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Abstract
Ancient Egypt was rich in religious rituals that were practiced in temples since the earliest times. The temples provided the stage where through ritual, the power of creation was tapped, chaos was controlled and cosmic order was renewed. Before the temple was constructed, a foundation ritual was practiced, and with the construction of the temple onward daily rituals in the temple were undertaken by priests. There were various tools and materials used by priests in these rituals, these tools and materials had different roles and sometimes related to a specific part of the temple. This study aims at investigating daily rituals for the god Amun Re, tools and materials used in these rituals. The study is divided into three parts: The first part displays the ancient Egyptian temple plan and symbolism, and the role of priests in the temple. The second part discusses the purpose of daily rituals, its sources and steps of daily rituals for the god Amun Re. The third part is the analysis of daily ritual steps, offerings presented, tools and materials used in the daily rituals. The study ends with a main conclusion.

Keywords: Daily rituals-steps- Amun Re- Tools- Materials- Priests.

Introduction
The Egyptians believed that the living, the dead and the gods had the same basic needs; shelter, food and drink, washing, rest, and recreation. The living were accommodated in houses, the dead were provided with tombs and the gods resided in temples. Food was supplied for the dead by means of the funerary cult and the god’s needs were met through the divine rituals (David, 1998, p.111). One group of temple rituals was enacted on a daily basis and these followed the same pattern for all temple gods throughout the country. It provided a ritualized and dramatized version of the processes of washing, clothing, and feeding of the god’s cult statue in the sanctuary. The second group of rituals represented the festivals. These had a common ritual factor concerning the transfer of the statue of the god in a barque outside the temple to be seen by the public. Other details did not follow the same order in all temples but varied from place to place reflecting the unique mythology of each deity. The daily rituals involved various tools and materials whether vessels, lamps, censers, bowl, incense ointments, clothing, food offerings and others. This study is concerned about daily ritual steps, offerings presented and tools and materials used in these temple rituals, the study will focus on daily rituals of the god Amun Re. Thus, this paper aims at:

- Identifying the purpose and sources of daily rituals for the god Amun Re.
- Mentioning the steps of daily rituals for the god Amun Re to reach a standardized pattern for all temple gods.
- Investigating the most important daily ritual tools and materials, and the role played by each, and in what part of the ritual they were used.
- Reaching an outline of the most important offerings presented in these daily rituals.

The study is divided into three main parts: The first part displays the ancient Egyptian temple plan and symbolism, and the role of priests in the temple. The second part discusses the purpose of daily rituals, its sources and steps of daily rituals for the god Amun Re. The third part is the analysis of the tools and materials used in the daily rituals, the most important offerings presented and the analysis of steps of the daily rituals. The study ends with tables that summarize the designation of the previous points in the ancient Egyptian language, and a main conclusion.
Part I: Ancient Egyptian Temples

1.1 Temple plan and symbolism

In the New Kingdom divine cult complexes assumed the general architectural plan that characterized them from then onward. Their rectangular sacred area was separated from the surrounding secular space by an outer enclosure-wall, usually by mud-brick. Egyptians saw the wall as a boundary between order and disorder. Temples were fortresses against chaos (Shafer, 2005, p. 5). The temple was divided into two zones of increasing sacredness, the front courts, the rear rooms and the sanctuary (Routledge, 1991, chapter 4). Others divide the temple within the enclosure-wall, into three zones of increasing sacredness; From the perimeter inward extended a large open courtyard which was the area of tertiary sacredness. Every Egyptian, whether king, priest or commoner could enter this area. The king and priests after purification could go through a door or gateway into the zone of secondary sacredness, the open-air court within the walls of the temple proper. On some ritual occasions, at least during the New Kingdom, representative commoners were admitted as well. The gateway was usually a pylon which represented the mountain peaks that flanked the eastern horizon, from which the sun rose each day. The path of the sun symbolism was signaled by the east-west orientation typical of it. The creator had instituted the course of the sun to govern the earth, developing order and dispelling disorder along its path. From the large open-court, the king and certain select priests could pass further inward to the zone of primary sacredness, that included the hypostyle hall, and the adjoining rooms at the back (Shafer, 2005, p. 6). To provide the goods consumed in the temple rituals, the food was raised on land that belonged to the temple god (Teeter, 2011, p. 53).

1.2 The role of priests in ancient Egyptian temples

The characteristic mark of the priest, from the earliest down to the latest period was his purity. This appears in the ordinary word for priest, wḥb (the pure one (Faulkner, 1962, p. 57, Erman & Grapow, wb I, p. 280). Several levels existed among the priesthood, the priests themselves were known as hm-Ntrw “Servants of the gods”, hm-Ntr (prophet, Faulkner, 1962, p. 169, Erman & Grapow, wb III, p. 88), while the smsw were followers of the hm-Ntrw and were not allowed to enter beyond the outer court of the temple (Blackman, 1998, p. 16, also see: هندوسة ، تحفة ، الخدمة اليومية فى المتحف المصرى ، رسالة ماجستير ، 1967). Another level within the priesthood was sm Hb priest (Faulkner, 1962, p. 227), who were dedicated to performing mortuary rituals and they wore a leopard skin that draped over their shoulder. hr-hb was the title of the lector priest who read the ritual texts and sacred scrolls and was at the head of priestly procession (Ruiz, 2001, p. 150). The main function of the priests was to act as “god’s servants”, ministering to the deity’s ritual needs and they were expected to understand the divine liturgy (Bard, 2005, p. 16). Also an important duty was to compose and copy the sacred texts to perpetuate the divine cult (Hinnells, 2007, p. 81). In the New Kingdom, the first priest of Amun was among the most powerful figures in the land and was personally selected by the king (Teeter, 2011, p. 26). Strict purity regulations for those priests on duty in the temples existed from the earliest times, by the Late Period, the requirements included circumcision, shaved heads and bodies, natron chewing, linen clothing and the prohibition included no sexual intercourse and no eating of proscribed foods (Sauneron, 1960, pp. 38-39, Muller, LA III, p. 291, Grieshammer, LA V, p. 213).
Part II; Temple Rituals

2.1 Rituals, an introduction
Ritual is an action or practice, not a thought. A ritual symbol represents or recalls something other than itself through some corresponding traits such as an analogous quality (white/cleanliness), a natural association (blue/sky), or a mental link (fish/Christianity) (Shafer, 2005, pp. 18-9). In most societies, rituals are multiple and redundant. They do not have one message or purpose; they have many and frequently some of these messages and purposes can modify or contradict each other. Nonetheless, ritual practices seek to formulate a sense of the interrelated nature of things and to reinforce values that assume coherent interrelations (Eaton, 2014, p. 80). Most religious rituals include a number of elements, including formalism, which is defined as a set of texts and actions that are strictly organized (Bell, 1997, p. 139).

