, K., Der Göttliche Arzt, Studien Über Asklepios und Seine Kultstätten, Darmstadt, 1956, p. 55, fig. 30
Asklepieion) and Osiris-Apis "Serapis" (the Serapeum), in addition to other gods such as Thot, Horus and Isis were also strongly associated with medical knowledge at Memphis (Lang, 2013). The Imhotepian cult was probably at first associated with his tomb at Memphis, was situated outside the city of Memphis on the edge of the desert to the west of Memphis at North-Saqqara, then his cult spread far and wide through the land of Egypt and even into Nubia, unfortunately his chief temple at Memphis is now a scene of desolation, where once its sacred aisles and pillars echoed to the march of priest and worshipper Ammianus Marcellinus boasted the presence of the god Asklepios at Memphis as a chapel attached to the temple of Ptah(Ammianus Marcellinus, XXII.14.7; Smith, 1932).

During the Saite period (26th Dynasty), Imhotep was a member of the pantheon of Memphis, and he became a full god of a local Memphite scale, with a temple of own located in the neighbourhood of the Serapeum, and a new cult image showing a sitting man in the headdress of Ptah with a papyrus roll at his chest (Lajtar, 2006).

Almost 400 bronze statuettes are known of Imhotep (most are from Saqqara and Memphis), on many of these statuettes he was entitled with a divine name as Imhotep, son of Ptah, which reflects the vigorous cult of Imhotep at Memphis (Wildung, 1977). From the large number of these bronze statuettes which were covered and the nomenclature of the area, where “Imouthes”, “Petemouthes”, “Asklepiades”and “Asklepias” are regular Memphite names, this emphasizes that the cult of Imouthes/Asklepios was a major Memphite cult, and his temple was the place of a large scale pilgrimage (Naiden, 2005) activity for the god who was shipped as general benefactors, intercessor and helper in time of need, particularly in problems of daily life and during illness or childlessness.

Later by the 30th Dynasty, the Egyptians had come to regard Imhotep as one of the important deities of Memphis, as proved by a relief on a door from Saqqara, now in Marseille. The owner is depicted worshipping Apis-Osiris, Imhotep and Ptah; the text mentions Imhotep as giving life to the people, acting as a healer, and serving as the messenger for this door, a reference to a chapel near the entrance to the Serapeum, He is venerated at the door of the temple (Wildung, pp.43-44, fig.30) .Since the Ptolemaic period, the Asklepieion of Memphis had become a common resort and a school of magic and medicine. Hurry suggested that during the Hellenistic times the defied Imhotep have become the principle god at Memphis and to have well-nigh superseded Ptah (Hurry, 1926). Otto suggested that he became one the chief deities of Memphis during the Ptolemaic period (Otto, 1908).

The hints that Hellenizing identifications of Imhotep as Asklepios, in a later Ptolemaic or Roman Greek-language spell "Asklepios (who is worshipped) in Memphis was addressed as "MENOPHRI"(he from Memphis) and the magicians asked for "the true Asklepios, not some deceitful daemon instead of the god" (Lang, 2013). Jacco Dielemen (PGM, VII.,628-642 Dieleman., 2005, p.150, note. 47) has argued that this show a distinction between Greek and Egyptian versions of Asklepios.

During Emery's excavation at North Saqqara in 1955/6, he was attracted by obvious red mounds of shreds, which date to the Ptolemaic period, including parts of pots for bird burials. A mud-brick superstructure Mastaba- tomb was found below these shreds which had been cut down; skeletons of scarified bovids were found upon the mastaba. So Emery suggested that this mastaba may be belonging to Imhotep, and the shreds may be associated with his temple, the Asklepieion. The site which was later described by the scholars as the Sacred Animal Necropolis (Smith, 2006), which the Asklepieion most probably was a temple inside it.

The disappearance both of the Asklepieion and the tomb of Imhotep makes it difficult to explore the nature of healing practices there (Lang., p.87). All the sources refer that the Asklepieion was situated in the north Saqqara; the Ptolemaic documents, demotic and Greek papyri (Kiessling, 1953) from Memphis and a stele from north Saqqara (Smith, 1974) give more details about the temple, as well as
the description of the people who served the deity. The temple is described as having a forecourt and a dromos and included a domain extending to the boundary of the cultivated land. A quarter at Memphis was named as "Town of Imhotep" was situated southwest of the temple of Ptah. The temple itself was served by priests, temple scribes, scribes of Imhotep in every second and fourth group of priests, temple scribes, royal scribes for all the taxes in the house of Imhotep and embalmers (Wildung,977, pp.46-47).

Thompson recorded that the Asklepieion of Memphis was known as Pr-Iy-htp, close to the temple of the Peak (1) (pl. 1). Imhotep was called at Memphis as the "lord of the peak", lord of "Anchtawy in Memphis" (Ray, 1976), and his temple bordered the temple of the peak to the north. The Asklepieion had its own dromos rising up from the edge of cultivation, and a cavern in the temple, may have been considered the tomb of Imhotep himself (2) (Gauthier, 1918). The Asklepios's cult connected with the animals' necropolis at Memphis, is close to the Anoubieion (3), the Boubastieion (4) and the temple of the Peak and the Ibis (5). Other excavators suggest that the area which lies a distance away at the western entrance of the Anoubieion, contained quarters used by pilgrims which were known as "Bes chambers" which and have an actual incubatory function (Frankfurter, 1998).

Imhotep played his role as a god of Medicine at Memphis till the 4th century A.D, that during the lifetime of Ammianus Marcellinus, Imhotep had come to be the chief deity of Memphis, thus his worship extended well into to the end of the Roman Imperial period (Otto, 1908, p.214). Lajtar assumed that the Asklepieion of Memphis preserved an Egyptian character until the Late Antiquity, thus the Memphite cult of Imhotep was the source of his later fame in Greek and Latin hermetic literature (Iversen, 1979), in which he acted as a great sage and magus, author of many philosophical and alchemical writings. His figure was also familiar to the later Arabic alchemistic tradition. He lived in the local folklore of North Saqqara until the 19th Century A.D (Lajtar, 2006).

All the incubants and the blind persons spent their days and nights in the precinct of the temple seeking for health and strength. It was situated close to the Serapieion as two health centres at Memphis, that the worship of Asklepios itself was connected to the worship of the great god Serapis, so there were stone altars in the Serapieion connected to his worship, with daily libations were offered.

The connection between the Serapieion and the Asklepieion at Saqqara was also mentioned by Ammianus Marcellinus referring that during the life time of Cesar Augustus, when the Apis bull had died asking the sad public to find another bull with the distinguished marks to led him to Memphis, doubtless that the Apis was taken to the Asklepieion to be touched and thus consecrated by the statue of Imhotep (Hurry, 1926). Festival for Imhotep cult is connected to the date of the opening of the Serapieion vaults of the Apisdeath (Brugsch, 1884).

1) The temple of the Peak "Thn(yt)" had a double-roomed treasury and windows of appearances, was dedicated for the worship of Nekhthorheb (Nectanebo II), Horus the hawk. De Meulenaere, H., "Le Monuments du Cultes des Rois Nectanebo", in: CE (35), 1960, pp.92-107, and Thot the ibis. Thompson, D., Memphis under the Ptolemies, 2nd edition, Princeton, 1988, p.2.4
2) Gauthier, H., "Un Nouveau monument du dieu Imhotep", in: BIFAO (14),1918, p.48
4) The Boubastieion pr-B3stt, the house of goddess Bastet of limestone, 9.3 hectares , mummmified cats were found in it, and there were subsidiary shrines and priestly dwellings close to it. De Meulenaere, H., Op. Cit, p.104, Thompson, D., Op. Cit, pp.24, 33
5) Thompson referred that the area of the animal necropolis of Memphis was under the control of a secular epistates, he had general responsibilities for the whole quarter which was made up of houses, mills and storehouses besides the temples. A detachment of Police was stationed in the area , and a prison was located, for the troublesome elements of the necropolis community UPZ 7.18;Thompson, D., Op. Cit, p.26
The first mention of the Asklepieion of Memphis dates back to a fragmentary letter in Greek, dating to the mid or later 3rd century B.C., refers to someone who was ill at Memphis necropolis as(1)(P. Petr. III, 42, H(4) = p. Petr. I, 30, TM 7670, Lang, p.75)."… Known that "Satyros" is sick in Memphis and spending his time in the Asklepieion...."

A demotic account list mentioning incubants staying at Memphis was found at the necropolis near the trade route of the Nile, near the regime. Fragmentary books of Egyptian medical receipts and incantations have been found in two rubbish drums near the northern part of the city "Hepnebes"(2) of the sacred animal necropolis, including a list of pilgrims; these fragmentary medical papyri suggest that there is a building, originally identified as a small temple but with puzzling features, might have been an "incubation center or a sanatorium" (Martin., 1981).

The Asklepieion of Memphis was connected with infertility and pregnancy, so many children named for Imhotep or Asklepios, probably reference their parents' appeal for sons (Thompson, 1988), that the seekers prayed to him to provide children and wives who come from the various nomes to give a son, and help for suffering the diseased children from their illnesses (Wildung., 1977). The Zenon's archive of Fayoum contains letters directed from the Zenon archive to the Asklepieion of Memphis(3) asking for divine treatment instructions and demonstrated a familiarity with healing at the site among Greeks living or travelling in the region(4) (Lang, pp.75-76).

Imhotep's connection with the demands of childlessness is very obscure on the funerary stele of a woman is called " Taimhotep= Taimouthes", the wife of Psenptais, a prophet of Ptah in the middle of the 1st Century B.C. The couple had three daughters, but unfortunately no son, after hymns and prayers to Imhotep, the god ordered the husband in his dream to accomplish some tasks in imhotep's temple of Saqqara and he will give him the son. When the tasks were finished the wife was pregnant and had a boy on 13 July 46 B.C, the son was called Imhotep (5). She said:

"I prayed together with the high priest to the majesty of the great god great in wonders, effective in needs, who gives a son to him who has none: Imhotep son of Ptah. He heard our pleas, he hearkened to his prayers. The majesty of this god came to the head of the high priest in a revelation. He said "let a great work be done in the holy of holies of Anchtawy, the place where my body is hidden. As reward for it I shall give you a male child" (Lichtenheim, 1980).

1) It was usual for the incubation seekers to spend a long time in the Asklepieion, that a man is called "Aiskhines" of the 4th century inscribed in the Epidaurian sanctuary that he was cured of an head wound after spending three months in the Asklepieon. Another man is called "Aelius Aristides" mentioned that he spent two years at the Asklepieion of Pergamon, Thompson, D., Op. Cit, p.30
2) Hepnebes is a large area close to the Ibis galleries, is a demotic ostraca archive of Hor/ Harhot preserve numerous details of the complex including courts and a tower. Thompson, D., Op. Cit, p.30
3) There was a cult-center for Asklepios at Fayoum also. See: Wildun, D., Imhotep und Amenhotep, pp.130-133. Two cult-statues were found for Imhotep- Asklepios at Fayoum. Bingen, J., "Statuere égyptienne et épigraphie grecque: le cas de l. Fayoum I.78. In: Egyptian religion: the last thousand years. Studies dedicated to the memory of Jan Quaegebeur, part (I), (ed. by. Clarysse, W et al), Leuven, 1998, pp. 311-319
4) Another list of forty incubants with their demands dedicated for Imhotep was found also at Deir el-Medina, mentioned the sickly workmen`s who were absence from work, and being treated by the village's medical experts during the New Kingdom, the reign of Rameses II see: Jansen, J., "Absence from Work by the necropolis workmen of Thebes", in: SAK (8), 1980, pp. 127-152; another ostracon from the Roman period records of quarrying at Mons Claudius, see Bingen, J et al., Mons Claudianus, OstracaGraeca et Latina, Vol.(2), IFAO, Cairo, 1992-2000, pp.19-21.
Numbers of dedicatory offerings as anatomical ex-votos are some plaster casts in the shapes of human body parts were found in the upper baboon galley or in a large cache nearby in the necropolis of Memphis were dedicated for the healing power of Asklepios (Thompson, 1988). These ex-votos are in the shapes of hair, torsos, legs, hands and feet and two male faces, one with the eyes covered by a lump of plaster. There are also casts of wigs, a beardless king wearing the double crown, a hawk, and the left side of child's head with the features obscure and the ear in high relief.

A special category of priesthood is called twin-sisters was known in the Asklepieion, received daily four loaves called "cyllestis" (UPZ, I, 18; Rowlandson, 1998). The same allowance of four loaves was recorded also in the Serapaion papyri as the daily ration for the twins engaged in mourning ceremonies for the Apis bull (Thompson, 1988). The twins Taous and Thaues playing their part in the mourning of the Apis bull in 164 B.C, also served for Mnevis bull, making additional sacrifices for Asklepios/ Imouthes (Ibid, p.137). The worship of Imhotep at Memphis seems to have lingered on until the process of national dissolution was far advanced (Hurry, 1926).

