

**THE WORSHIPPING FORMULAE OF ROYAL ADORATION SCENES  
IN ANCIENT EGYPTIAN TEMPLES FROM THE OLD KINGDOM  
TILL THE END OF THE LATE PERIOD**

**BY**

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**ABSTRACT**

**[AR]** الصيغ المعنونة لمناظر التعبد الملكية في المعابد المصرية القديمة منذ عصر الدولة القديمة حتى نهاية العصر المتأخر يتناول هذا البحث عرض ودراسة ست صيغ لغوية قام الباحث بتصنيفها خلال حصره مناظر تعبد الملوك في المعابد المصرية منذ عصر الدولة القديمة حتى نهاية العصر المتأخر. وقد ظهرت هذه الصيغ كعنوان لمناظر التعبد الملكية حيث أظهرت الدراسة اختلاف الصيغ الست في المعنى، كما اقتصر ظهور بعضها في مناظر ملوك بعينهم. وتهدف الدراسة إلى مناقشة وتحليل التطورات والتغيرات التي طرأت على صيغ التعبد محل الدراسة في مصر القديمة.

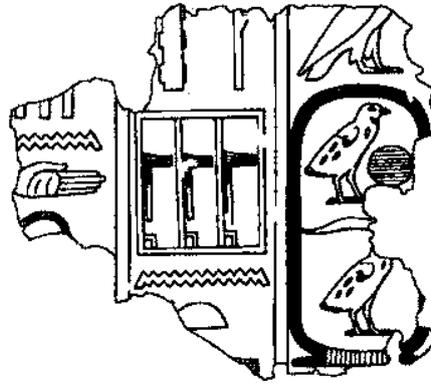
**[EN]** This paper aims to discuss the adoration formulae that appear as titles introducing the royal adoration scenes in ancient Egyptian temples from the Old Kingdom till the end of the Late Period. Six different linguistic formulae were collected during this study. They vary in meaning and some appear only in specific kings' scenes. The study demonstrates these six types, confirms their development and points out their modifications and changes in ancient Egypt.

**KEYWORDS:** Adoration, worshipping, king, deity, temple, *dw3-ntr*, kissing the ground.



### A. Adoring the God Four Times

The formula *dw3-ntr sp fdw* «Adoring the god four times», is the most common from the Old kingdom to the late period. According to Čwiek, the earliest possible example of a royal adoration scene is on a Fourth Dynasty broken limestone block found at Lisht and belonging to Khufu<sup>8</sup> [FIGURE 1].



[FIGURE 1]: Limestone block bearing the oldest adoration formula, dating back to Khufu.

GEODICKE 1971: 20, N<sup>o</sup>. 5.

As Čwiek mentions, in the third column we read:  (...) 4? *n dw3* (...), «Four times? of adoring (...)». The earliest complete formula of «Adoring the god four times» appears in Senusret I's adoration scenes in the White Chapel at Karnak. The text is vertical between the king and the worshipped deity. The Middle Kingdom examples appear in two forms: <sup>9</sup> and <sup>10</sup>. In some cases, this formula was extended with other expressions such as <sup>11</sup> *dd mdw dw3-ntr sp fdw*, «Word spoken: adoring the god four times» and <sup>12</sup>, *dw3-ntr sp fdw ir.f di ʿnh* «Adoring the god four times. That is what he did; may he is given life»<sup>13</sup>. In Senusret III's adoration scene to Montu in his temple in Medamud, the king says, <sup>14</sup>, *dw3-[ntr] sp fdw ir.f di ʿnh d.t*, «Adoring [the god] four times». «That is what he did; may he is given life forever».

<sup>8</sup> Unfortunately, due to the rare preservation of Old Kingdom temples, no explicit royal adoration scenes, except this one that Čwiek mentions. ČWIEK 2003: 241.

<sup>9</sup> LACAU & CHEVRIER: 1969, PL. 2, 27, 36, 41.