2.2 Purpose of daily rituals in ancient Egyptian temples
The daily ritual was a vital part of the cycle of cultic ritual at the temple. The correct performance of the offerings assured continued favor from the gods (Sullivan, 2008, p.6). Thus, the purpose of the ritual was the desire to satisfy the god through the protection, nourishment and service of his or her cult. The image of the god, enclosed within its naos within the sanctuary was believed to contain that god’s ka or “life force”. By providing the god’s ka with the benefit of numerous offerings, the Egyptians hoped to receive patronage and approval from the god in return (Lorton, 1999, p. 123-210). The Egyptian, therefore, was convinced that the incessant service, feeding, dressing and adoring of divine images is of utmost importance. But, at the same time, he was perfectly aware of the fact that he was dealing with symbols, not with “real” gods or with gods in their “true” appearance (Assmann, 1992, p.91).

2.3 Sources of daily rituals for the god Amun Re
Texts and representations of the performance of the daily rituals come from papyri, Ostracon and temple scenes dating to the New Kingdom and after. These include:

2.3.1 Relief representations and texts
From the temples of Amun-Re at Karnak, Seti I at Abydos (especially in the chapels dedicated to the gods Ptah, Re-Harakhti, Amun-Re, Osiris, Isis, Horus.), Medinet Habu, (Sanctuary of Amun and the Naos Chamber of the Small Temple), Horus at Edfu and Hathor at Denderah. The Edfu and Denderah rituals are streamlined versions of the ones at Karnak and Abydos (Barta, 1972, LA III, pp.839-847).

2.3.2 Papyri
Berlin papyrus no. 3055: No single source provides the complete ritual, but a great part of the ritual is preserved in this papyrus. This papyrus is concerned primarily with the opening of the shrine and the toilette of the god. Dating from the 22nd Dynasty, this Theban ritual papyrus is one of the best sources for the standardized morning liturgy used for divine and royal cults throughout Egypt from the New Kingdom until Roman times (Ritner, 2009, p.55). One of the important features of the Berlin papyrus is its necessarily linear nature; while the order of scenes in the Abydos chapels is subject to interpretation, because their scenes are stacked vertically and spread laterally across multiple wall surfaces, the papyrus presents the rites in an indisputable sequential order. Even though the variance between it and the Abydos scenes suggests that the content of the temple sanctuary ritual was not immutable (Hayes, p.3). At Medinet Habu, the
Sanctuary of Amun and the naos Chamber of the Small Temple are dominated by scenes that correspond to the rites from the Berlin papyrus.

**Hieratic papyrus in the British museum no.10689:** the daily rituals of Amenhotep I is presented in this papyrus which is split horizontally, the upper part in Cairo CG 58030, and the lower half in Turin (focuses mainly on food offerings and the divine banquet).

### 2.3.3 Ostracon

Limestone Ostracon, that was originally part of the Michaelides collection, now owned by the Los Angeles County Museum of Art (LACMA), which includes the daily rituals of Amenhotep I the reverse and sides of the piece are not inscribed, but the obverse bears twenty-eight lines of hieratic text in black ink, arranged in two irregular columns. The hieratic can safely be ascribed to Dynasty XIX, and the type of limestone is typical of ostracon from the western Theban region (Cooney, & Mcclain, pp.46, 47).

Researcher in order to study the scenes, accompanying texts and to identify the tools and materials of the daily rituals depended on the description given by Moret to the Berlin papyrus no.3055, besides the texts of Seti I at Abydos (Moret, 1902), also scenes from the hypostyle hall at Karnak of Seti I were examined, together with that of Ramses III at Medinet Habu, and the limestone ostracon that was originally part of the Michaelides collection.

### 2.4 Location of daily ritual scenes for god Amun Re

In the temples, every scene depicts a complete ritual event and stands by itself as a complete sacred act. A collection of scenes on a whole wall, or even in a single register, do not necessarily form a continuous narrative, yet smaller groups of episodes may link a sequence of closely related cultic acts to describe a larger ceremony. At Karnak, in the great hypostyle hall of Seti I, the scenes were carved onto a stone facing added against the exterior (or west face) of the north-tower of Amenhotep III’s third pylon when the area was roofed over with stone slabs (Sullivan, 2008, p. 4).In the temple of Seti I at Abydos, scenes are located in the sanctuary of Amun and the naos chamber, which corresponds to rites from the sanctuary ritual of the Berlin papyrus no. 3055 (Hays, in Medinet Habu IX, p. 3).Daily ritual scenes of Ramses III at Medinet Habu are located on the north wall of the first court, besides the five chambers of the inner sanctuaries of the 18th dynasty temple( the most important located on the walls of the dyad chamber, the vestibule, and the sanctuary of ethyphalic Amun). Texts related to the daily rituals are found in papyri and ostracon mentioned previously.

### 2.5 Daily rituals in steps

Daily offerings were presented at temples to cult statues from at least the Old Kingdom onward. Illustrations of the daily ritual became numerous from the New Kingdom (Shafer, 2005, p. 22).There were three main daily rituals; Morning, midday and evening rituals. In theory, the pharaoh, who held the role of “high priest of the entire god’s cults in Egypt”, performed the daily ritual to Amun each day at Karnak. In reality, a high ranking priest of the temple would have carried out the ritual. (Golvin & Goyon, 1987, pp. 41, 42). The first step in temple daily rituals was purification with sacred water for priests involved in the rituals which was a necessity. Also part of the purification involved the chewing of natron for the cleansing of the mouth. At dawn, it started with what was known as the “awakening ceremony” where the god’s ka is awakened by hymn-singing and music. After the purification, the morning ritual starts by lighting the flame, taking up the arm-shaped censer with incense cup and a lighted charcoal, placing incense in the
flame (Assmann, 2001, p. 48, Pinch, 2002, p. 50). Then “crossing to the holy place bw dṣr (Berlin 3055 column 2/ line 4). The high priest then drew back the bolts and broke the royal clay seal on the double doors to the sanctuary. When the high priest entered, he knelt before the god, kissing the ground before Amun . After raising himself, he chanted greetings and praises to the god. The high priest then removed the statue from the shrine and cleansed, clothed, anointed, purified, fed and adorned the ka of the deity. At the relief of Karnak , Seti I , is shown ‘driving out demons ‘, where he slightly bent at the waist holds a purifier reminiscent of the shape of an ankh sign in his right hand. In his left hand, he grasps a long bundle of heden, a plant associated with the god Thoth and thought to possess powers of protection (Nelson, 1949, in JEA 35, pp. 82,86). Once this had been accomplished, the high priest departed, walking backwards as to not turn his back to the god while sweeping the floor of any traces of dirt left by his footsteps. After the spiritual essence of the food was received by the gods, the priests and temple employees consumed what remained. This act was known as “the reversion of offerings” (Ruiz, 2001, p. 149). In the next rituals at mid-day and evening the statue remained in its naos, however incense was burned and prayers were recited and at the end of the day the shrine was sealed once again (Ruiz, 2001, p. 148). The rite almost certainly included physical action, in the form of gesture alone, or in the activity of pouring libations and offering food. (Cooney, K., & Mcclain, B., p.58).