1.1. The Asklepieion of Athribis

This rock-cut temple is dedicated for the Greek god Asklepios, a Greek inscription carved into the lintel of its entrance containing the name of Asklepios (El-Farag et al, 1985). It dates back to the reign of Ptolemy Auletes (Dieter, 1999), found on the uppermost western mountain of Sohag, near the modern village of "Sheikh-Hamd", the ancient Athribis. Nestor L’Hote is the first scholar who sketched an unusually large and elaborate façade of gateway flanked by two palmiform columns in raised relief (2) during his visit in 1839 to Athribis (L’Hote, 1840). Lepsius (LD, (2), p.161) described it as an entrance to a tomb, Porter and Moss referred to it as "un inscribed tomb" (PM, (5), p.34). Later Petrie did not refer to this building during his excavations at Athribis (Petrie, 1908), which suggests that the temple was completely buried during this period.

In 1983/84 during an archaeological investigation in the site was conducted by the Sohag Inspectorate Office, the team uncovered the temple of Asklepios (El-Farag, R etal, op.cit, pp.1-4). El-Farag (Ibid, fig. 1 a, b) described the temple that it occupies apposition approx, half way up the cliff in the middle of the necropolis, it is situated slightly to the south above the temple of Ptolemy Auletes.

The temple has a small forecourt, the façade is decorated with cavetto cornice, flanked by two palmiform columns in raised relief (pl.2 a, b), opens on the eastern side and leads to two subsequent small halls (El-Farag, R etal., Op. Cit, p.2, pl.8b) remains of red decorations upon the lintel of the second hall, there is remains of sun disc upon the cavetto cornice.(pl.3 a, b).The second hall leads towards the sanctuary take the shape of a huge niche in the rear wall surrounded by a door frame and cavetto cornice, that it is usual inside the niche of the Asklepieion is a statue for god Asklepios (Walton., 1965, p.45)(pl.4a,b)

On the south wall of the second hall an opening (pl.5) is connecting this hall to along passage running parallel to the axis of the temple into the mountain (pl.6), its main entrance lies immediately to the left of the façade, and it ends in a large hall-like opening which gives the impression of being unfinished, there is remains of niches in its walls, also animal bones are still visible on the ground (pl.7). The purpose of this passage till now remains unclear; it does not correspond to the two main types of burials

1) This kind of votive was known in the Pharaonic period, that prayers from the public, who are not purified or not allowed to enter to the sanctuary, were directed to the god through shrines "of the hearing ear" which in many temples were placed directly behind the sanctuary in the outer wall of temple complex, the simplest and most common form is a niche with either a statue of the god or of their ear to enable the god to hear their complaints and wishes. Lang, P., Op.Cit,pp.56-57

2) The façade of trees is an attribute of the Asklepieion in the Greek world, Walton,A.,Op.Cit,p.38
found in the cemetery. A Greek inscription reading as ΑΝΟΥΒΙΔΙ ΚΡΑΤΗΣ above the outside entrance (El-Farag, R etal, Op. Cit, p.2, pl.8d), it would appear that the structure was dedicated by one to god Anubis (Anubieion) (Ibid, p.3).

This temple is dedicated to the Greek god "Asklepios" (see: Cilliers, 2008), as suggested by a demotic inscription is still visible on the main entrance of the temple, suggests that the was used- as usual- as a place of incubation for the sickly persons who came here in order to find a cure for their illness while spending the night in the care of the god (Ibid, p.2).

The northern lateral "wall" of the court also contains several openings (pl.8) leading into an array of interconnected rooms which were also accessible by a door in the northern wall of the first hall, whether these openings and rooms have been cut at alter stage to serve burial purpose or quite possibly are contemporaneous living quarters for the priests observing the cult and interpreting the god-sent dreams of the sick remains another open question (El-Farag, R etal., Op. Cit, p.4), that there are remains of niches with mummified skulls upon still visible till now inside these rooms (pl.9), which may be used for burials.

The temple has no pictorial decorations or inscriptions except of a number demotic graffiti on the outside and depinti in red or black ink in the interior (Ibid, p.2). On the southern half of the façade are two demotic graffiti of seven lines (pl.10 ), both are dated the 33rd year of Kaisaros Caesar Augustus, the first mention "the falcon" three times, enumerates several persons and alludes to the feast of the "great god Min", the second also contains a reference to the feast of the "great god (Min)" as well as to the "Great Goddess Triphis", it was written in year 33, on the 19th day of the first month of inundation on the feast of the " Great God Min", twice a certain Kollanthes is named.

El- Farag counted a total number of 37 depinti either in red or black ink on the two interior halls of the temple (pls. 11 a, b), they mostly consist of short prayers of the type " may his soul live forever ……….. "May his name remain before the gods of the place …", they state the writer's name and his father's name but give no titles, perhaps the most instructive inscription comes from the second hall, it consists of 33 short lines enumerating the names of 23 persons and stating that they had spent the night there for reasons of their health, written in year 23 persons and stating that they spent the night there for reasons of their health (Lang, p.97), is written in year 33 the text according to paleographic considerations belongs to late-Ptolemaic or early Roman times, beside the demotic depinti on Greek text is to be found in the second hall (Ibid, p.2).

Though the name of Asklepios is engraved upon the lintel of the Speos, R. El Sayed and Y. El-Masry suggested that the rock-cut structure most probably was a place for the worship and burial of sacred falcons, they depend on the non-existence of the names of Asklepios or his counterpart, Imhotep, inside the structure, also the dipinit and graffiti on the inner and outer walls of the structure do not provide any evidence for incubation or dreams interpretation. Thought the gate keeper of the temple of Repit answered to the name of Imhotep (El-Sayed and El-Masry, 2012) Wilkinson’s reference (Wilkinson, 1847), during his excavations in the area, to an Asklepeion on the Libyan hills near the city of Crocodilopolis(1), in addition to the existence of an Asklepeion in the adjacent city, Ptolemais (2), near Athribis.

---

1) Crocodilopolis located on the western bank of the Nile in the Aphroditopolitan nome, the 10th nome of Upper Egypt, while Pococke suggested that located between the white and the red monasteries in the Panopolitenome. Other scholars identified it with Ptolemais Hermiou, or Athribis itself. See El-Sayed, R and El-Masry, Y., Op. Cit, pp.4-5

2)There is an evidence that Ptolemais housed a temple for Asklepios and his wife Hygieia, there is a money-box which stood somewhere by the door, now in the Cairo Museum (CG 27511), illustrate a donation from the passing worshipper, the temple dates back to 98-100 A.D. Hirt, M., Medecine et Malades de l'Egypte Romaine, Etude socio-
The repeated visits of S. Lippert to the site, as one of the Joint German-Egyptian mission in the site of Anthribis since 2004, she succeeded to distinguish about 70 inscriptions on the walls of the Asklepieion; 65 in demotic, while 5 in Greek, in addition to 8 painted sketches and one recessed rectangular panel with a painting underneath one line of demotic. The inscriptions can be found on the façade, in the doorframe to the first room, on all four walls of the first room and on the back wall of the second room. Lippert mentioned that only the Greek inscription on the entrance mention god Asklepios, while none of the over 60 demotic inscriptions mention Imhotep/ Asklepios; they mentioned different deities as Min- Re, Repit, Horus Senedjem-ib, Haroeris, lord of Letopolis, Kolanthes, Oairis Sokar, lord of Abydos. She suggested that the Speos was mainly used as a resting place for falcon mummies, and the Greek inscription on the lintel is either much earlier or much later than the beginning of the 1st century AD when the cult of the sacred falcons of Anthribis was in full swing, especially the cult of P3 bι k and Ḥr-wr nb sḥm, and one of the inscriptions mentions a number of persons of which some bear titles that seem connected to a falcon cult (Lippert, 2014).

The location of the temple, its palmiform façade, the inner rooms which most probably served as dwellings for the priests, the bones and the mummified animal shrouds which were found in the unfinished galleries, the name of the god upon the lintel, also the name of Asklepios which found upon the mummy labels of the site, in addition to the cult-statue niche of the sanctuary. All of these indicate that this speos most probably dedicated for the cult of Asklepios side by side with the animal cults. The site has also a huge mummified animal galleries necropolis which lies 300 m near the Asklepeion, especially for the peak. Both of the Asklepeion and the mummified animal galleries were places of incubation and interpretation for the pilgrims, the same thing was done at Saqqara.

1.2. The Asklepieion of Deir el-Bahari

At the beginning of the Ptolemaic period, probably around 300 BC, the mortuary temple of Amenhotep at Medinet Hapu was abandoned, and the priests left the half-ruined building of the temple and moved to Deir el-Bahari (Varille, 1936; Bataille, 1950). More or less at the same time, the cult of Amenhotep Son of Hapu has been introduced in the upper terrace of Hatshepsut's temple at Deir el-Bahari.

In the process of his deification, Amenhotep obtained divine parents, his father Hapu became Apis (Laskowska-Kusztal, 1984) and his mother Iit was identified with Hathor. He was also given spiritual parents: Seshat –the goddess of writing, and Thot—the god of wisdom. He sometimes was also considered as son of Amun (Lajtar, 2006). A hieroglyphic text on the north wall of the shrine of the
upper terrace at Deir el-Bahari entitled Amenhotep as "the good doctor (snw nfr) who protects people of his city (Wildung, 1997).

The Graeco-Roman temple of Amenhotep and Imhotep at Deir el-Baharin embraced the great part of the upper terrace of the temple of the Pharaonic period, both were worshipped as healing-gods there (Kolta and Schwazmann-Schafhauser, Op. Cit, p. 34). It included in particular: the court with the Ptolemaic portico, the three rooms of the original sanctuary of which the third was reshaped to form the so-called Ptolemaic sanctuary (pl.12 ), the south and the north chapels of Amun, the royal mortuary complex with its small court, two vestibules and the mortuary chapels of Hatschepsut and Tuhtmosis I (1).

The Ptolemaic temple in the 3rd terrace which at that period must already have been deprived from of its roof (pl. 13), displaying the shape of a large open space with columns standing here and there, the east, south and west walls were used by visitors for leaving their inscriptions, the north wall was in a greatly ruined state (Lajtar, 2006). The dominant part of the court is a portico; it consists of six columns with composite capitals arranged in two parallel rows. The columns are connected by curtain walls surmounted by a cornice, on the west; the portico touches the wall of the court near the edge of the granite portal (pl. 14 a, b). Rectangular holes for insertion of a horizontal wooden beam are seen on the internal ides of the entrance just behind the door frame. The great number of visitors' inscriptions on the inner faces of the portico, the granite portal show that this part was easy to accessible even at night, was used as the entrance to the Ptolemaic sanctuary (Ibid, p.39).

In the present state, the sanctuary is the inner room (the 3rd one) measuring 3.55 by 2, 17 m. it is accessible by a sandstone portal surmounted by a lintel decoration with the usual representation of the winged solar disc. The doorjambs and the entablature, both on the external and internal sides, bear miserable inscriptions in hieroglyphs, contain the royal cartouches. On the external face of the room, narrow spaces between the portal and the corners are decorated with scenes showing cobras flanking the lotus and papyrus (Ibid, p.41).

The Sanatorium of Der el-Bahari ceased to be a health-resort for the Greeks and Romans about 200 A.D (Milne, 1914). It was built by Ptolemy VIII and his both Cleopatra wives II, III, on the walls remained untouched (Karkowski, J et al, 1983), was dedicated for the worship of Imhotep and of the other defied hero Amenhotep son of Hapu “Amenothes”. The bark shrine may be acted the function of the place of the oracle (Lajtar, 2006).