<sup>10</sup> ČERNÝ 1955: PL. XXV, XXVI.

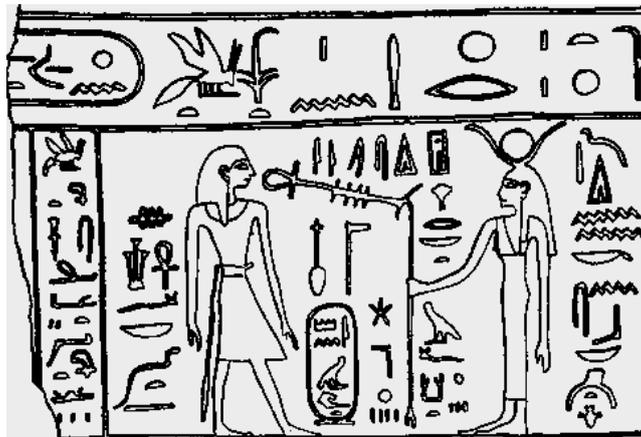
<sup>11</sup> LACAU & CHEVRIER 1969: PL. 34.

<sup>12</sup> LACAU & CHEVRIER 1969: PL. 34.

<sup>13</sup> Based on Teeter, the early examples of this formula are dated to Senusret I. Its different forms appear with various offerings, including incense, libations, cakes, wine, milk and bread. The meaning changes according to *ir, di ʿnh*, and whether the *f* refers to the donor or the recipient. The translations of *ir.f di ʿnh* in the middle kingdom are «he makes given life» and «He who has given life. «While during the New Kingdom and the Late Period, it could be translated as it is done for him as the one who has given life. «He may make given life» and « He shall act for him who has given life». TEETER 1997: 55-9.

<sup>14</sup> WERNER 1985: FIG. 8.

In Senusret III and Amenemhat II's scenes at Serabit el-Khadim, a more straightforward form  $\star\text{𓄎}$  appears<sup>15</sup> [FIGURE 2].



[FIGURE 2]: Amenmhat III adores Hathor. ČERNÝ 1955: PL. XXV.

Thirty-seven of thirty-nine scenes representing the Eighteenth Dynasty evidences in this article employ the adoration formula *dw3-ntr sp fdw*, «Adoring the god four times». It took various forms, including  $\text{𓄎}\star\text{𓄎}$ ,  $\star\text{𓄎}$ ,  $\star\text{𓄎}$ ,  $\text{𓄎}\star\text{𓄎}$ ,  $\text{𓄎}\star\text{𓄎}$ ,  $\text{𓄎}\star\text{𓄎}$ ,  $\text{𓄎}\star\text{𓄎}$ ,  $\text{𓄎}\star\text{𓄎}$ . In  $\text{𓄎}\text{𓄎}$  some cases, this formula is followed by  $\text{𓄎}\text{𓄎}$ , *ir.f di ʿnh*, «That is what he did; may he is given life», or  $\text{𓄎}\text{𓄎}\text{𓄎}$ , *ir.f di ʿnh mi Rʿ*, «That is what he did; may he is given life like Re».

*dw3-ntr sp fdw*, also occurs in Seti I's scenes. The most interesting new form occurs in Seti I's small temple at Reddisiaa<sup>16</sup>, It is inscribed [FIGURE 3].

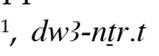
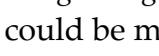


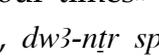
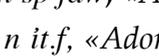
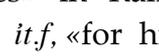
[FIGURE 3]: Seti I adores Isis. LD 1900-1913: vol.6, ABTH III, 141.

<sup>15</sup> ČERNÝ 1955: PL. XXV, XXVI.

<sup>16</sup> LD 1900-1913: vol. 6: ABTH III, 141.