Part III: Analysis
Tools and materials used in daily rituals
3.1 Water, and Water vases

Many Egyptian temples, including the magnificent temple of Amun-Re at Karnak featured a sacred lake containing water from the Nile, symbolizing Nun , the eternal ocean . This was used by priests for purification before they carried out temple rituals (Altman, 2002, p. 66), also the utensils used to prepare and carry the god’s daily food offerings were regularly cleansed in the ritually pure waters of the temple’s sacred lake ( David, 1998, p. 115). The designation of water in the ancient Egyptian language is mw (Faulkner,1962, p.105, Erman & Grapow, wb II, p.50).At the beginning of the daily temple liturgy at Karnak, during the ritual of “taking the incense burner,” (Berlin 3055column 1/ line 5-6), the priest says, ink w=f b iw=Ì w=f b.kwi “I am a priest and I am pure.” (Berlin 3055 column 1/ line 7.). In the sanctuary , water was sprinkled on the naos , the statue of the god, and the sanctuary to ensure an increase in their physical purity. Water in the basin in the altar had to be renewed during the day ( Sauneron, 2000, pp. 87-88). In the sanctuary , four white Nmst vases of Horus , and four red dṣrt vases of Seth were filled with fresh water ( Reidy, 2010, p.46, Manassa, 2013, p. 88). In the temple of Seti I at Abydos, a libation of water, Ḋbh n mw appears in at least three scenes of the daily ritual chapels ( Eatont, 2014, p. 170).In the ostracon LACMA , in line 5, 6, 7 , and 25 , there is a mention of 2 mns3 – jars of water, 2 mtt jars of water, and 2 red ( dṣrt)pots of water. Also line 11, 12, 13, 14 , 10 mtt jars in line 11,13 , line 12, and 14 10 red pots of water (Cooney, K., &Mcclain, B.,pp.52,3). A water proof bowl was made out of pottery, bronze, brass or lead crystal ( Siuda, 2009, p. 17).
3.2 Oil- Lamps
In the Old Kingdom, the Egyptian lamp was a simple device consisting of a floating wick in a shallow dish of oil or animal fat. The wick was often a twist of linen fabric, the oil was derived from Vegetable sources such as olive or sesame, castor-oil or linseed oil and the fat from variety of animals, which probably gave very little light (Peck, 2013, p. 91, Casson, 2001, p. 26).

In the Middle and New Kingdom, the broad rim is concave and covers most of the central reservoir leaving only a narrow aperture for the wick (Fischer, LA III, 1980, p. 914). The designation of lamp in the ancient Egyptian language is \[ \scriptstyle \text{st} \text{lit} \] (Faulkner, 1962, p. 253, Erman & Grapow, wb III, p.230), but an earlier form is \[ \scriptstyle \text{tk} \text{h} \] (Faulkner, 1962, p.301, Erman & Grapow, wb iv, p.230). \[ \scriptstyle \text{tk} \text{h} \text{w} \] was the rite of torch lighting (Faulkner, p. 302, Erman & Grapow, wb iv, p.230). Castor oil was praised for providing a superior light despite its disagreeable odor. An elegant oil lamp was discovered in the tomb of Tutankhamun which contained traces of scented oil (Lefey, 2006, p. 26). Lamps could be placed on the floor, elevated on a cylindrical lamp stand or placed in a niche in the wall (Peck, 2013, p. 91). Divination lamps were required to be white and free from any red color, although sometimes terra cotta lamps were used in offerings (Griffith, 1974, p. 35). They were made of various substances, Alabaster, finished to a beautiful smooth white surface was a popular substance and sometimes bronze lamps were indicated. Only clean wicks were used and real oil was placed inside the lamp. (Harris, 1998, p. 35). The Leyden Papyrus alone contains dozens of ancient oil lamps.