The two rear chambers of this upper terrace complex from the Hatshepsut times formed together what is called the sanctuary of the Ptolemaic- Roman temple, are totally lack visitors' inscriptions which indicates that they were inaccessible to the public, that a big lintel was inserted above the entrance of the first chamber of the sanctuary during the rebuilding of the temple under Ptolemy VIII. It marked the

1) Lajtar mentioned that the solar complex of Hatshepsut temple situated to the north of the upper terrace was not part of the Graeco-Roman temple. No visitor inscription from Ptolemaic or Roman period was found here, only a figural dipinto showing a small hanging picture with the representation of the front of a temple in Greek style with a statue of an ithyphallic god inside Lajtar, A., Op. Cit, p. 37.Karkowski designates this dipinto of Coptic graffito, that the motif resembles the decoration of a Coptic tunic with two calves and breast insets. Perhaps it could be a schematic depiction of a Coptic tapestry hanging on a wall. Karkowski, J., The Temple of Hatshepsut, The Solar Complex (=Deir el-Bahari VI), Warsaw, 2002, p.260, no.224; id, The Decoration of the Temple of Hatshepsut at Deir el-Bahari", in: Queen Hatshepsut and her Temple 3500 years later(ed. by Szafranski, Z),2001, pp.99-15. Karkowski suggested the total absence of Greek and Demotic texts on the walls of the solar complex suggests that the northern parts of the upper terrace were already covered by rubbish, Karkowski, J., The Temple of Hatshepsut, p.260.
border between the commonly accessible space and the holy of the holies. The gate connecting the bark shrine with the sanctuary may have been a light construction just a curtain.\(^{(1)}\).

During the 2\(^{nd}\) half of the 2\(^{nd}\) century B.C, new constructions were added; the construction of the Ptolemaic sanctuary in place of the 3\(^{rd}\) room of the original sanctuary of the Hatschepsut's period, the rebuilding of the bark shrine and consolidation of its walls and niches, in addition to building a portico in front of the bark shrine (see Lajtar, 2006; Karkowski and Winnicki., 1983) (pl. 15).

The internal decorations of the sanctuary are directed for Amenhotep and Imhotep, especially on the west wall, that there is what is called the false-door; its jambs are decorated with hieroglyphic inscriptions in two columns, containing presentations of the two gods with a list of their funerary epithets. The door's lintel has in the center the representation of a sarcophagus, accompanied on both sides with hieroglyphic inscriptions in two columns. The door is flanked by a cornice and the winged solar disc (Lajtar, 2006).

The north and the south walls of the sanctuary display the same decoration scheme (pl. 16). Both of them have in the center a scene represent the god with hieroglyphic inscriptions. The scenes on the north wall is devoted to Amenhotep with a long and ample garment, a necklace and a wig is shown standing turned towards the east. He holds a papyrus roll and the sign in his left hand and touches with the nfr sign held in the right the city of the town of Thebes in form of a large oval filled up with stars, the sm3 sign entwined by the plants of lotus and papyrus and a winged solar disc upon the symbol.

Amenhotep is accompanied by his mother as a goddess; she holds the ankh sign in her right hand and adores her son with his left arm. A podium carrying four statues of gods smaller than Amenhotep and his mother; first in row stands the statue of Ptah in a mummified form, holding the w3s- scepter in his hands. It is followed by a naos with a blue-painted figure of a hippopotamus- goddess leaning upon the s3-sign. The hieroglyphic text entitled her as the patron of the month of Phamenoth, in which the birthday of Amenhotep was celebrated. Next comes god Ptah-Ihi (=Nefertum) as a young nude god holding the scepter in the left hand and the ankh sign in the right hand, the child god of Memphis, equated with Horus Hekenu. The fourth figure is goddess Sekhmet inside a naos, painted in red in the form of a hippopotamus with the head of a lioness (Ibid, p.42) (pl. 17).

The decorations on the south wall are consecrated for Imhotep with a shaved head, a divine beard, a short kilt and a necklace, is represented towards the east. He holds the ankh sign in his left hand, and touches with the scepter in his right hand the sign which is producing from the symbol of the Theban nome flanked by six stars, three on each side, reposing by a banner held by two ankh signs. Behind Imhotep stands his mother as a goddess, is holding the ankh sign in his left hand, and in a gesture of adoration with his right hand towards her son. Behind her is the wife of Imhotep, her head is surmounted with the crown of goddess Seshat (a palm-stalk deprived of leaves) (Ibid, p.42).

At the rear of the scene, there is a podium with the figures of four gods in less dimensions than Imhotep, the mother and the wife, the row starts with goddess Neith-Amunet wearing the crown of Lower Egypt and holding the w3d scepter and ankh sign. She probably acted as the patroness of magic and healing practices. Then follows a naos with the figure of a hippopotamus-goddess leaned on the -sign, identified as the personification of the month of Epiphi, in which the

\(^{(1)}\)According to a Greek inscription was made by a Roman military unit garrisoning in Koptos see Lajtar, A., Op. Cit, p.41, no.208, pp.293-298
birthday of Imhotep was celebrated. Then a young nude god with the w3s scepter and the ankh sign (Ptah-Ihi), the procession is closed by a naos figure contains the figure of a hippopotamus-goddess with the head of a vulture wearing the Atef- crown, may be Nekhbet. (Ibid, pp.42-43)(pl. 18)

Winlock (1) refered to a chapel dedicated to god Asklepios in the lower terrace, in front of the punt portico, he suggested that it dates back to the reign of king Ptolemy III. Karkowski suggested that the chapel was built during the rebuilding of the Mortuary Complex of Hatshepsut of the upper terrace during the reign of Ptolemy VIII. Later Lajtar agreed with this hypotheses and referred that the chapel under consideration, situated in the immediate vicinity of the temple of Amenhotep and Imhotep, was mentioned as the lower ml of Amenhotep in two demotic papyri from Deir el-Medinah, date back to 111 and 108 B.C, this interpretation corresponds only with the term lower ml which occurred after the rebuilding of the complex (Ibid, p.44).

Many graffiti were found also on the two sided-chapels of Amun by the Greek visitors in the upper terrace, which indicates that they were accessible during the Ptolemaic and Roman Periods. The inscriptions in the north chapel are placed as a rule on the level of over two meters above the original floor, which indicates that the chapel was filled with sands in Ptolemaic and Roman Period. Numerous inscriptions are graved in the royal mortuary complex, either in the vestibule of the Hatshepsut's chapel or in the chapel itself. Due to the biggest pace of the chapel of the entire temple (pl. 19), it was permitted for a huge number of people to enter in group or family visits (Lajtar, 1997). The graffiti in the chapel give an image about banqueting so may be the god's feast took place in the chapel's interior. While there are no graffiti in the chapel of Tuhtmosis I, which means it was forbidden for the public. Perhaps it served some special purpose, for example as a repository (2) (Ibid, p.44).

At the beginning of the Ptolemaic period, the temple of Hatshepsut at Deir el-Bahari, with its three distinctive terraces, was filled up with sands to the level of the middle terrace. The Graeco-Roman cult on the upper terrace of the Hatshepsut's temple started in the turn of the 4th to the 3rd century B.C as the cult of Amenhotep, alone, as a healer and oracle giver, that the first surely dated attestation of the cult is the Greek “Polyaratos” ostracon dated to 261/ 260 B.C, which suggests that the cult already existed a few dozen years at that time (Lajtar, 2008).

Under Ptolemy VIII, perhaps between 124 and 117 B.C, the cult place was remodeled and extended (see: Laskowska-Kusztal, 1984). The another Egyptian healer-saint, Imhotep, was added later to the cult either in the first half of the 2nd century B.C as a secondary divinity or only during the construction of the new sanctuary under Ptolemy VIII, as an equal counterpart of Amenhotep (Ibid, pp.30-31). Their cults endured into the Roman period (Lajtar, 2012).

The appearance of the cult of Imhotep and its syncretism with the oldest cult of Amenhotep son of Hapu was only for strengthen the cult of the latter in the site. In spite of his long-lasting cult which originally centered in his mortuary temple and from ca. 300 B.C onwards in Deir el-Bahari, Amenhotep was considered in the early Ptolemaic period by official theology importance still as a prominent mortal, a "saint", but not regarded as a great god, he has only a local importance cult by the lower strata of the Theban society (Laskowska-Kusztal., 2000).

1) The building was found during excavation carried out by the Metropolitan Museum of Art. Winlock, H., Excavations at Deir el-Bahari 1911-1913, New York, 1942,p. 219, Wildung refered that during the lifetime of Ptolemy III, the cult of Imhotep as Asklepios appeared in the Ptah temple of Karnak, Wildung, D., Imhotep und Amenhotep, p.193, PM, II2, p. 343
2) Ibid,p.44
Imhotep became a full member of the Memphite pantheon in the late period, and also penetrated in the other pantheons of religious centers in the Ptolemaic period. So with the influence of the cult of Imhotep, Amenhotep's worship comes up in the western bank of Thebes and entered the official theology of the great Theban temples of the eastern bank in the 2\textsuperscript{nd} century B.C (Lajtar, 2006). So the Imhotep's priests in order to strengthen the divine statue of Amenhotep, they associated Imhotep with him, perhaps on the 2\textsuperscript{nd} century B.C and probably only during the construction of the Ptolemaic sanctuary in the 120/ 110 B.C (Ibid, p.46), creating at the same time the story about Imhotep's earlier presence in Deir el-Bahari (Ibid, p.36), but visitors inscriptions show us a quite different picture of relation between them (Ibid, p.46).

The efforts of introduce the -Imhotep’s cult at Deir el-Bahari was almost failed, was mainly remained in the sphere of theological speculations and had relatively small influence on the sentiments of the public of the temple. The visitor's inscriptions clearly show that, for the mass of followers, the true owner of the temple was always Amenhotep (Ibid, p.36).

Later graffiti were addressed to Asklepios upon the walls, these graffiti are in Greek \(^1\) or in Demotic \(^2\) (pl. 20 a, b), some of these graffiti was translated as “N. came to worship the great god Asklepios” (Hurry, 1926). In total, there are 320 Greek and 180 demotic inscription on the walls of the sanctuary, in addition two bilingual examples and a small number of hieroglyphs, about 55 of the Greek and bilingual inscriptions are -- probably dating back to the Ptolemaic period, the majority of these Greek were written by people using Greek names rather than Egyptian names, while the demotic using a formula and contain little information besides the visitor's name and sometimes occupation. Some of the Greek inscriptions were by the casual visitor, but the majority were \textit{proskynemata} \(^3\) or used similar formula (Lang, 2012).

Lajtar suggested that the original number of the Greek inscriptions from Hatshepsut’s temple was larger in number than the estimated number, that many texts and graffiti have gone lost due to damages to the stone substance that occurred in the Hatshepsut temple from Late Antiquity onwards. So he suggested that the original number of the Greek inscription exceeded 500 with the demotic inscription, he estimated the number of visitors as 1,000.

\begin{footnotesize}
\begin{enumerate}
\item The Greek inscriptions were recorded by Peers, C.,”Greek Graffiti from Deir el-Bahari and el-Kab”, in: JHA(19), 1899, pp.13-16, Bataille recorded 190 Greek inscriptions in the temple, Bataille,A., \textit{Les Inscriptions Grecques du Temple de Hatchepsout a Deir el-Bahari}, Publications de la Societe Fouad I de Papyrologie. Textes et Documents (10),Cairo,1951, then later other Greek inscriptions which were not considered by Bataille were recorded and published by Adam Lajtar who was a member of the Polish archaeological team (from 1988-1990) who worked in the temple and he found that there are many Greek inscriptions were discovered later in the 1960\textsuperscript{th} polish excavation. He noted during his stay more than 120 new inscription which was published in Lajtar , A., Deir el-Bahari in the Hellenistic and Roman Period, pp.111-409
\item The Demotic inscriptions were recorded by Spiegelberg, W., Demotica II (20-34),München,1928,pp.28-29. Other demotic inscriptions were published later by Karkowski, J and Winnicki, J., Op. Cit, pp.93-105.
\item Inscriptions of the \textit{proskynemata} is specially Egypt was appeared only at Egypt and lower Nubia, inscriptions of this type were left on cult places or rocks by persons who come to visit a tourist destination, first occurred in the 2\textsuperscript{nd} century B.C and continue to the existence of an active pagan cult, it reflects the Egyptian model “May the god (beautiful) name of NN remain in this place which is attested from the M.K onwards, the word \textit{Proskynemata} is considered the epigraphical substitute of the writer's worshipful presence before the god perpetuating the name of the visitor before the god to process the eternal blessing of the place, the visitor adds also the names of persons who are close to him: family members, friends, neighbours…etc in their absence. For more information about the \textit{Proskynemata} see Geraci, G.,”Ricerche sul Proskynema”, in: Aegeyptus (51), 1971, pp.3-211, Lajtar, A., "Proskynema Inscriptions of a corporation of Iron-Workers from Hermihis in the Temple of Hatshepsut in Deir el-Bahari: New Evidence for Pagan Cults in Egypt in the 4\textsuperscript{th} Cent. A.D”, in: JIP(21), 1991,pp. 52-70
\end{enumerate}
\end{footnotesize}
Lajtar divided the nature of the inscriptions according to the technique of their execution to two sections:

1- Those which are scratched or carved in the stone (graffiti)= 174
2- Those which are painted on the stone surface (dipinti)= 196

Two items (158, 197) are executed in a mixed technique, being partly scratched, partly painted (Lajtar, 2006)

The two gods are presented as equal in the decoration of the sanctuary, but visitor's inscriptions show a quite different relations between them (Ibid, p.46). Amenhotep son of Hapu was mentioned in Greek inscriptions as “Amenophis”; 31 out of 44 Greek inscriptions he mentioned alone, in the remaining cases he appeared together with Imhotep. On the other hand, the Egyptian Imhotep, except for one uncertain case (1), never occurs separately, but only together with Amenhotep as god “Imouthes”. Also he never appears in demotic graffiti, but only in the reliefs and hieroglyphs of official decoration dating from the 2nd century B.C. His Greek existence is not much nor noticeable, he mentioned as Asklepios in a very small proportion (13 out of 322) of the Greek inscription, probably during the lifetime of Ptolemy VIII (Lang, 2012) (2). This indicates that the sanctuary during the Ptolemaic-Roman period was used in its original purpose as the site of Amenhotep's son of Hapu mortuary cult and then was used as oracular and healing consultation center for Amenhotep and Imhotep (Lang, 2012).