Here, the figure of the king was utilized as a part of the adoration formula to Isis. It could be a cryptographic inscription<sup>17</sup>. In this example, the author assumes that the inscriber replaced the verb \* dw3 «adore» by the adoration gesture, which depicts the king standing with both arms raised and open hands toward the goddess. This explanation indicates that Seti I is doing the ritual by himself. According to Mahmoud El-Khadragy, the earliest appearance of the adoration gesture is found in the temple reliefs of Sahure<sup>18</sup>. Also, it appeared in several private tombs of the Old and Middle Kingdoms<sup>19</sup>.

Seti I's formula «adoring the god four times» mentions three female adored deities. One is dedicated to Isis with the hymn <sup>20</sup> [dw3]-ntr.t n sp fdw, «Adoring the goddess four times». Strangely, the other two appeared with Horus and Re-Harakhty. They are inscribed consecutively read \* <sup>21</sup>, dw3-ntr.t sp fdw, «Adoring the goddess four times» and <sup>22</sup>, [dw3]-ntr.t sp fdw, «Adoring the goddess four times». The adoring female formula used with these two male gods could be mistaken here<sup>23</sup>.

The formula «adoring the god four times» appeared in Ramses II's scenes in new hieroglyphic writings such as \* <sup>24</sup>, dw3-ntr sp fdw, «Adoring the god four times» and \* <sup>25</sup>, dw3-ntr n it.f dd mdw in sp fdw, «Adoring the god, for his father, words spoken four times» and \* <sup>26</sup>, dw3-ntr sp fdw n it.f, «Adoring the god four times for his father». The formula «adoring the god four times» in Ramses II's scenes witnessed important additional of the unique expression n it.f, «for his father». With this phrase, the king emphasizes that he belongs to the deities' family and also he is a god. This phrase was not associated with the adoration of a specific god, but it appears in a number of scenes showing him adoring Ptah, Thoth, Re-Harakhty, Khonsu and Re<sup>27</sup>.

The adoring four times formula of Merenptah demonstrates that each king of the Nineteenth Dynasty had an exceptional adoring performance. Merenptah made two changes to the formula. Firstly, he joined two formulae of different rites — m33 dw3-ntr sp fdw, «Seeing and adoring the god four times». This form appears in two different ways as  and . Then, the standard form is shortened to \* <sup>28</sup>, dw3 sp fdw, «Adoring four times».

<sup>17</sup> Cryptography was very well known in ancient Egypt from the third dynasty, but was used extensively during the Ramesside Period. For more details see: TATERKA 2015: 71-89.

<sup>18</sup> BORCHARDT 1913: PL. 1, 5, 7, 12; EL-KHADRAGY 2001: 187, N<sup>o</sup>. 2.

<sup>19</sup> EL-KHADRAGY 2001: 187-201.

<sup>20</sup> CALVERLEY & BROOME 1933: PL. 20

<sup>21</sup> CALVERLEY & BROOME 1933: PL. 28.

<sup>22</sup> CALVERLEY & BROOME 1935: PL. 16.

<sup>23</sup> This explanation is supported by the king's hymns for Horus and Re-Harakhty, which speaks about Hathor's role in the destruction of mankind story. BLEEKER 1973: 48-51; LICHTHEIM 1976: 199-200.

<sup>24</sup> DONADONI et Al. 1975: PL. XIII.

<sup>25</sup> EISSA 2017: PL.105.

<sup>26</sup> NELSON 1981: PL.100.

<sup>28</sup> FRANKFORT: 1933, PL. LXXIII.

A new form of the adoration formula «Adoring the god four times» appeared in Ramses III temple at Medinet Habu; it was different from those discussed above as  $\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}$ <sup>29</sup>. The known royal adoration scenes from the Late Period also occurs with these formulae. Taharqo adores Hathor at Barqal temple, with  $\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}$ <sup>30</sup>, *dw3-ntr sp fdw*, «Adoring four times», while Nectanebo I, adores Sopdu at the Shrine of Saft El-Henneh, with  $\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}\overline{\text{𓄏}}$ <sup>31</sup>, *dd mdw dd in Dhwtj dw3-ntr sp fdw*, «Word spoken, utterance by Thoth: Adoring the god four times».