3.3 Censers with incense
Incense, one of the first offerings in the rite, stimulated the sense of smell of those involved in the ritual as it also roused the god (Cooney, K., & Mcclain, B., p.58). The designation of censer in the ancient Egyptian language is \[ \scriptstyle \text{st} \text{lit} \] (Faulkner, 1962, p. 253, Erman & Grapow,
IV, p. 393), also censing and incense burning \( \text{idt} \) (Faulkner, 1962, p. 35, Erman & Grapow, wb I, p. 152). The word used for censer in the Berlin papyrus 3055 is \( \text{shtpy} \) (Faulkner, 1962, p.239, Erman & Grapow, wb IV,p.222). Also the word used for fire is \( \text{sDt} \) (Faulkner,1962, p. 230, Erman & Grapow, wb III, p.230). Specimens of incense burners have been found archaeologically from as early as the 5th dynasty (Nielsen, 1986, p. 3). A censer consisted of an open cup of bronze (sometimes two), holding the fire, supported by a long handle, whose opposite extremity was ornamented with a head of a hawk. In the center of this was another cup, from which the small balls of incense were taken by the finger and thumb to be thrown upon the fire. Sometimes the incense was burnt in a cup without the handle, and some censers appear to have been made with a cover probably pierced with holes to allow the smoke to escape (Wilkinson, 1841, p. 340). Censers were often made of clay, earthenware and olive wood charcoal was used to burn the incense (Harris, 1998, p. 39). During the New Kingdom, the horizontal arm of the censer took the form of an open papyrus flower ending with a head of a falcon and at the end of the 18th dynasty and during the 19th dynasty a solar disc was seen on the head of the falcon (Pierre, & Laisney, 2009, p. 232). A survey of the forms of censers from throughout the history of Egypt is given by Wigand (Wigand, 1912, ). Representations of kneeling kings on censers are known since at least Tutankhamun (Fischer, 1963, p.34, no.11). The use of incense in Egypt goes back to prehistoric times. In el Mahsana resin balls were found in several Pre dynastic tombs (Nielsen, 1986, p. 3). Incense was so much an integral part of religious rituals that resin trees were planted within the temple grounds. The incense was used in resin-form only, and it was burnt in the temples before the altar, made into small balls which was thrown by the hand into the censer (Wilkinson, 1841, p. 340). A special idea of the mediatory use of incense is the thought that incense carries man’s prayer to the gods (Nielsen, 1986, p. 10). The finest aromatic essences such as myrrh and frankincense were derived from Punt (Ruiz, 2001, p. 149, Harris, 1998, p. 40). Frankincense is generally of a light yellowish-brown color, though the purer varieties are almost colorless or of a slight greenish tint (Harris, 1999, p. 91). \( \text{snTr} \) (cense, incense, Faulkner,1962, p. 234, Erman & Grapow, wb IV, p. 180), might have referred specifically to frankincense or turpentine resin, and” \( \text{irt snTr} \)” is Censing (Erman & Grapow,wb IV, p.180,(18),p. 181,(17)). “\( \text{snTr} \)”, was imported from Nubia, as well as Retenu (territories north of Egypt), but it also grew in Egypt. This is indicated in Harris Papyrus, which talks about collectors of \( \text{snTr} \) on Egyptian soil. “\( \text{snTr} \)”, is the dominating incense in the Pyramid Texts (Nielsen, 1986, p. 8,10). The incense from the tomb of Tutankhamun is possibly frankincense (Lucas, 1927, pp.181-2). Myrrh like frankincense is a fragrant gum-resin and is obtained from Somaliland and southern Arabia (Harris, 1999, p.92). The large red lumps of \( \text{ntyw} \) (myrrh, Faulkner,1962, p.44, Erman & Grapow,wb II, p.206), shown in Deir el-bahari reliefs are certainly suggestive of myrrh (Lucas, 1937, p. 29). One of the earliest written sources referring to \( \text{ntyw} \) from Punt is the Palermo stone, where the king who imports \( \text{ntyw} \) is Sahure, the 2nd king of the 5th dynasty. \( \text{ntyw} \) occur in the Pyramid Texts in utterance 347: “the king’s mouth as \( \text{snTr} \), the king’s lips are as \( \text{ntyw} \)”. In the Middle Kingdom, it is mentioned in the story of the Shipwrecked Sailor, however, in the New Kingdom, Hatshepsut’s expedition is the most famous to that area. Thutmosis III, kept in close
contact with Punt and Ramses III, had a treasure chamber at Madinet Habu, in which “gum of Punt” was kept (Nielson, 1986, p. 5,6,7, Lefey, 2006, p. 29).

3.4 The offering of meal “the menu” \textit{dbHt-Htp} (Gardiner, 1935, p. 82)
The ritual meal is meant to arouse the senses of the god and thus awaken his body in the temple space. (Cooney, & Mcclain, p.58). The ritual meal transforms an absent (dead) god into an awake (living) being; it is a transformative rite (Cooney, & Mcclain, p.60). The ritual creates a transformative effect in which nourishment grants magical efficacy for the god to whom it is offered (Cooney, & Mcclain, p.56). Liquid offerings, includes water, milk, wine and beer (Ruiz, 2001, p. 149). The designation of milk in the ancient Egyptian language is \textit{irtt} (Faulkner, 1962, p.28), and the verb used with milk is \textit{rdit irtt} giving milk (Sullivan, 2008, p. 6).

In ostracon LACMA, line 21 , there is a mention of 2 vessels of milk (\textit{irtt gngn.(t)2}) (Cooney & Mcclain, p.54). Wine was frequently presented in two cups (Wilkinson, 1841, p. 365). In the majority of offering scenes, the king holds the \textit{nw-} jars in a paired presentation (Eaton, 2014, p. 170). The word used to designate wine in the ancient Egyptian language is \textit{irp} (Faulkner, 1962, p.28, Erman & Grapow, wb I, p. 115). The two verbs used with wine are \textit{rdit irp-hnk irp}, giving and presenting wine (Eaton, 2014, p. 170). The word used for beer is \textit{hnkt} (Faulkner, 1962 p. 173, also \textit{hnk} in Erman & Grapow, wb III, p.117).

Bowls made of bronze, pewter, brass or lead crystal cannot be used for alcoholic offerings, as these materials leach lead and other heavy metals into the liquid (Siuda, 2009, p. 17). In ostracon LACMA, in line 22, there is a mention of 2 cups of wine (Cooney, K., & Mcclain, B., p.54). Dry offerings include bread, fruits, vegetables, honey and cooked meat (Reidy, 2010, p. 47). Granaries located on the temple premises supplied them with their breweries and bakeries (Ruiz, 2001, p. 149).

Temple scenes focus on white bread \textit{t} (Erman & Grapow, wb V, p.211), and \textit{styt} cakes \textit{t} (Faulkner, 1962, p. 262), as emblematic of all breads and cakes. In ostracon LACMA, in line 10, there is a mention of 20 cakes (Cooney, K., & Mcclain, B., p.53). Wine and \textit{styt} cakes (out of dates), represented red, while milk and white bread represented white, thus analogous to the red and white crowns (Eaton, 2014, p. 170). The verb used with white bread is \textit{skr “ strike”} (Erman & Grapow, wb IV, p.306, 10, p. 307, 11). It also serves as an expression for the bringing of offerings (Erman & Grapow, wb IV, p.307, 8-11). Fruits were placed in baskets or large trays, the sycamore fig and grapes were the most esteemed for the service of the altar and they were frequently covered with leaves to keep them fresh (Wilkinson, 1841, p. 369).