Asklepios's wife, Hygieia is mentioned three times besides Amenhotep and Imhotep as an independent goddess of health, was entitled as the daughter or the wife of Imhotep. Lajtar supposed that the three possibly formed a tirade at Deir el-Bahari according to the two fragmentary preserved votive stela (3).

The incubation process in the temple perhaps took place in the bark shrine during the night, in the immediate vicinity of the sanctuary, that the healing aspect of the two gods is coming from their fame as a sage in this world and their posthumous role as mediators between the world of the humans and the great gods of the Egyptian pantheon (Lajtar, 2006). Both of them were regarded as givers of life and animators of all beings. Amenhotep bears the epithet as "god physician". He was regarded as the one who recognizes the illness and drives away the demons of illnesses, while Imhotep has the ability to bring son to the suppliant, he was entitled as the skillful physician and who involved by millions of suppliants (Laskowska-Kuszat, 1984).

The patients haven't to be present in the temple, that some of the sickly people were bed-ridden and were not able to come in person in the temple, so the attendant person was the messenger of the absent one. The patient may be spent more than one night to fulfill his health, or may be spent in groups or family attendance (Lajtar, 1997).

The incubation technique which differs according to the topography of the Asklepieion (Petsalis-Diomidis, 2005), not only include a therapeutical function or a kind of a treatment for the deceased outside the temple for many days, but also include an oracular technique, enable the deceased to see the god in his dream with the solution and the treatment, or waiting for a direct speech between him and the

1) Lajtar listed it as inscription number 93. Ibid, pp. 176-177
2) Lajtar assumed that Asklepios's name mentioned 16 cases, and there are several occurrence (6 cases) in inscription nr. 208, Lajtar, A., Op. Cit. p.47
3) This stela was found by M. Baraize in 1938 in the mortuary temple of Hatshepsut and was first published by Bataille, A., "Stele grecque de Deir el-Bahari", in: ASAE(38), 1938,pp.63-67, pl.10 (only fragment a); id., Les Inscriptions grecques du temple de Hatshepsout a Deir el-Bahari, X; then was translated again by Bernard, A., Inscriptions grecques de Phila(1), 1969, p.107 and then by Wildung, D., Imhotep und Amenhotep, pp.234-235; Francoise Dunand also referred to this triad at Deir el-Bahari in the Ptolemaic period Dunand, F., "Culte d' Isis ou Religion Isisique", in: Isis on the Nile: Egyptian Gods in the Hellenistic and Roman Egypt", in: Proceeding of the IVth International Conference of Isis Studiers, Liege, November 27-29, 2008, Michel Malaise in honorem, Leiden, 2010, p. 46
god. The incubation techniques include also drinking a juice of Syrian figs, or hanging an amulet in the form of a snake of iron in his arm as a bracelet (Lajtar, 2006), or in the action of scarifying a donkey before the god (1).

During the Hellenistic period, Amenhotep became renowned as a "sage" as well as a healer, he was described by the Greek moral statements as "Counsels of Amenhotep"(2). He has a great reputation among the Greeks that a votive stela is written in four Greek lines by Greek couple named "Leon and Lysandra" dedicated to Amenhotep in Deir el-Bahari in the time of Ptolemy VIII as a recompense for the birth of a child (Cairo CG.9304, Milne, 1905, p.37, no.9304,pl.4).

The oracular importance of the temple was great enough to draw such people like Celer, the strategeus of Hermonthites?, and Athenodoros, a Palmyrenian soldier garrisoned in Coptos. Oracular activity addressed to Amenhotep and Imhotep also took place within the Mentuhotep-Nebhepetre temple. Many Egyptian and Greek fragments referred to this activity, the last datable visitors' inscriptions are 30th 162 A.D, during the rule of Marcus Aurelius. An uninterrupted series of Greek visitors’ inscriptions continues until the sixties-seventies of the 2nd cent. A.D, about a century later, there is no a single archaeological or inscriptive source for any activity in the temple. This situation surprisingly changes in the last quarter of the 3rd century A.D and the first years of the 4th century A.D. This period produced sixteen inscriptions, one of them dated to 283/284, is a proskynema for Amenhotep and Imhotep left by members of a corporation (Lajtar, 2008; Lajtar, 2006). The cultic activity, dues to the Coptic activity, is still in less scale during the 3rd century A. D (Lajtar, 2006).

The pagan cult disappeared in the middle of the 4th century A.D. A Christian Monastery dates to the 6th century A.D was installed in the rooms of the upper terrace of the temple, probably was named after St. Phoibamon, functioned until the end of the 8th century A.D. After it was abandoned, it was still the place of pilgrimages by Christian inhabitants of the Thebaid until the 13th century. The main role of Imhotep and Amenhotep was transformed and played by St. Phoibamon. This is shown by a series of eighty-century Coptic acts of donations, especially of children, which were made as a fulfillment of vows undertaken during illnesses (see: Godlewski, 1986).

The oracular aspect (Lajtar, 2006) of the Amenhotep and Imhotep were addressed in three ways as:

1- Dream presence of the god
2- Direct speech
3- Written letters addressed to the gods

Philippa Lang suggested that the sanctuary of Deir el-Bahari was only for oracular aspect and for dreams interpretations “Hippi”, not for healing “Cippi” aspect with healing procedures. The sanctuary is assumed the visitors who aim to obtain advices, guarantees, or cures from the god through the submission of oral or written prayers, these procedures were acted in the physical, organizational and conceptual space of a sanctuary precinct. In the otherwise the healing Cippi the presence of Egyptian experts in technical medical and protective materials, and direct epiphanic and practical cures, with the existence in associated places inscribed with significant texts and images, which induced healing, fertility or protection, as in late period Karnak chapel in the precinct of Mut, and the Bes room at Saqqara and possibly birth houses (see Lang, 2012).

---

1) *Aproskunema* inscription dates back to the 4th century A.D, was found in the fourth niche from the south in the west wall of the upper terrace of the temple Bagnall, R., "The last Donkey Sacrifice at Deir el-Bahari", in: JJP(34), 2004, pp.15-21
2) Ostraca from Deir el-Bahari dates back to the 3rd century A.D was published by Wilcken,U.," Zurägyptische – hellenistische Literature", in: Aegyptica, Festschrift für George Ebers, Leipzig, 1897, pp.142-146

84
The Asklepeion at Phila

The Asklepeion of Phila is situated in south-east of the first pylon of the great temple of goddess Isis at Phila (Wildung, 1977), was built on a higher ground and on a larger scale than the other chapels to the south, a forecourt was subsequently added, it perhaps that the western outer colonnade of Phila could be successfully connected to the temple on the east (Vassilika, 1989).

The unfinished temple of Imhotep was built by Ptolemy V, there is inscriptions for Ptolemy VI and Cleopatra I (pl. 21) (Lyons, 1896; Sollman, 2003), after they had been married for seven years without a child, so they built this temple for god Imhotep thanking him for his assistance (Wildung, 1977, nos.101-110, Bernard, 1969; Lang, 2012; Bingen, 2005).

The building of the Asklepeion of Phila may be built after the revolt of the Nubians during the reign of the king, that the Ptolemies continued using temple-building and restoration to enhance their image in the area. Ptolemy V built this small temple to Asklepios in Phila to celebrate the birth of his son in 186 BC and probably to emphasize his control on the area. His dedication might also be connected with a visit in Phila (Fischer-Bovet, 2014).

The Greek text over the door, dedicate the temple to god Asklepios, described the ability of Imhotep for healing the childlessness, the texts reads as follow (Brugsch, 1888; Wildung, 1977).

"The king Ptolemy and queen Cleopatra, the gods made manifest, and Ptolemy, their son, for Asklepios, the great One, Son of Ptah, the creative god, made by Thenen, begotten by him and beloved by him, the good of divine forms in the temples, who gives life to all men, the mighty one of the wonders, the maker of times…… who gives sons to the childless, the chief Khebri-heb, the image and likeness of Thot the wise".

The temple consists of two undecorated rooms (PM. VI, 211-212). The façade bears two registers of very fine reliefs. The reliefs are mainly executed in raised reliefs, but the doorway lintel and the dado in sunken relief. The scenes of Imhotep on the left side of the entrance depicts Ptolemy V is making offerings before a seated figure of Imhotep accompanied by his mother, and his wife (pl.22) (Cauville and Ibrahim., 2013), his mother is called Khereduaankh, who is adoring him by her right arm, is called as "beloved by the arm, the lord of Mendes", while Imhotep is entitled as "August appearance of Khnum, master of Elephantine" (Wildung, 1977, p.72), while on the right side, the king is offering the maet sign to Osiris Unnefer, Isis and Imhotep (pl.23), around the doorway the reliefs showing the king before Imhotep(pl.24) (Hurry, 1926, p.48).

Imhotep is shown as a man with a cap-like wig and uraeus. As a creator and inventor he appears on the façade in counterpart positions to those of the creator god Khnum-Rc. He is appeared in the west scene of the lintel after Ptah and Thot while Khnum-Rc appears on the east behind Osiris and Isis. In the first register, east of the doorway, incense is offered to Imhotep (Vassilika, 1989).

The Asklepeion of Phila didn't receive much attention –at any rate. Few inscriptions were left by the visitors, may be most of them were from Egypt (1). The infertility and pregnancy were a

1) Although there are three oracular and healing centers in the island of Phila, the main temple of Isis, the birth house and the Asklepieion, in addition to the spread of the cult of Isis in the Mediterranean world, but the pilgrimage to Phila was discrepancy. Rutherford suggested that may be dues to three reasons: 1-Egypt was a closed province, almost inaccessible for non-military visitors during the early Roman. 2- Although the cult was popular, pilgrimage to centers of Isiac cult in Egypt was not a regular part of the religious practice of Isis-worshippers, whose religious needs were net entirely by local organizations, 3- the great reputation of Roman pilgrimage to the sanctuary of the Kabeiros on Samothrace, Rutherford, I., "Island of the extremity: Space, Language and Power in the Ptolemaic Traditions of Phila", in: Pilgrimage and Holy Space in Late Antique Egypt (ed. by. Frankfurter, D), EPRO (134), Leiden,1998, p.239, so Rutherford suggested that that there is no sign that Isis or any other deity at Phila was
common reason for visiting the Asklepieion in both Egypt and Greece. Fourteen percent of the inscriptions from the Asklepieion at Epidaurus concerned this subject, only the blind were more frequent visitors. In Egypt, the amulets for saving from danger and evil were common for protecting the young infants (Baines, 1973).

The graffiti on the island of Phila were inscribed in Greek, Latin, Egyptian (both Hieroglyphs and demotic) and Meriotic. The Greek inscription is so rare in Phila in comparison to the Demotic ones; some of the demotic graffiti are official records of agreements and statements made on oath unlike anything found in the Greek inscriptions, which refer that the local pilgrimage to Phila was the majority.

2. The Characteristics of the Egyptian Asklepieion

1- The physicians' skills and guilds of Imhotep and his connection with Ptah enable him to be attributed with healing and incubation.

2- Imhotep was worshipped, almost in all Egypt, especially at Karnak (pl.25), Dendera (pl.26), Edfu (pl. 27), and other places in both Upper and Lower Egypt (1). Imhotep appeared with his mother and wife upon the walls of the Ptolemaic temple at Deir el-Medinah (pl.28) and Deir el-Bahari. The graffiti of Deir el-Bahari mentioned him with his wife, and also upon a wooden box from Ptolemais (Edgar, 1902). Both of Imhotep and Asklepios families were depicted together on the scenes, the graffiti, the statues and the documentary stela. They have healing roles and activities (Norman, 1986).