One of the most noteworthy results of this paper is that there are no adoring scenes to Thoth from Thutmose I to Thutmose IV, although their names are derived from the god's name. This could be comprehended by Nectanebo I's adoration formula mentioned above, which explains that the utterance is hymned by the god Thoth himself.

As it well known, when carrying out certain religious rites, Thoth's role as *hry-hp(.t)* (lector priest)<sup>32</sup> was assumed by the king. Another form of this title appears as *hry-hp-wr-m-3t-ntryt* «Great lector priest in the gods' hill»<sup>33</sup>. That means all Thutmoses, whose names are derived from the word Thoth cannot be depicted as the adorer king to Thoth.

Although the formula *dw3-ntr* occurs in the non-royal context<sup>34</sup>, the formula *dw3-ntr sp fdw*, «Adoring the god four times», is usually used as a recitation of the king. It was found twice only in a non-royal context from Abydos. The first use was by Second Intermediate Period private individuals depicted adoring Min-Harnakht with *dw3-ntr sp fdw*<sup>35</sup>. This may reflect kingship weakness during that period. In the absence of a strong central ruler, private individuals may have usurped what were traditionally royal formulae on their own stela<sup>36</sup>. The second example is a unique scene in the northern wall of the second hypostyle hall of Seti I's temple at Abydos. The adoration process is marked by six deities, Isis, Imentet, and Nephthys on the left and Maat and Renpet on the right, while Osiris is seated, being adored. Both Maat and Renpet adore Osiris with *dw3-ntr sp fdw in ntr.wt* «Adoring the God four times by the goddesses».

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<sup>29</sup> EPIGRAPHIC SURVEY 1964: PL. 491.

<sup>30</sup> LD 1900-1913: vol.10, ABTH V, 8.

<sup>31</sup> NAVILLE 1885: PL. 1.

<sup>32</sup> BOYLAN 1922: 143.

<sup>33</sup> LGG. 2002: vol. 6, 38 ; LGG 2002: vol. 8, 718.

<sup>34</sup> CHAUVET 2015: 74-78.

<sup>35</sup> GAUTHIER 1931: 562; CRAMER 1936: 87-8; SIMPSON 1974: 20-2, PLS. 65, 67, 82, (ANOCs 49.2, 65.4 & 67.1); AUFRERE 1986: 26-7.

<sup>36</sup> For more details about the political situation of the Second Intermediate Period, see: RYHOLT 1997; ABDEL WHAB & EISSA 2017: 181-193.

### Adoring the God Three Times

The data collated in this study shows that the adoration formula «Adoring the god three times» is rare compared to the formula «Adoring the god four times»; it only appears in four scenes. The earliest adoration formula was with Ahmose I worshipping Min in Horus temple at Buhen<sup>37</sup>, It is inscribed  $\star\overline{\text{I}}^{\text{III}}$ , *dw3-ntr sp hm.t* «Adoring the god three times».

The second is with Thutmose III adoring Horus Lord of Baki at El-Lessiya chapel<sup>38</sup>. It reads  $\overline{\text{I}}^{\star\text{III}}$ , *dw3-ntr sp hm.t* «Adoring the god three times». The third example is in an unpublished scene in the Grand Temple at Abu-Simbel temple, which shows Ramses II kneeling and praying in front of Re-Harakhty god  $\overline{\text{I}}^{\star\text{III}}$ <sup>39</sup>, *dw3-ntr sp hm.t*, «Adoring the god three times» [FIGURE 4]. The fourth and last is the well-known example of Osorkon II worshipping Bastet on a limestone block from the Bastet temple at Bubastis  $\overline{\text{I}}^{\star\text{III}}$ <sup>40</sup>.