Among the most common vegetable offerings, \textit{rnptw} (Faulkner, 1962, p. 150, Erman & Grapow, wb III, p.435) are onions and lettuce. Lettuce \textit{bw} \textit{tw} (Faulkner, p.41, Erman & Grapow, wb I, p.176), was a symbol of fertility and was sacred to the god Min and his Theban counterpart Amon-Re. It appears in 30 offering scenes in Karnak temple, also it appears in Medinet Habu, in the chambers of the inner sanctuaries, on the south wall of the vestibule chamber, and on the south wall of the sanctuary of the ethyphalic Amun (Eaton, 2014, p. 170). Some bouquets included lettuce along with the more usual flowers particularly when offered to Min or Amon-Re \textit{k3-mwt.f} (Tackholm, V., Flora in LA II , p. 272, Eaton, 2014, p. 170). Onions, \textit{hw} \textit{tw}, \textit{er} \textit{tw} (Erman & Grapow, wb III, p.208, Faulkner, 1962, p.182), were sacred to the god Sokar, and they were bound together in a simple bundle though still made up with great care (Wilkinson, 1841, p. 369, Eaton, 2014, p. 170). Onions appear twice in
offering scenes at Karnak temple (Eaton, 2014, p. 170). From as early as the Old Kingdom, honey occur, it also appears in lists of tribute and offerings of gods in the temple rituals (David, 2002, p. 155). Bee or honey \( \text{bit} \) (Faulkner, 1962, p. 79, Erman & Grapow, wb I, p.434), the bee which can stand for king of lower Egypt as well as honey, was very important in temple rituals and was a symbol of abundance as in the tale of Sinuhe. He describes the land to which he had fled “it was a good land called Yaa….abundant was its honey” (Lichtheim, 1975, p.226). Honey was valued by the ancient Egyptians for its power to cure wounds (Hofmann, 2008, pp.40-49). In ostracon LACMA, line 28, there is a mention of honey. Offering of meat was also common and it is mentioned in ostracon LACMA, line 17, 18, and 20, 2 mid' meat, 2 back cuts and 2 roast joints (Cooney, K., & Mcclain, B., pp.54,55). The utensils used to prepare and carry the god’s daily food offerings were kept in special rooms in the temple (David, 1998, p. 115).

3.5 Offerings of flowers
The Madinet- Habu festival calendar indicates that bouquets were offered daily in that temple. Bouquets as symbols of life were associated with many festivals, as in the ritual of the royal ancestors” presenting the bouquet of the 6th day festival” (Eaton, 2014, p. 68). Bouquets of flowers appear among the daily offerings in the chambers of the inner sanctuaries in Medinet Habu, as in the dyad chamber, in the sanctuary of the ethyphalic Amun, and in the vestibule. Flowers were presented in different ways; either loosely, tied together by the stalks, or in carefully formed bouquets, without any other gifts. Sometimes those of a particular kind were offered alone, the most esteemed being the lotus, papyrus \( \text{w'd} \) (Faulkner,1962, p.55, Erman & Grapow, wb I, p.264), and \( \text{mn } \) (Faulkner,1962, p.109, Erman & Grapow, wb II, p.83 ), convolvulus (Wilkinson, 1841, p. 368). Flowers were frequently placed upon the sacred altars as offerings or used to crown the heads of the statues (Ruiz, 2001, p. 149). The Lotus flowers represent two Nymphaea-species growing wild in Egypt with blue or white flowers. The blue one having pointed petals and entire leaves and fragrant, while the white one has obtuse petals and dentate leaves. The blue one is the one used as a precious offering gift (Tackholm, Flora in LA II,p. 268).

3.6 Oil (ointment)
The Egyptians used anointing oils extensively in their religious ceremonies (Lefey, 2006, p.22). The oil had to be as clear and free of debris as possible (Harris, 1998, p.40). Ointment was placed before the deity in vases of alabaster or other materials as a gift, sometimes the king or priest took out a certain portion to anoint the statue of the deity which was done with the little finger of the right hand (Wilkinson, 1841, p. 370). In the ritual of Amun-Re, sacred oils are included: \( \text{st-hb} \) (wb IV, p. 350), \( \text{hknw} \) (Faulkner, 1962, p.179), \( \text{sft} \) (Erman & Grapow, wbIII, p.443), \( \text{nhnm} \) (Faulkner,1962, p. 139), \( \text{tw3wt} \) (Faulkner,1962, p. 29), \( \text{ibr} \) (Cedar oil, Faulkner, p.49, wb, IV, p.350), \( \text{thnw} \) (Faulkner,1962, p. 307, wbIV, p. 350), (Fig.6: Jugs for holy oils, Westendof, in LA, p. 485).
Faulkner, 1962, p. 78; Erman & Grapow, wb IV, p. 350, 7-10. All of these ointments were also used in everyday life as perfumes and skin softeners (Eaton, 2014, p. 66). Offering of ointment is associated with at least four verbs; *rdi* (give, place or put, Faulkner, 1962, p. 154), *irt* (make, do or prepare, Faulkner, 1962, p. 26), *hnk* (present or offer, Faulkner, 1962, p. 173), *sfh* (remove or purify, Faulkner, 1962, p. 225).

### 3.7 Natron salt

Part of the purification of a priest, was his drinking of natron for a certain number of days and chewing of natron for the cleansing of the mouth (Blackman, in hasting encyclopedia, p. 480). The designation of natron salt in the ancient Egyptian language is *nryt* (Faulkner, 1962, p. 143; Erman & Grapow, wb II, p. 365). The high priest presented to the god five pellets of natron salt (from Wadi el-Natrun and el Kab in upper Egypt), then five pellets of another nitrous salt and five pellets of resin (Sauneron, 2000, p. 87). In ostracon LACMA, line 8, mentions 2 natron of *sbt* (Cooney, K., & Mcclain, B., p. 52).

### 3.8 Offering of emblems

The *ib* or heart symbol was offered, also the *Mꜣrt* symbol, whether a statue of the goddess or an ostrich feather real or fabricated (Reidy, 2010, p. 46). The royal ritual of offering *Mꜣrt* emerges in the Middle Kingdom and flourishes in the New Kingdom (Karenga, 2004, p. 303). *Mꜣrt* is both a concept and a goddess, as a concept, it represents truth, justice and order in corporate life. Three ethical values which upon closer inspection prove to be based on the cosmic order (Mancini, 2002, p. 60). This ritual tended three basic goals; to give god what he wishes, to reciprocate the good, especially life that is given, through these and the ethical practice reaffirms legitimacy of rule (Karenga, 2004, p. 303). Also an emblem of pyramidal form was offered, perhaps the seal or key of the sanctuary (Wilkinson, 1841, p. 373).