3- Egyptian sanctuary (Asklepieion) contains like what is called in the Hellenistic model of the Asklepieion, the dormitory (Abaton or Enkoimeterion), in the form of along stoa in which the patients awaiting Asklepios to advise them on their treatment and cure.

4- Thanks and gratitude for the god is expressed by the worshippers by two manners:

A- The Anatomical dedications (2) which were found in the precinct of the Asklepieion of Memphis is similar to those were found in the Hellenistic Asklepieia, such as the Athenian approached as a healing deity, ibid, p.253. While Bernard suggests that Phila was a healing center during the Ptolemaic-Roman period, Bernard, E., Les InscriptionsGrecques de Philae, pp.99-109, Bingen, J., "L'Epigraphie Greque d'Hermonthis a Phila", in: CdE(65), 1990, pp.129-146

1) The worship of Imhotep spreads inside a lot of the Egyptian temples in the Greaco-Roman period in Upper Egypt, such as Edfu, Dendera, Esna, and Elephantine. see Aufrere, S." Imhotep et Djoser dans la Region de la Cataracte de Memphis a Elephantine", in: BIFAO (104), 2004, pp.1-20. He mentioned in a text date back to the time of Domitian at Esna, Imhotep is said to "cure any illness according to its nature", Sauneron, S., Esna II, 1963, p.211, no.107, In Edfu he appeared in the scene which lies in the vestibule to the treasury beside the door leading to the sacred well, depicts PtolemyVI is making offering before his father and Imhotep who is described as " great god, residing at Edfu, at whose order everybody lives, who cures any illness in Egypt", see Chassinat, E.," Une nouvelle mention du Pseudo-architecte du temple d’Horus, a Edfou", in: BIFAO (28), 1929; id., Edfou II, p.314, pl.42a. He depicted also on the library of the temple, he is acting as the lector-priest of the temple with his panther skin in front of Horus, and the titles refer to him as son of Ptah. Also Ptolemy IX describes the building activities of Imhotep in the inscriptions that were carved around the inner side of the enclosure wall. Wildung, D., Egyptian Saints, pp.66-67. About Imhotep at Edfu see: Sollman, W., "Imhotep van bouwmeester tot god", in: DE IBIS (27), pp.48-59. Imhotep was mentioned also on the Famine's stela of the Ptolemaic period at Sehel Island as the wise-man who advised king Djoser, PM V,252, no.81, Barguet, P., La Stele de la famine a Sehel, 1953. He appeared also as a lector-priest recites the magic formula, a butcher is slaughtered a hippopotamus, he was described as "the chief lector-priest, the scribe of the book of the good, Imhotep the great, son of Ptah", Wildung, D., Egyptian Saints, pp.69-70

2) The anatomical vovtive were known in the ancient Egyptian civilization, each individual bodily part was considered to have a divine nature, and associate with its respective deity for example, the thighs to Isis and Nephtys, the arms to Horus and Seth, the two sides of the chest to Shu and Tefnut. When a person was suffering from a complaint or
Asklepieion and the Asklepieion of Corinth (Aleshire, 1991; id, 1989; Van Straten, 1981). These offerings are known to us through inventories. These include almost every part of the body, besides representations of the entire person. The most common offering is a pair of eyes, gold or silver. These offerings are a kind of grateful to the god to please him by his patients (Walton, 1965; Edelstein and Edelstein, 1945).

The Petitionary function—subjects connected with healing and infertility or asking for a son, a vow was often made by the supplicant in return for healing. The vow was a begging mean intended to persuade the god to heal. These vows may include offering sacrifices and making figurines. Some of these plaster-casts may have originated as practice casts during the making of sanctuary in the local workshops (Emery, 1970). The ear relief on the child's head probably references a god's "hearing hear". Ears were also dedicated to the Asklepieion but similarity implies not the deafness of the pilgrim but the attentiveness of the god. The lack of parallels from pre-Roman Egypt is a problem, suggest that these anatomical dedications have been developed within the Egyptian tradition; alternatively they originated or were popularized in response to demand from Greek pilgrims (Lang, 2012).

The only known example of this type of votives of Memphis, give me suggest that this ex-voto type was familiar in Egypt, and not a Hellenistic tradition, that appeared also in the Hellenistic Asklepieion in Greece and Rome (Ahmed, 1995). The huge Greek population at Memphis, in addition to the direct connection between Memphis and Fayoum, which contains also a great numbers of Greeks (2), and their pilgrims travelled to the incubation centres at Memphis to visit the Serapeion or the Asklepieion, it may be a reason to appear this kind of ex-votos among the Greeks.

**B-** Inscriptional and sculptural thank-offerings which were left by the worshippers on the walls of the Asklepieion, recording their stories of healing, describing a series of illnesses (Petsalis-Diomidis, 2005), to impress the grateful and thanks by the visitors to the god, and strengthen their and recoveries, covering the identity and the social or military rank of the worshipper (faith in the healing abilities of Asklepios).

illness could identify himself with the divine victim and then call upon the appropriate divine healer to cure them as had been accomplished in myth. Walker, J., "Studies in Ancient Egyptian Anatomical Terminology", in: BACE (4), 1993, pp. 83-101

1)The sacred ear or the holy ear was an ex-voto in the Iseum of Pompeii while the votive feet was a traditional ex-voto in the Serapeum of Rome and was familiar in the Asklepieia. Invicta, I and Donalson, M., The Cult of Isis in the Roman Empire, Studies in Classics (22), New York, 2003, p.95. These ex-votos were found in Roman Palestine dedicated for Isis and Serapis see. Belayche, N., "Les Devotions a Isis et Serapis dans Judee- Palestine Romaine", in: Nile intoTiber. Egypt in the Roman World, Proceedings of the IIIrd International Conference of Isis Studies, Faculty of Archaeology, Leiden University, May 11-14 2005, Leiden, 2007, pp. 466-467

2)The close location of Memphis with Fayoum, that Memphis lay not only on the Nile but also at the end of the route leading out from the North Fayoum. So there was a commercial exchange between the northern town of Fayoum like Bakhia, Karanis and SoknopaiosNesos with Memphis across the desert. From Fayoum comes olive, dates, oil plants, vegetable and fodder crops, and wine comes from Memphis. So Imouthes and Asklepios both appear as popular Fayoum names, Clarysse, W., "Philadelphia and the Memphites in the Zenon archive", in: Studies on Ptolemaic Memphis (ed.by Crawford, D, Quaegebeur, J and Clarysse, W), Studia Hellenistica (24), 1980, pp.83-89; Orrieux, Cl., Les papyrus de Zenon: L'horizon d'un grec en Egypte au Siecleavantj.c, Paris, 1983, pp.203-210. During the Roman period Memphis served the northern villages of the Arsinoite nome, where a new Roman tax sheds some light on the cargoes transported overland and shipped through the city. Paid by the Fayoum customs houses of Dionysias, Soknopaiou Nesos, Karanis, Bakchias, Philopator (also called Theogonis), Philadelphia, the tax of Memphis harbor was both on livestock (generally imported camels) and on what these camels and donkeys carried through these posts.
5- Amenhotep son of Hapu and Imhotep were different in their ranks at Deir el-Medineh. Imhotep was a complete god as son of Ptah, while Amenhotep was a superhuman figure, a favourite of Amun. He was not regarded as a complete god before the lifetime of Ptolemy IV. Both of them were regarded as fully gods with fully equiponderant figures in the sanctuary of Deir el-Bahari during the lifetime of Ptolemy VIII.

6- The Egyptian Asklepieion may be contain physicians like the Asklepieion of Athens, where the existence of a great school of physicians, who sacrifice every year to Asklepios as their patron. There may have been physicians in the Egyptian Asklepieion, but their presence is neither necessary nor it can be proved. The priest was not a physician except in a few instances (Ibid, p.58).

7- The location of the Asklepieion near the Serapieion or the Iseum in Egypt was normal, due to the spread of the worship of Isis and Serapis as healing-gods inside and outside Egypt. The connection between the cult of Asklepios- Hygieia and this of Serapis - Isis from the Hellenistic and the Roman periods, that Asklepios and Serapis also shared similar powers and interests (Stambaugh, 1972). During the Ptolemaic period Imutes-Asklepios was equated with Serapis (Merkelbach, 2001). At Memphis Serapis was the Hellenized figure of the Apis bull, so the Asklepieion of Memphis was very near to the Serapeum. The Egyptian Asklepieia were erected near the cult-centers of Serapis and Isis such as Memphis (the Apis cult and his mother cow Isis), Deir el-Bahari (the cult of Hathor- Isis or Isis –hathor), Phila (the main cult of Isis), Athribis (the cult of Isis in the temple of Auletes).

8- The similarity in both Egyptian- Hellenistic rituals for these gods according to the healing-oracle system; the temples of Isis and Asklepios were not far a part in the Hellenistic world, in Tithorea, in Kenchreiai and in Boiai. Sarapis and Isis shared a temple with Asklepios (Walton, 1965). A priest of Asklepios in a temple in Dacia dedicated a tablet to Serapis (Pausianus. VII.26, 7).

9- The connection between the Asklepieion and the animals galleries is also distinguished in Egypt, the existence of the Asklepieion near the North Animal Necropolis of Šaqqars (Weiß, 2012), especially its connection with the Anubieion and the falcon’s galleries, the dogs who usually an accompanying Asklepios in coins and on reliefs. He acted as the guardian for the Asklepieion, in addition to his role in effecting cures by eating the flesh of the puppies or just a licking by a dog (Walton, 1965). Petitioners often reported being touched by the tongues of snakes and dogs instead of seeing the good personally (Risse, 1999).

10- This connection between the Asklepieion and the Anubieion can also remarked in Athribis, where the existence of the long passage which ends with a big hall with niches in its walls and animal bones were found in the ground (may be the Anubieion?). The animal cults, especially the falcon cult, may have held an important cult-center at Athribis, perhaps this related with the falcon’s headed- figure of Kolanthes, the child of the triad of Athribis. One center of the falcon’s cult seems to have been the Asklepieion, which was served as a usage, a separate bird cemetery is located on a rock gallery of the quarry area in the western mountain range of Athribis, many other
mummified falcons have been found inside of several private tombs in the area (El-Sayed, R and El-Masry, Y., 2012).

11- The first appearance of the cult of Asklepios at Deir el-Bahari is not begun only by the time of Ptolemy VIII, that only during this time he was equal in rank to the original owner of the temple, Amenhotep son of Hapu. The god was absent from Deir el-Bahari before the time of Ptolemy VIII. Imhotep was unknown in Thebes in the early Ptolemaic period, and most probably his cult in Thebes connected with the reign of Ptolemy III, that his first appearance in the temple of his divine father Ptah in the eastern Thebes at Karnak in the time of Ptolemy III, and his appearance on the temple of Deir el-Medina on the western Thebes dates back to king Ptolemy IV. The Ptolemaic rock shrine which was found in the middle register in front of Punt chamber, devoted to Imhotep, which emphasis that Imhotep has a special cult at Deir el-Bahari before the construction of the Ptolemaic Sanctuary (before Ptolemy VIII), during the reign of Ptolemy III, but he was in a secondary importance in comparison with the cult place of Amenhotep. The Greek inscriptions and Demotic ostraca from Deir el-Bahari from the 3rd and the first half of the 2nd century B.C shows no mention of Imhotep, only Amenhotep mentioned alone, which emphasizes that the cult of Amenhotep son of Hapu was first appeared on the western bank of Thebes for more than a millennium before the cult of Imhotep.

12- The Asklepieion of Deir el-Bahari emphasizes that the healing technique at the temple was through dreams and oracles. The god either appeared personally to the worshipper sleeping in the temple or he sent his healing dreams to the pilgrims, or through the spoken oracles of the god, where his priests manifesting his role spoke to the worshippers from behind a partition and the voice was possibly amplified by an installation of some sort. A demotic papyrus refers to a direct speech between Asklepios and his visitors, that the god says “O you call me, you sit in the dark, you hope for a look, and I’m sitting in the middle of the great gods, you receive the rays of Helios, and receive the light of Nebutosualeth (the moon goddess)” (Merkelbach, 2001). The oracles might have also been delivered in written form, a Greek ostracon found during excavations in the area of Mentouhotep-Nebhepetre temple, another Demotic ostracon which deals with the illness of a certain Teos son of Psenamunis. The oracle aspects were mainly for healing purpose, in addition to other matters, from petty everyday problems to weighty issues (Lajtar, 2008).