### 3.9 Presenting clothing, ornaments and jewelry

The gods received clothing and jewelry every day when the priests performed the daily rituals for the divine statue in the temple sanctuary (David, 1998, p. 329). Special rooms called “the cloth chamber” and “the treasury rooms” were devoted for the storage of spare clothing and the most precious of the cult objects (Sauneron, 2000, pp. 84-5). The designation of clothing in the ancient Egyptian language is *mnxt* (Faulkner, p. 110, Erman & Grapow, wb II, p. 83), and *ḥbd mnḥt*, putting on clothing. What was needed for the god’s apparel were: two white linen cloths or ribbons, one green linen cloth or ribbon, a red linen cloth or ribbon and a linen mantle (Reidy, 2010, p. 46). At Medinet Habu, on the south wall of the sanctuary of the ethyphalic Amun, the king is shown presenting clothing to the god Amun. The designation of white linen in the ancient Egyptian language is *ḥḥt* (Faulkner, 1962, p. 181, Erman & Grapow, wb III, p. 210). Fine linen was symbolic of divine light and purity and the amount of linen possessed was a signal of wealth (Muir, 2003, p. 14). Necklaces (as hawk-headed necklace), neck-collar, pectorals, bracelets, vases or bags of gold *nbw* (Erman & Grapow, wb II, p. 240), silver, *ḥd* (Faulkner, 1962 p. 181, Erman & Grapow, wb III, p. 209), and porcelain were also presented to the gods (Wilkinson, 1841, p. 371-2). Eye makeup was also applied for the god, green and black in color (Shafer, 2005, p. 22).
3.10 Sistrum
Music played an important part in all temple rituals, one instrument used regularly was the sistrum, a kind of a rattle that was sacred to the goddess Hathor. The sistrum might have been accompanying the singing morning hymns to awaken the god (Watterson, 2013, p. 127). It was made of a wooden or metal frame fitted with loose metal bars and disks (Ruiz, 2001, p. 151). The sistrum consists of four cross-bars, each was thought to represent an element of creation; air, fire, water, and earth (Mckoy, 2009, p. 23). It was shaken with the right hand, it made jingling, and rattling sound which were considered soothing to the gods and were thought to ward off evil influences (Ruiz, 2001, p. 151).

3.11 A ritual broom
Ceruana pratensis, a strong-smelling composite growing wild along the Nile shores of upper Egypt. Ceruana is the heden-plant of ancient Egypt of which brooms were made for sweeping away evil spirits from the temple floors (Tackholm, Flora in LA II 1977, p. 273, Muir, 2003, p. 139). The priest sweeps away the footprints, he had left in the sand or on the sand-covered stone floor. Thus, he erased the traces of his proximity to the deity, of his penetration into the sacred space and of his beholding the divine mystery (Schneider, 2013, p. 125).

3.12 Sand (wSA g3/ pouring out sand)
The designation of sand in the ancient Egyptian language is s5y (Faulkner, 1962, p. 262, Erman & Grapow, wb IV, p. 420). A small mound of sand was used occasionally to place the god’s image after it is removed from the shrine (instead of a white linen cloth). Also a bowl of sand was needed inside the sanctuary (Reidy, 2010, p. 47).

Analysis of daily ritual steps
The following table displays the daily ritual steps for the god Amun Re based on Berlin papyrus no.3055 (idea was taken from: Gee, 2004, pp. 98, 99).

<table>
<thead>
<tr>
<th>Ritual name in order, according to Berlin Papyrus no.3055</th>
<th>Designation in ancient Egyptian language</th>
<th>Location of the ritual</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-(Utterance of) Lighting a lamp/ column 1/ line 2-5</td>
<td>r n( utterance, Faulkner, p.145) sh stit (lamp, Faulkner, p. 253)</td>
<td>Outer court (by w3b priest)</td>
</tr>
<tr>
<td>2-(Utterance of) Taking the incense burner/ column 1/ line 5-8</td>
<td>r n t3w( take up, Faulkner, p.302) sltpy (censer, Faulkner, p.239)</td>
<td>Outer court (by w3b priest)</td>
</tr>
<tr>
<td>3-(Utterance of) Placing the coal on the incense burner/ column 1/ line 8-2/2</td>
<td>[r n] w3b(placing, Faulkner, p.53) bw( place, Faulkner, p.81) hr (upon, Faulkner, p. 174) sltpy</td>
<td>Outer court (by w3b priest)</td>
</tr>
<tr>
<td>4-(Utterance of) Placing the incense on the fire/ column 2/ line 2-4</td>
<td>r n rdit sntr (incense, Faulkner, p.234) hr sdt (upon fire, Faulkner, p.)</td>
<td>Outer court (by w3b priest)</td>
</tr>
</tbody>
</table>
5-(Utterance of) Crossing to the holy place/ column 2/ line 4-7
   \[ r \ n \ nmi \ ( \text{traverse, Faulkner, p. 133}) \ r \ bw-dsr \]
   Hypostyle hall (by hjm-nTr)

6-(Utterance of) Breaking the cord/ column 3/ line 3-5
   \[ r \ n \ sd \ ( \text{break, Faulkner, p. 256}) \ 3dt \ ( \text{net, Faulkner, p.10}) \]
   Sanctuary (by hjm-nTr)

7-(Utterance of) Breaking the seal/ column 3/line 5-8
   \[ r \ n \ sd \ sin \ ( \text{clay, be sealed with clay, Faulkner, p.213}). \]
   Sanctuary (by hjm-nTr)

8-(Utterance of) unloosing the white garment/ column 3/ line 8-
   column 4/ line 3
   \[ r \ n \ sfh \ ( \text{loosen or release, Faulkner, p.225}) \ hdt \ ( \text{white linen, Faulkner, p. 181}). \]
   Sanctuary (by hjm-nTr)

9-(Utterance of) Revelation/ column 4/ line 3-6
   \[ r \ n \ wn \ hr \ ( \text{open the sight of, Faulkner, p. 61}) \]
   Sanctuary(by hjm-nTr)

10-(Utterance of) Seeing god/ column 4/ line 6-7
    \[ r \ n \ m3\ ( \text{see, Faulkner, p. 100}) \ ntr \]
    Sanctuary (by hjm-nTr)

11-(Utterance of) Kissing the ground/ column 4/ line 7-9
    \[ r \ n \ sn ( \text{kiss, Faulkner, p.230}) t\ ( \text{ground, Faulkner, p.292}). \]
    Sanctuary (by hjm-nTr)

12-(Utterance of) Placing on the belly and standing up/ column 4/line 9 and column 5/line 2-6
    \[ r \ n \ rdit \ hr \ ht \ n \ dwnt \ ( \text{stand up, Faulkner, p.311}) \]
    Sanctuary (by hjm-nTr)

13- (Utterance of) Kissing the ground with the face down/ column 5/line 6-8
    \[ r \ n \ sn \ t3 \ iw \ hr \ m \ hr \]
    Sanctuary (by hjm-nTr)

14- (Utterance of) Praising Amun/ column 6/ line 3-6
    \[ r \ n \ dw3 ( \text{praise, Faulkner, p.310}) \ Imn \]
    Sanctuary (by hjm-nTr)

Commentary
From the table, two people are involved with the daily ritual, w5b, priest, who is involved with the beginning of the ritual but only in the outer court, where during the ritual of “taking the incense burner,”( Berlin 3055 column1/line 5-6), the officiant says, \textit{ink w5b} \textit{iw}=l \ w5b.kwi “I am a priest and I am pure.”( Berlin 3055 column1/ line 7. It is clear that all the steps constituted in the daily rituals exclusively by the prophet needs to be modified (The statement in Kruchten, 1989, p.177) The second and main person in the ritual is hjm-nTr, prophet, who is involved with the greater part of the ritual from the hypostyle hall into the sanctuary. During the ritual of “undoing the white cloth,” ( Berlin 3055 column3/line 8 ), the officiant says “\textit{ink hjm-nTr} in ny-sw.t wd wi r m33 ntr “I am a prophet; it is the king who has commanded me to see the god (Berlin 3055 column4/ line 2-3). According to the scenes, the person who is involved is the king, where in the relief scenes preserved in Karnak hypostyle hall, king Seti I is represented as executing the designated cult acts, also in Medinet Habu. In reality, the king would not have been present in Thebes for much of the year, as the administrative center of Egypt in the New Kingdom was located in Memphis. Instead a high ranking priest of the temple (hjm-nTr) would have carried out the ritual. At Karnak, this would have been the temple’s high priest of Amun. Also the table which is based on Berlin papyrus 3055 does not discuss the offerings presented to the god. A Table that shows offerings presented in daily rituals according to LACMA ostracon
### Commentary

The text on the ostracon consists of a “menu” of items to be presented to Amun-Re and Djeserkare, the deified Amenhotep I, as part of the offering meal (dbH Htpw) during the daily offering ritual (Cooney, &Mcclain, p.48). Besides the previous offerings inscribed on the ostracon LACMA, other offerings appear related to the daily rituals in Karnak, Abydos and Medinet Habu. For example, at Medinet Habu, in the chambers of the inner sanctuaries, on the north wall of the dyad chamber, the king is shown presenting a table of offerings to the god Amun, censing and pouring libation, also lettuce and onions appear as an offering on the south wall of the vestibule chamber. In the Osiris-temple at Abydos, Seti I, is shown presenting various offerings, among them is anointment and clothing. The following table includes generally the most common of these offerings in all the previous places (scenes, and texts).

### The most common offerings used in daily rituals from scenes and texts

<table>
<thead>
<tr>
<th>Name of offering</th>
<th>Designation in ancient Egyptian language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water</td>
<td>mw</td>
</tr>
<tr>
<td>Milk</td>
<td>irTt</td>
</tr>
<tr>
<td>Beer</td>
<td>hnkT</td>
</tr>
<tr>
<td>Wine</td>
<td>Trp</td>
</tr>
<tr>
<td>Incense</td>
<td>snfr , snfr , antyw</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Line no.</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 5</td>
<td>mw mns̱̱̱̱ 2</td>
<td>2 mns̱̱̱̱ jars of water</td>
</tr>
<tr>
<td>Line 6</td>
<td>mw mtt (i) 2</td>
<td>2 mtt jars of water</td>
</tr>
<tr>
<td>Line 7</td>
<td>mwdśrt (i) 2</td>
<td>2 red pots of water</td>
</tr>
<tr>
<td>Line 8</td>
<td>(b)d n stb 2</td>
<td>2 natron of stb</td>
</tr>
<tr>
<td>Line 9</td>
<td>(t) wrt</td>
<td>Great bread</td>
</tr>
<tr>
<td>Line 10</td>
<td>(ś) y 20</td>
<td>20 cakes</td>
</tr>
<tr>
<td>Line 11</td>
<td>(mw mtt)10</td>
<td>10 mtt jars</td>
</tr>
<tr>
<td>Line 12</td>
<td>mw(dŚ)r(w)t (i)</td>
<td>10 red pots of water</td>
</tr>
<tr>
<td>Line 13</td>
<td>(mw mtt)10</td>
<td>10 mtt jars</td>
</tr>
<tr>
<td>Line 14</td>
<td>(mw) d(Ś)r t</td>
<td>Red pots of water</td>
</tr>
<tr>
<td>Line 17</td>
<td>mid(i) (t)</td>
<td>mid- meat</td>
</tr>
<tr>
<td>Line 18</td>
<td>psd.wy</td>
<td>Back cuts 2</td>
</tr>
<tr>
<td>Line 20</td>
<td>3Śr(t) 2</td>
<td>Roast joints 2</td>
</tr>
<tr>
<td>Line 21</td>
<td>Trtt ggn(t)2</td>
<td>Milk, ggn(t) vessels</td>
</tr>
<tr>
<td>Line 22</td>
<td>(wšh n ir)p 2</td>
<td>(cups of wi) ne 2</td>
</tr>
<tr>
<td>Line 25</td>
<td>Mns̱̱̱̱ 2</td>
<td>2 mns̱̱̱̱ jars</td>
</tr>
<tr>
<td>Line 28</td>
<td>sn-bit</td>
<td>(bee- honey)</td>
</tr>
<tr>
<td>Name of tool and material</td>
<td>Designation in ancient Egyptian language</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Water, Water vases</td>
<td>mw, nmst, dšrt, mns₃, mtt jars of water.</td>
<td></td>
</tr>
<tr>
<td>Censer</td>
<td>st₃t, shtpy</td>
<td></td>
</tr>
<tr>
<td>Lamp</td>
<td>st₃t, tk₃</td>
<td></td>
</tr>
<tr>
<td>Verbs related to daily rituals steps and offerings</td>
<td>Translation</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>( s\text{ti} )</td>
<td>Pour water</td>
<td></td>
</tr>
<tr>
<td>( rd\text{it} ~ irp - h\text{nk} ~ irp )</td>
<td>Giving, placing, offering wine</td>
<td></td>
</tr>
<tr>
<td>( n\text{mi} )</td>
<td>Traverse</td>
<td></td>
</tr>
<tr>
<td>( rd\text{it} ~ irtt )</td>
<td>Giving milk</td>
<td></td>
</tr>
<tr>
<td>( skr ) (with white bread)</td>
<td>Strike</td>
<td></td>
</tr>
<tr>
<td>( rdi, irt, hnk, sf\text{h} ) (with oil)</td>
<td>( rdi, (give, place or put), irt ) (make, do or prepare,) ( , hnk ) (present or offer,), ( sf\text{h} ) (purify, remove).</td>
<td></td>
</tr>
<tr>
<td>( sd )</td>
<td>Break (the seal)</td>
<td></td>
</tr>
<tr>
<td>( w\text{s}\text{3} ~ s\text{3} )</td>
<td>Pouring out sand</td>
<td></td>
</tr>
<tr>
<td>( irt ~ sn\text{tr} )</td>
<td>Censing</td>
<td></td>
</tr>
<tr>
<td>( sn ~ hr )</td>
<td>Kissing the ground</td>
<td></td>
</tr>
<tr>
<td>( d \text{h}\text{3} ~ mn\text{h}\text{t} )</td>
<td>Putting on clothing</td>
<td></td>
</tr>
<tr>
<td>( sf\text{h} )</td>
<td>Loosen or release (the garment)</td>
<td></td>
</tr>
<tr>
<td>( m\text{3}\text{3} ~ n\text{tr} )</td>
<td>To see the god</td>
<td></td>
</tr>
<tr>
<td>( wn ~ hr )</td>
<td>To reveal (the god statue)</td>
<td></td>
</tr>
<tr>
<td>( dw\text{3} ~ t\text{m}n )</td>
<td>To praise Amun</td>
<td></td>
</tr>
<tr>
<td>( d\text{wn} )</td>
<td>Stand up</td>
<td></td>
</tr>
<tr>
<td>( f\text{w} )</td>
<td>Take up</td>
<td></td>
</tr>
<tr>
<td>( w\text{s}\text{3}h\text{3} )</td>
<td>Placing</td>
<td></td>
</tr>
</tbody>
</table>