13- The pilgrims of the Asklepieion of Deir el-Bahari were mainly local, were simple inhabitants of villages in the Theban area, the onomastics of the pilgrims carry Theban-Hermontean names like Pamonthes, Phthomonthes, Plenis, Phthouminis, Lolous, Pekysis…etc, they were donkey-keeper, oil-worker, and mender. A priest visit to the Asklepieion from Touphium (El-Tod), together with four other men, includes two of his brothers. Three inscriptions were left by Physicians; they considered the temples’ saints as helpers in every day troubles, mainly health problems and the lack of progeny (Ibid, p.122).

14- Gardens of fruits may be connected to the Asklepieion; especially some fruits were main offerings for god Asklepios. A nut or fruits is found within the Asklepieion of Memphis as offerings for Serapis also. Among the fruit trees groups and other plants were probably grown. Pomegranates, figs, walnuts, and mulberries all - discovered in accounts in the Serapiaion (P. Bruss.3.4 (256 B.C), Thompson, 1988)
15- The existence of an Asklepieion at Athribis inside the 9th nome of the Upper Egypt, the nome of god Min, near the temple of the fertility god, Min, this give us the assumption that dues to the pregnancy and childlessness aspects of Asklepios, the Asklepieion of Athribis was built inside the ritual precinct nome of the fertility god, Min.

16- The worship of Asklepios' Greek form in Egypt was in a less scale than Imhotep. It is concentrated in small local temples in areas and towns of huge Greek communities like the Fayoum; the Zenon archive contains a letter from “Philonides”, who is entitled as the priest of Asklepion. No appearance of the Greek form of Asklepios on the temples or the stela. Only his Greek name was mentioned in inscriptions.

17- Asklepios was addressed that he is able to suppress the evils and the demons, so he was described on the walls of Edfu before the Butcher who is slaughtering the hippopotamus, and also he was inscribed in the Greek prosknema of the 4th century of scarifying the donkey before the god (Asklepios) at Deir el-Bahari. The hippopotamus and the donkey are symbols of the evil's god Seth.

18- The altars were a common architectural element inside the Asklepieion in Egypt and the Hellenistic world, for libations and scarifications. The shape of the Egyptian altar was unknown and so scare, the oracle-visitors should sacrifice before a clean olive-wooden table, which lays in front of it four brick-stones altar (Merkelbach, 2001), while the Hellenistic altar was round, or oblong, if high, but was also triangular in shape (Walton, 1965). The altar located in the open air, opposite the temple entrance, and often in front of a temple door. This was the usual locus of sacrifice and death, next to a burning fire and with a perforated offering table that allowed scarified blood or donated wine to seep into the ground (Risse, 1999).

19- The water supply as wells, fountains or basins is essential element in the precinct of the Hellenistic and Egyptian Asklepieion. At Memphis there were wells connected to the Asklepieion (UPZ 117.4 (89-83 B.C), Thompson, 1988).

20- Imhotep- Asklepios had special festivals in Egypt. A stela from Memphis recorded two festivals were dedicated for Imhotep- Asklepios at Memphis one at 11Mecheir (11 Mars) 158 B.C, and the other one at 27 Tybi (18 Februar) 131 B.C, where the galleries of the Serapeum were opened for religious practices (Thomas, 1993).

The graffiti of the Hatschepsut’s chapel of family visitors suggest that a kind of festival; it was taken place in the temple, with a banquets dedicated for the healing gods of the temple. At Deir el-Bahari also, the inscriptions recorded a great Theban festival-day, when the people free from their activities, and the visitors came in trips and groups as family or friends, visiting their family graves in Deir el- Bahari valley, some of them feasted in the temple, making use of products brought with them, some remained in the temple for the night, this emphasis that the Asklepieion was a folk sanctuary with a cult that was predominantly festive in character (Lajtar, 2008).

Six Proskynema inscriptions of the 3rd century A.D at the temple of Deir-el Bahari were inscribed by members of a corporation of iron-workers from Hermouthis, their visits to the Asklepieion always held on the 1st and 2nd Tybi, were probably organized on the occasion of the Khoiak-Nekhebkau feast, holding a banquet during which beer was drunk (Ibid, p.123).

3. The Characteristics of the Hellenistic Asklepieion

Dues to the great numbers of Asklepeia in the Hellenistic world, which are so impossible to be studied separately, so I will define through this research the special characteristics of the Hellenistic Asklepieion in general as follow:
1-The Greeks in all the Hellenistic world considered the hero Asklepios as the patron of physicians, the guardian of their crafts, protector of their guilds, the founder of their art, the inspirer of their science, the leader of medicine, presided over the medical art. To him, they offered sacrifices according to their ancient custom, they staged processions and games, he was considered also the savior from death, was regarded as the inventor of medicine, he was the teacher of medicine for later generations. His medical abilities were attested by his performance of miracles, he was also a scientist, his contribution extended from the discovery of slight medical details to that of the whole departments of medicine (Edelstein, E and Edelstein, L., Op. Cit. pp.139-141).

2-The attributes of the cult of Asklepios are varied as tablets and rolls are symbols of the human science of healing and are manifestly later than the conception of Asklepios as a deity who heals by miracle. The globe and scepter are attributes of Asklepios as a wide-ruling god, in addition to his usual serpent's attribute (Walton, 1965).

3-The cult of Asklepios was associated with the appearance serpents, dogs, goats and cocks, while these animals haven't played any role in the worship of Imhotep in Egypt and didn't appear with the god or mentioned in the graffiti. Thought the snake was a health emblem in the ancient Egyptian civilization. Asklepios himself was often depicted with a snake wrapped around his staff (see: Jackson, 1988). Hygieia was also often depicted with a serpent (Draycott, 2012). The snakes, which were a special a kind, were tame and were fed in the Asklepiaia in the Hellenistic period. The snake is a main attribute for the cult of Asklepios. The snake with Asklepios is usually only a ritualistic symbol and not in itself venerated. The snake's connection with the cult of Asklepios assumed from many points:

A- The serpent stands as a power against sickness and connected with manifesting wonders and cures in all the religions by the ages\(^{(1)}\).

B- The relation between the serpent and the soul itself, that:
- The serpent was a fetish, the dwelling of the soul
- It was the soul, or the symbol of the soul;

C-The serpent reflected the god's mystical link with the earth. Numerous symbolic interpretations connected this animal with qualities of wisdom, shrewdness, divination and prophecy, rejuvenation, rebirth, or restoration (Risse, op.cit, p.23)\(^{(2)}\).

The serpent is an earth–spirit comes from the earth and living among the roots of the trees as a hero, a protecting spirit and guardian of treasure. Asklepios himself was sometimes conceived under this form\(^{(3)}\). The cult of Asklepios was transformed to Rome in the shape of an enormous serpent according to the Dephaic oracle, he was brought to the island of the Tiber, where his cult was established (Walton, 1965). At Epidaurus, the statue of Asklepios, perhaps made of ivory and gold, depicted the god sitting on a seat grasping his staff, his other hand above the head of the serpent, while the dog lying by his side (Risse, G., Op. Cit, p. 23)

\(^{(1)}\)The serpent has a great role in the ancient Egyptian religion and connected with healing, that in Upper Egypt at Sheikh-Haridi, Sohag, a serpent dwells in a cave and a virgin may go in and bring him out twined about her neck to be carried to the beside of the sick , where he accomplishes wonderful cures, Norden, Travels in Egypt and Nubia (II), Edition Anglaise, Monderes, 1757, p.40, Wilkinson, J., The Murray's Handbook, London, 1880,p.301; the connection of the serpent and the story of Moses. Walton, A., The Cult of Asklepios, p.12

\(^{(2)}\)Risse, G., Op. Cit, p.23

\(^{(3)}\)A coin from Pergamon struck under Caracalla, representing him in a military address is adoring Asklepios as a serpent, Walton, A., Op. Cit, pp.13-14
4-The Oracular conception of dream as a result of healing is the main principle of the cult of Asklepios. The real prognostications of the soul were linked to god-sent dreams. These dreams functioned either as cures themselves or as a gent or divine prescription for these cures. The stuff of healing dreams reflected familiar ancient healing wisdom, including dietary advice, surgical interventions, and the administration of certain drugs. Physical measures such as bathing or bloodletting seemed to be common (Ibid, p.30).

The dreams are the result of the conception of the twofold man- the body which is seen, and the spirit which is unseen? Death and sleep separate these two. After the death the spirit does not return, but after sleep the spirit remembers what has occurred in its absence. The belief that the spirits of the dead manifested themselves to the living in dreams on the earth, which are the abode of the dead and the mother of the dreams, so Asklepios was referred always as an earth spirit manifesting himself in dreams (Walton, A., Op. Cit, pp.9-12).

The dream became the central vehicle of communication between the divine and human realms. The main way for the cures inside the Asklepieion is the dreams that patients had, they came to dream in the Asklepieia, came with this aim in their minds, came to see the god in their dreams, to assist them and give them the counsel, excited by the long journey which sometimes they had undertaken for this purpose. These dreams are mainly connected with the somnambulism-phenomenon. Moreover, people who had it in their normal daily life, they didn't recall the contents of their dreams, whereas the worshippers of Asklepios did, that the patients remembered their dreams, where the god gave only his advice, the worshipper to secure the god's dream, has to demand everybody who approached the god, to attribute to the priests of Asklepios reliance on such devices as somnambulism means to place them on the same level with magicians (Edelstein and Edelstein, pp. 159-160, 163).

The dreams' miracles of Asklepios varied in its positive influence on the patient's body. Admitted skeptics and doubters were sometimes punished by the god, who demanded unconditional trust of his divine's ability (Risse, Op. Cit, p.31). The god in dream vision mainly asked the patient to have courage, to be no coward, to walk even though he had been unable to walk before, the god enables the patient to carry a large rock to the temple, although he was paralyzed in body, regain the movement of his limbs by a shock of joy or sadness, a boy can recover his voice again, he can regain the eyesight to the blindness, a fever could supervene and thus heal epilepsy, an abscess could open itself and blood then would cover the floor, an arrow point could come out of a festering wound, a stone could eject together with a seminal discharge (Edelstein, M and Edelstein, L., Op. Cit, p. 163).

Riddles or puns were often an essential part of dreams in need of interpretation before a cure could take place. Thus, many of Asklepios' sent-dream messages often required the interpretation by the temple priests. Some assistance apparently expanded on the divine prescriptions, adding further items to the proposed curative regimen (Risse, G., Op. Cit, p. 31).

Asklepios was always willing to come and to lend his assistance to the patients in the Hellenistic Asklepeion. He showed himself to everybody, though sometimes he was "out of town", or he refused to appear for moral grounds, the god was seen by the patient in his dream, or in a strange state between sleep and waking. He came in the form in his cult-image, which he was portrayed in his sacred statues, as a bearded gentle and clam man, holding in his hand a rustic staff, or as a youth of beautiful and fine appearance, appeared in the form of the incubatory visions he bestowed on his worshippers (Petsalis- Diomidis, 2005, p. 191). He spoke with a harmonious voice, sometimes he laughed, he had a sense of humor, he didn't appear in a terrible figure or voice. The god's dream immediately heals the patient, or he advised a treatment to be followed,
or how to take care of their illnesses. The process of healing was done in a trice, may be during the same night, or at the next morning of the dream (Ibid, p.151).

5-Asklepios was not perceived as apolitically oriented deity, his wide appeal was probably never in question (Risse, p.25) . The Hellenistic Asklepieion was built on Polis land by a decree and under the supervision of the city-state, although private initiatives (as in the case of Asklepieion in Athens) were also possible (Ibid, pp.24-25) . The high rank of the worship of Asklepios in the Hellenistic world can be approved that the state, more precisely, the council of the Boule, seems to have had oversight of the Asklepieion, and it appointed the chief priest, who must come to the Boule and reported upon the sacrifices which according to law he had offered in behalf of the state. The decree was set in the Asklepieion and a crown of gold or olive given the priest. A seat in the theater of Dionysos still bears his name (Ibid, p.48). At Cos the priest was selected by lot or by an oracle (Avalos, 1995).

6-The Priesthood in the Hellenistic model of the Asklepieion consists of the chief priest and assistants were called neokoros or as at Athens a zakoros. The chief priest was in charge of the buildings, the daily-life services, receiving and caring for the offerings of the suppliants, of these gifts he kept a strict account and reported any shortage or less (Walton, p.47). The priesthood was primarily recruited from among members of wealthy families, often linked to the local civil administration (Risse, p.29).

At Pergamon there were two of these neokoroi, sometimes a secular officer called the hieromnemon, acted as clerk for the receipts, Another officer is called propolos, seem to have been charged with tending the lamps, sand processions sometimes boys termed pyrophoroi were responsible for lighting and maintaining the altar fire and bearing incenses. Other assistants, usually boys, were responsible for bearing relics and other objects used in ceremonies. The remuneration for the temple personnel usually consisted of gifts and food left by the suppliants. The priests were mainly responsible for accommodation, good treatment and meet the needs of the patients and the expertise of the priest for securing a good night in the precinct of the Asklepieion (see: Ferguson, 1971).