**Places related to daily rituals**

<table>
<thead>
<tr>
<th>Designation in ancient Egyptian language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypostyle hall (holy/sacred place)</td>
</tr>
<tr>
<td>( Bw ) (place, Faulkner, p.81)-( dsr ) (Faulkner, p.324)</td>
</tr>
<tr>
<td>Sanctuary</td>
</tr>
<tr>
<td>( h\text{w}t, A ) (Faulkner, p.186), ( dsr ) ( ds\text{r}w ) (Faulkner, p.325)</td>
</tr>
<tr>
<td>Altar</td>
</tr>
<tr>
<td>( h\text{3}\text{y} ) (Faulkner, p.183).</td>
</tr>
<tr>
<td>Altar chamber</td>
</tr>
<tr>
<td>( h\text{3}\text{w}t ) (Faulkner, p.183).</td>
</tr>
</tbody>
</table>
Conclusion

- The daily ritual was a vital part of the cycle of cultic ritual at the temple. The correct performance of the offerings assured continued favor from the gods.
- The fact that papyri and ostraca contain offering lists that also appears inscribed on the walls of temples, as well as ritual statements that are duplicated in the offering scenes of the hypostyle hall of Karnak, and temple of Ramses III at Medinet Habu, suggests that these rites are probably similar to those that would have been performed in other sanctuaries before the other deities of Thebes. The innovation was simply to include the local god Amenhotep I in a syncretistic relationship with Amon.
- There were several tools and materials used in the daily ritual, the oil lamp, incense burners, sacred oils, sacred broom, natron salt, food offerings, whether liquids or dry of which the most common were milk, water, beer and wine, also lettuce and onions, clothing, jewelry and others.
- The ostraca LACMA, may have been part of an instructive manual for the priests, because the liturgies were repeated on a daily basis, they would have been one of the most familiar texts to ancient Egyptian priests, telling them what actions to perform, what incantations to speak, and in what order, identifying the appropriate ritual object to be offered, as well as the accompanying words meant to be chanted aloud at the time of offering.
- The rites of handling the image, its purification, and food offerings occur in the same order in both the mortuary ritual and the opening of the mouth ritual; one can therefore suppose that the same order was also held for the temple.

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Plate 1

Plate 1-a: Seti I breaks the seal of the Amun-Re’s shrine
Plate 1-b: Seti I draws back the door bolt on Amun-Ra shrine.

Plate 1-c: King Seti I makes new libations to Amun Re (http://www.ancient.egypt-priests.com/AE-cult-english-priests)
Plate 1-d: King Seti I offering maat to Amun-Re
Plate 2

Plate 2-a: The presentation of the Goddess Ma'at (Karnak, Temple, Hypostyle hall)

Plate 2-b: Seti I performing rituals infront of Amun-Re at karnak

Plate 2-c: Anointment of the statue (Seti I. before Amun, Osiris-Temple, Abydos)

Plate 2-d: Clothing of the statue (Seti I. before Amun, Osiris-Temple, Abydos)

http://dlib.etc.ucla.edu/projects/karnak/resource/amenhotepIcalcitechapel/272
Plate 3-a: Papyrus Berlin 3055. Source: Hieratische Papyrus aus den königlichen Museen zu Berlin I. Rituale für den Kultus des Amon und für den Kultus der Mut, Leipzig, 1901, pl.1
الملخص العربي

الطقوس اليومية في معابد أمون رع: دراسة لمناظر الطقوس اليومية و الأدوات و المواد المستخدمة

مصر القديمة غنية بالطقوس الدينية التي كانت تقام في المعابد منذ أقدم العصور. كان يعتقد أن هذه الطقوس تضمن على الفوضى و تجدد النظام الكوني. قبل إنشاء المعبد، كان يقام طقس تأسيس المعبد و بعد الانتهاء من البناء ظهرت الطقوس اليومية في المعابد التي كانت تتم من خلال الكهنة. لقد كانت هناك أدوات و مواد كثيرة تستخدم في هذه الطقوس اليومية و التي كانت لها دلالة معينة و ارتباطاً بأماكن معينة من المعبد. هذه الورقة البحثية تهدف إلى اقmaal الضوء على الطقوس اليومية المستخدمة لأمون رع و الأدوات و المواد المستخدمة بها. الدراسة تنقسم إلى ثلاث أجزاء: الجزء الأول يعرض التخطيط العام للمعابد المصرية القديمة ورموزتها كما يعرض دور الكهنة في المعابد. الجزء الثاني يعرض أسباب و مصادر الطقوس اليومية لأمون رع و خطوات هذه الطقوس. الجزء الثالث هو الجزء التحليلي للأدوات و المواد المستخدمة في هذه الطقوس. الدراسة تنتهي بالخلاصة.