These priests' actions in the Asklepieion are not found at other temples where the priests might not have been as interested in providing personnel care to the suppliants (Ibid, p.55). The priests usually were clad in white, in Pergamon they wore a purple robe and Egyptian shoes, and their hair was bound with a white fillet. Offerings and hymns were made by them to the god twice on day, in the morning and at dusk, their songs were in congregation, but regular choirs also existed, sometimes perhaps made up of slaves, with the attendance of rush of people, especially in the great sanctuaries as Pergamon, Cos and Epidaurus (Eldestein and Eldestein, pp.191-194).

The priests in the Hellenistic Asklepieion were received special offerings directed to them by the visitors not for the god. The priests offer sacrifices in his own behalf and dedicates tablets to Asklepios (Ibid, p.48). Physicians were seldom found among the priests. Additional grounds-keeping duties were performed by young boys hired to light and maintain the altar fires and bear incense (Risse, p. 21).

7- The Hellenistic Asklepieion was built on a sacred land called bieron, was always marked off by an enclosure wall called a temenos, separating it from profane space by stones or a wall surrounding the whole complex. At Epidaurus, a special path or "sacred pathway" linked the town with the sacred temple. A roofed gate or propylon, with ramps at the end, it provides access and opportunities for prayer. Water basins must have allowed visitors to purify themselves symbolically before stepping into a sacred area. Most Asklepieia had a temple, image, and altar, but others simply consisted of a grove, spring, or a cave in the countryside. At some places, there
were also a number of peripheral shrines devoted to other deities. Sacred dogs- who have protected Asklepios as abandoned toddler-, and snakes were said to roam and slither freely on the grounds (Ibid, p.22).

The Asklepieia usually faced east, aligned with the entrance to the compound. Most were raised above the ground by a base three steps high; a priestly surrounded the whole building. Temple's main door was turned toward the rising sun and often remained the only source of light for the interior. Many temples, like Epidaurus, had a porch leading to the cella, the inner room or the sanctuary contains a statue cult-image of Asklepios. Cult images in Greece were mainly of wood, but ivory or marble figures were also used. Perceived colour changes of these images could be interpreted as important omens. Asklepios was usually depicted as a middle-aged, bearded man wearing an ankle-length tunic slung across the left shoulder, barefooted or clad in sandals. Looking up, his expression was grave but serene, his body often leaning on a snake-entwined staff or walking stick used by Greek travelers or diviners (Risse, pp.22-23). The Cella also displayed a number of tables or trapezai, used to collect and exhibit the food offered to the gods (Ibid, p.23).

8-The Hellenistic Asklepieion has the double function like the Egyptian one, it has both the Petitionary (the oracular) = Hippi and the therapeutic (the healing) function= Cippi. The Asklepeion contains both Priests and physicians; the therapeutic approach in the Asklepeion was done by the physician, who was himself the god. All the normal discussion by the patient and the human doctor in his daily life can be noticed in the Asklepieion. The patients see the god operating them, hear his advices, argued with him when they were displeased with his procedure, they appealed to him speed recovery, and they were reminded by the god to pay his fees. A child would offer ten dice to the god as an honorarium; a boxer would learn boxing tricks from him (Eldestein and Eldestein, p.163).

The Therapeutic functions with various methods like surgery, use of drugs or hypnotic treatment (Ibid, p.60), less conventional prescriptions included running, and the composition of odes was not unusual prescription. While bathing in springs, rivers or the sea was common prescriptions. Water from the well in Pergamon was reputed to heal the blind and lame. One could drink it or bath in it. Other treatments may secure the healing for the patient like eating at certain spots within the temple may have had some significance, herbal preparations applied to the affected area, and the divine kiss at Epidaurus (Ibid, pp.59-60).

9-The offerings by the purified pilgrims in the Hellenistic Asklepieion were varied in its kinds, such as frankincense, laurel, olive shoots, oak leaves, garlands, branches, chaplets, pictures, chaplets, pictures on which Asklepios was painted, brass rings, candles, offerings of gold or silver, or just a song or a hymn before him. The main food offerings of Asklepios consisted of a honey-cacks, cheese-cakes, roasted meals and figs that were laid upon the table of the god. Although such food offerings usually fed the priests, sometimes cakes were also given to the dogs (Ibid, p.62).

Other important animals' scarification was offered to the god, were sometimes led to the god's image before ritual slaughter (Risse, p.29). The scarification depends on the class of the patient, may be doves, goats, cocks, pigs or hecatombs of oxen, the sacrificial animals were burnt on ground, while the sacrificial birds were burnt on altars\(^1\).

---1)Lexa Sacra dedication which was found at the Asklepieion of Pergamon depicts the steps of incubation in the precinct of the temple. See ) Petsalis- Diomidis, A., Op. Cit, pp. 203-205
Some of their parts were burned on the sacred fire, and the remaining meat was placed on tablets to be consumed later within the sanctuary or perhaps served in adjoining banquets halls (Detienne and Vernant, 1989). The cock was the main scarifying offering for the god. These sacrificial animal was given to the sexton to deiced whether the offer was acceptable to the god, the priest received his share in the offering; a portion was put into the mouth of the snake as a small attribute to the sacred animal, while the god's share differs, in Cos, the worshippers were permitted to take home his share in the god's meal, while in Epidaurus, Titane and Athens, they have to consume his part within the precinct of the temple. In Cyrene goats could be offered, while in Epidaurus and Tithorea was tabooed (Eldestein and Eldestein, pp.184-189).

10-The attestations of the cures in the Hellenistic Asklepieion are of three kinds (Walton, p.57).
   A- The votive offerings left by the patients which represent the cured portion of the body
   B- The stele which tell the history of the cures. Many stele were found at Epidaurus, Kos and Trikka
   C- A scanty collection of allusions in literature.

The sculptured reliefs, inscription and stele were dedicated to Asklepios by the visitors in both Egyptian and Hellenistic Asklepieion. Other votive of various types and materials, from silver cups to leather flasks and gilded knucklebones (probably of sheep or the like, used as gaming piece) were found at Athens. At Epidaurus more than seventy healing inscriptions of the god, evidence of Asklepios' cult also spread well beyond the bounds of individual sanctuaries via coins, votives, and other objects depicting the god and via literary descriptions of the cult (Wickkiser, 2008).

The human body dedicatory offerings were a thank-offering by the patient, these thank offerings/vows could be variable. Models of the parts healed, in terracotta, ivory, bronze, gold or silver, sometimes inscribed with the name of the donor, were part of these thank or votive offerings\(^1\). Figurines of body parts are common in the Asklepieia.

Deposits from the fifth and fourth centuries have yielded hundreds of anatomical votives as well as pottery inscribed with Asklepios' name. Many sculpted reliefs dating to the fourth century and erected as dedications to Asklepios have been recovered from the Asklepieion in Athens (Roebuck, 1951), as have fourth-century inventory lists recording hundreds of votives of various types and materials, from silver cups to leather flasks and gilded knucklebones (probably of sheep or the like, used as gaming pieces) (see: Jensen, 1989).

At Epidaurus, still other fourth-century inscriptions record more than seventy healing encounters with the god. These sanctuaries bustled with visitors (Wickkiser, 2008). Evidence of Asklepios' cult also spread via coins, votives, and other objects depicting the god, and via literary descriptions of the cult (Walton, pp.57-58).

The display of thank-offerings that the presence and charisma of the god Asklepios were asserted, it offered evidence of an unbroken manifestation in that particular place (Petsalis-Diomidis, p. 188). A number of stele or plaques scattered around the temple era commemorated miraculous cures (Risse, p.23).

The pilgrims present these thank-offerings serve as gateways into the experience of past pilgrims and into a realm of visionary contact with Asklepios. After the departure of the pilgrims, the thank-offering remained in the sanctuary and thus "extended" the pilgrimage (Eldestein and

\(^1\)Jayne, W., the Healing Gods of Ancient Civilizations. New Haven, 1925,p.293
Eldestein, pp.206-207). They focused on the body of the pilgrim which had sick and was subsequently healed by Asklepios (Ibid, pp.210-217).

11-The sequence of the activities of the visitor in the Hellenistic Asklepeion took many steps. The visitor has first to go to what is called *tholos*, a circular peristyle structure, where the pilgrims purify and baths by water, where the place of *a blution* or bathing, a public gathering for the pilgrims, where the new patients gathered for a number of hours in the surroundings of the temple, seen the sights of the sanctuary, having read the tablets on which the reports on portentous dreams and successful cures were inscribe, and how could the supplicants fail to dream as they did? (Ibid, p.163) and finally to the *a baton*, the place of incubation (Dillon, 1990). The *Tholos* of Epidaurus had six concentric platforms for spectators and at the bottom a central pit. The ritual purpose of the *tholos* remains obscure, but it could have been another locus for ritual purification and sacrifices, even perhaps a mock grave or cenotaph for Asklepios himself, celebrated as a chthonic hero. Later the *tholos* were developed to contain several pools and artificially heated rooms creating a sauna-type settings. At Epidaurus, facilities for common hot and cold bathing became available to all visitors (Risse, pp.23-24).

The pilgrims go to a place of sacrifice before an altar or statue of the god (Eldestein and Eldestein, pp.171, 176). A sacrifice, and probably an addition fee, were also necessary for the supplicant and visitors who slept in a structure usually called *abaton* or *adyton* or *enkoimeterion*, as at Pergamon, grove as open porch with roof where patients underwent "incubation sleep" (sometimes under the influence of sleeping draughts), within the small sacred space of the temenos. Purity regulations applied to this area. The *abaton* may have included a statue of the god as a stimulus to the dreamers and a means of invoking his presence. The *abaton*, reserved for those visitors who wished to remain and sleep on the premises. It would be a long, narrow building with an open portico supported by columns and oriented toward the south. In some temples, this arcade was not available and pilgrims simply lay on the ground, either in the open air close to the temple or in the temple itself. The dormitory at the Epidaurus Asklepieion is 70 m long, had 29 Ionic columns on its southern face and 13 on the central colonnade. It was apparently located near a sacred well, adjoining a bath house to the east (Risse, G., Op. Cit, p.23).

The holiness of the *abaton* emerges especially from that anything that fell to the ground had to be left undisturbed (Nadin, pp.78-79). There were no animals' skins with which they had to cover themselves, lights were burning where the patients assembled, and were extinguished only shortly before the god himself appeared for the patient (Edelstein and Edelstein, p.150).
The visitor by clasping the altar or statue of the god, ask him a request of the god of a dream to resolve his problem or fulfill his request. The visitor at Epidaurous also makes a request of the temple staff, to permit him to supplicate, and to judge from evidence from several shrines, they respond by imposing requirements that include not just the sacrifice and ablutions already mentioned, but also abstention from sex (Petsalis-Diomidis, p.186) and from some kinds of food and drink for several days (Ibid, p.79), as they did in the sanctuaries of other gods.

12-Asklepios has special festivals and ceremonies; people came from far and near, often in troupes of pilgrims. Rules and ceremonies varied somewhat both in time and in place (Risse, p.28), the date of the festivals differed from a city to the other, and the details of the festivals varied from Asklepieion to the other. Sometimes the festivals held in the spring, sometimes in the fall; one city had an annual festival; another commemorated the god twice a year; at Athens the procession was supervised by the archon; the Athenian citizens, along with their wives and daughters, known to have participated in his cult from a group, almost unparalleled in size and in temporal span among similar groups at Athens (Aleshire, 1991). Separate guest lodgings located inside or outside the sacred enclosure were erected for serving accommodation in later centuries (Risse, p.23).

These celebrations were attested by great public community focusing on the central performance of a sacrifice at an open-air altar in full view of the participation crowds. At Athens, a statue of Asclepios was carried from the center of the city to the temple at the acropolis. At Epidaurus, celebrations seem to have been scheduled for nine days in late April after the conclusion of the festival of Poseidon, where the visitors assembled in town and, together with local residents, marched in solemn procession to the sanctuary carrying their sacrificial animal. While at Pergamon, three marked religious festivals by the year attributed to Asclepios, during which poetic contests and nightly vigils took place in honor of the god (Ibid, p.33).

In other places other officials were in charge of it, in some cases, everybody took part in the festival, men and women, and children, even those under seven. In Epidaurus, the animals which they intended to sacrifice were taken along with those dedicated by the city, the procession was limited by certain groups of citizens, men selected from each tribe, the best of the city; they appeared in white garment and with flowing hair, holding in their hands garlands of laurel for Apollo and branches of olive for Asklepios. In the yearly festival of Kos, the children of Asklpios, the physicians, staged a very costly procession of their own. When the worshippers had arrive the temple, sacrifices were offered to Asklepios. The god himself was believed to come and take part in the celebration, setting up a couch and to place a puppet upon it resembling the god. At Epidaurus, Asklepios' festivals were connected him other gods and goddesses who shared his temple. Asklepios and the male deities received a bull, while the female deities were given a cow. Asklepios was honored with a cock, barely, wheat and wine. While during the nights, the people went out in the streets with religious emotions. The Athenian festival connected with a torchlight race (Edelstein and Edelstein, pp.195-199).

Worships, hymns and prayers took place outdoors in front of the temple. Prayers are divided into three parts, including the invocation of the god, offer a gift by the worshipper, and finally the worshipper's request itself. In certain instance, the statue of the god could be touched (Risse, pp.28-29). Some of the ceremonies took place in the temple itself from the morning. The priests perform their hymns and prayers for the god at the morning with the appearance of the rising sun, before the temple was opened to worshippers and incubants, sun to awaken the statues, pull the veils hiding their faces, and feed them. On the night, the gods were then veiled again and put to sleep (Ibid, p.29).
The crowds then attended theatrical performance (Ibid, p.33). The games connected with many of the festivals dedicated to Asklepios. All kinds of sports that the Greeks used to perform in honor of their gods were practiced also in honor of Asklepios, beside musical contents. His power remained great enough to protect his games against the competition of other contests that were introduced in Hellenistic and Roman centuries (Edelstein and Edelstein, pp.208-211).

Asklepios's treatment as a doctor was attested by excellent and daring surgeon, he did not abhor cutting the whole body open; he made incisions into the innermost parts of the human frame without bad aftereffects of the patient in the morning, the whole Asklepios's procedure remains vague, that few details are given for the surgeon's techniques of the god, he used a knife and other instruments (Ibid, p.153), he also during his surgery used cupping glasses to the patient, bound him to a door knocker, suspended him head down (Ibid, p.166).

Asklepios pharmacological knowledge was known by the receipts of drugs and salves, which were taken from Asklepios' medicine chest, the pharmacology of Asklepios was also based on experience, and his patients too in applying their dream prescriptions (Ibid, 172), with the help of his sacred dogs and serpents, which cured the patients by licking them, so serpents appeared to the sick in their dreams. In Aristophanes' comedy ploutus, one man had his sight restored by two snakes, which appeared from the depth of the temple and licked his eyes (Risse, p.31).

Asklepios also prescribed the blood of a cock (Edelstein and Edelstein, p.167). The god used a brush to take away the disease, but he could also banish an illness into a cloth, he applied his hand, touching his patient's body with it, or stretching it forth to him, at Epidaurus and Athens, the divine kiss was one of the means by which the sick will be healthy (Ibid, p.153).

Natural and physical remedies are attached to the Hellenistic Asklepieion, Water from the well in Pergamon(1), whether one drank of it or bathed in it, could make the blind see again, the lame walk about, in addition to the drugs, which may be taken at the patient's home or in sacred spots in the temple, other orders by the god to the sick, eating the partridge with frankincense, applying ashes from his altar, taking rides or any other kinds of exercise, swimming in the rivers or in the sea, to baths in the bathhouse or in springs, he also favored mental gymnastics ranging from the composition of odes to that of comical mimes (Edelstein and Edelstein, p.153).

Asklepios was regarded as god of poor men and the destitute. He gave his help cheaply for the lower and middle classes, and was called as the most philanthropic of all deities. He was well known for being satisfied with small thank-offerings (including textual narratives), seem to have been of particular importance in Asklepieia where the efficacy of the god in curing sickness was central to his prestige and worship (Petsalis- Diomidis, p.187); it was one of his claims to fame and admiration that he took care of the poor. This characteristic was part of his being. So the Asklepieia had special attached building-houses where the worshippers could live and to provide the necessary means for their treatments, provided refuge for the poor without exacting any fee from them.

The god asked the rich worshippers to distribute money among his fellow pilgrims, or erecting buildings in Epidaurus for the use of women in childbirth and of those who were near death. Antonius Pius erected a permanent building at Epidaurus that allowed women in childbirth and the dying to be housed beyond the sacred precinct. The hospital contained about 180 rooms in its

---

1) Many coins, statues and stelae carry his figure were found in Pergamon during the Hellenistic and the Roman period. See: Kranz, P., Pergameus Deus, Archölogische und numismatische Studien zu den Darstellungen des Asklepios in Pergamon während Hellenismus und Kaiserzeit, mit einem Exkurs zur Überlieferung stauarischer Bildwerke in der Antike, Bibliopolis, Möhnesee, 2004.
four courts (Risse, p.23), and a private charity by the rich men in the Asklepieion (Edelstein and Edelstein, pp.173-180).

17-Other buildings were connected with the Asklepieion. The theater is an important building connected with the Hellenistic Asklepieion. The theater of the Asklepieion of Epidaurus is the finest and the best preserved of the classical Greek theaters (pl. 34), built into the hillside provided seating space for thousands of spectators. Epidaurus also is said to have featured a stadium or gymnasium, as well as a banqueting hall for special use during festivals of Asklepios (Risse, p.23). The festivals of Asklepios were connected with theatrical performances, musical contexts, athletic games, poetic contexts, laudatory and hymns speeches for the god. All of these actions took place with the crowd's residence in the theater.

18- Reasons for a temple visit of the Asklepieion ranged from petitioning to prevent illness and giving thanks for continued god health to, seeking a cure for diseases or disability. The pilgrims' nature of illnesses varied from trivial headaches and worms to crippling injuries, paralyses, infertility, and even blindness. Greek temples were open to the public only during regularly scheduled sacrifices and special annual festivals. The pilgrims, during their coming, entered through the gates and usually said a prayer at the propylon (Ibid, p.28).

Plates

Pl 1: the Necropolis of North Saqqara

Davies, S and Smith, H., the Sacred Animal Necropolis at North Saqqara, the Falcon Complex and Catacomb
Pl 2 (a): the Layout of the Asklepeion-Athribis

Pl 2 (b): the Palmiform façade of the Asklepieion- the researcher’s photo

Pl 3 (a): the Second Hall with remains of Cavetto cornice- the researcher’s photo

Pl 3 (b): the architrave of the 2nd hall-the researcher’s photo

Pl 4 (a): the Niche of the Asklepeion- the researcher’s photo
Pl. 4 (b): the niche-Asklepeion- the researcher’s photo

Pl. 5: An Opening leads to the Anubeion- the Asklepeion- the researcher’s photo

Pl. 6: A long Passage running parallel to the axis of the Asklepeion- the researcher’s photo

Pl. 7: Animal bones on the ground- the Asklepeion- the researcher’s photo

Pl. 8: the right entrance of the Asklepeion- the researcher’s photo

Pl. 9: remains of a Munmy-Athribis- the researcher’s photo
Pl 10: Demotic graffito - the Asklepeion - the researcher’s photo

Pl 11 (a): black depinit - the Asklepeion - the researcher’s photo

Pl 11 (b): black depinit - the Asklepeion

Pl 12: The layout of the Ptolemaic Portico of Deir el- Bahari

Pl 13: Overview of the 3rd terrace
Wildung, D., Imhotep und Amenhotep, fig. LIX, 148

Pl 14 (a): the Ptolemaic complex after reconstruction in 1990. Lajtar, A., Deir el-Bahari, fig.10
Pl 14 (b): the Ptolemaic portico, the upper court and the granite portal. Ibid, fig.12

Pl 15: the bark shrine after reconstruction 1990. Ibid, fig.14

Pl 16: the first room and the façade of the Ptolemaic sanctuary Ibid, fig. 15

Pl 17: the northern wall- Wildung, D., Imhotep und Amenhotep, fig. LX.147,4

Pl 18: the southern wall, Ibid, fig.147, 5

Pl 19: the chapel of Hatschespsut. Ibid, fig.16

Pl 20 (a): Graffito of the temple. Lajtar,

Pl: 20 (b) Graffito of the temple,Wildung,
A., Deir el-Bahari, fig. 18

D., Imhotep und Amenhotep, fig. LXV.166

Pl 21: the Asklepieion of Phila
Hurry, J., Imhotep, fig. XIV

Pl 22: the king is offering before Imhotep, his
mother and his wife
Wildung, D., Imhotep und
Amenhotep, fig. XXX

Pl 23: the king before Osiris-Wennefer,
Isis and Imhotep, Ibid, fig. XXXI

Pl 24: the king before Imhotep, Ibid, fig. XXIX

Pl 25: the king before Imhotep and Ptah,

Pl 26: the King before Imhotep. Dendera
Ptah Temple- Karnak
Ibid, fig. XLV.131

Ibid, fig. XXII.94

Pl 27: Imhotep at Edfu
Ibid, pl. XXIV.99

Pl 28: Imhotep and his family at Deir el-Medina, The left column
Ibid, fig. LVII. 146

Pl 29: A stela of Asklepios and his family-

Pl 30: Asklepios, Hygia and unknown
Athena, National Museum 1402
Benedum, C., Zur Bedeutung Weiblicher Gottheiten für den frühen Asklepioskult, in:
JDAI (101), 1986, p.153, fig. 5

hero, Athens, National Museum 1388
Ibid, Abb.4

Pl 31: The Asklepeieion of Epidaurus
Pl 32: The Asklepieion of Pergamon with the Theater

Pl 33: The Asklepeion of Kos
Pl 34: The Theater of Epidaurus
Bibliography
Ammianus Marcellinus, XXII.14.7.
Barguet, P. (1953) La Stele de la famine a Sehel.
Bataille, A. (1938) Stele grecque de Deir el-Bahari", in: ASAE(38)..
El-Farag, R et al. (1985) Recent Archaeological Explorations at Athribis (Hw.t Rpii.t)”, in: MDAIK(41).
Erman, A. (1900) Kupferring an Tempelthoren”, in: ZÄS(38).
Hurry, J. (1926) Imhotep, The Vizier and Physician of King Zoser and after wards The Egyptian god of Medicine, Oxford University Press.
Jensen, J. (1989) The Votive Reliefs from the Athenian Asklepieion on the South Slope of the Akropolis", University of Aarhus, Denmark..
Kotz, D. (2012) Caesar in the City of Amun, Egyptian Temple Construction and Theology in Roman Thebes, MRE (15), Belgium.


Milne, G. (1905) Greek Inscriptions.

Milne, J. (1914) The Sanatorium of Der el-Bahari”, in: JEA (1).


Stambaugh, J. (1972) Sarapis under the early Ptolemies, Leiden.


ملخص

عرفت عبادة إيمحوتب في مصر بفؤاد منذ العصر المتأخر كأله للطب واستمرت عبادته خلال العصر اليوناني-رومانى، حيث انتشرت عبادته بين اليونانيين الذين اعتبروهم المرادف المصري للإله الطب اليوناني "أسكليبيوس"، حيث عرف أيضاً بالقوس باسم "إيموتيس و إيموثيس". انتشرت معابده داخل مصر والعالم الهلنستي، حيث أصبحت كمصحات علاجية وأستشفائية، لذا بنيت معابده في أماكن مرتفعة، حيث توفر الخضرة والمواد والهواء النقي.

يوجد أربعة معابد للإله أسكليبيوس في مصر، حيث توجد في سقاره، قرية الشيخ حمد (أتربيس الجنوبي) بسوهاج، هيكله في الطابق الثالث بمعبد الدير البحري بالإضافة إلى معبد في جزيرة فيله. توافد الزائرين إلى تلك المعابد لشفاء والعلاج، حيث يقضى الزائرين داخل البيت الليالي من أجل الأمل في رؤية الآله في أحلامهم، حيث يقدم لهم النصائح من أجل التغلب على مشاكلهم الصحية النفسية، لذا عرف المعبد كمركز للشتاء واستشراق المستقبل عن طريق الآله أسكليبيوس. عرف الآله بتقديم نوعية معينة من القرابين، كما تميز يوجد فنه معاه من الكهنة بجانب الحفلات الخاصة به والتي يشارك فيها فئات مختلفه من الشعب.

أنتشرت معابد أسكليبيوس في العالم الهلنستي مما يدل على المكانه المميزة له، حيث تواجد الزائرين على زيارة معابده، التي تميز بنمط معماري مميز ونوعية معاه من القرابين والكهنة، كما تميز الآله بشكله اليوناني ووجود الكلب والثعبان كفرناه لالله. انتشرت أيضاً النقوش ولوحات الشكر من قبل زائرى داخل معابده والتي اشتملت على ألقاب مميزة لأسكليبيوس.