[FIGURE 4]: Ramses II adores Re-Harakhty.  
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<sup>37</sup> MACIVER & WOOLLEY 1911: PL. 35.

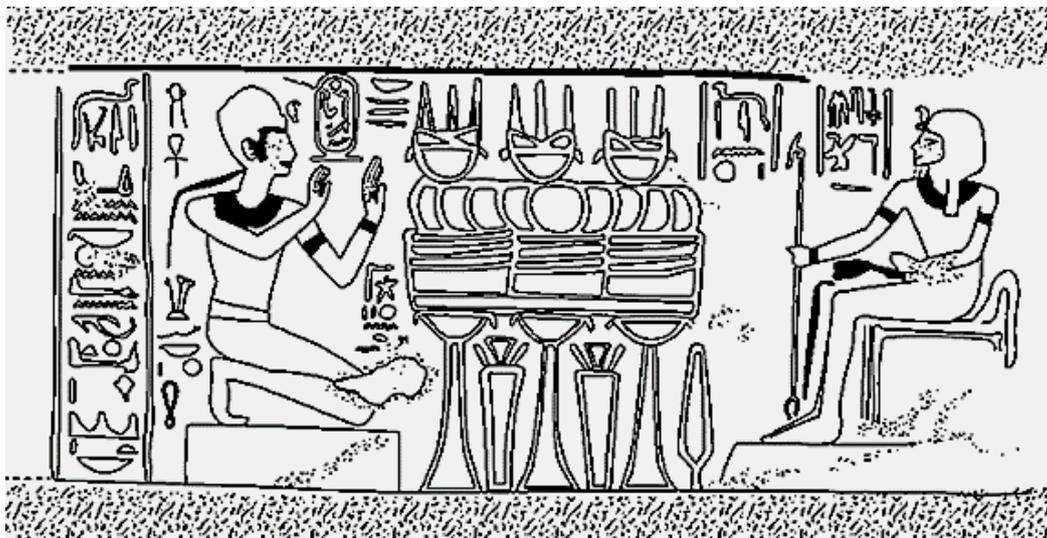
<sup>38</sup> EL-ACHIERY & ALY & DEWACHTER 1968: PL. XI,d2.

<sup>39</sup> An unpublished scene in room 4 of the northern rooms at the Grand Temple of Abu Simbel.

<sup>40</sup> NAVILLE 1891: PL. XLVII.

## B. Adoring the God Two Times

Only two adoration scenes with formula «*Adoration the god two times*» were found and dated to the Nineteenth Dynasty. The first example shows Seti I adores Nefertum in his temple at Abydos with \*𓆎𓆏𓆑𓆒𓆓𓆔𓆕<sup>41</sup>, *dw3 ntr htp sp snw hr dd-mdw bꜥh it.f*, «*Adoring and pleasing the god two times saying the words and providing his father by offerings*». The second example is most important. It is in a unique scene of Ramses II adoring himself in the Grand Temple at Abu-Simbel [FIGURE 5].



[FIGURE 5]: Ramses II adores himself. EISSA 2023: FIG. 1.

The adorer king Ramses II hymns his defied form by saying \*𓆎𓆏𓆑𓆒𓆓𓆔𓆕, *dw3-ntr sp snw n it.f*, «*Adoring the god two times to his father*». The adored god is sitting on his throne outside a shrine in complete human form. The inscription before the god reads 𓆎𓆏𓆑𓆒𓆓𓆔𓆕 *dd mdw in Rꜥ-ms-sw p3 ntr t3* «*word spoken by Ramses, god of the earth*»<sup>42</sup>.

Generally, the adoration formulae of Ramses II represented him as a member of the deities' realm<sup>43</sup>. The equivalency is clear when he added «*to his father*» and «*to his mother*». The author assumes that Ramses II praised himself only two times rather than four to be far from an absolute deity. Ramses II also showed his human personality by being an ordinary king, son of the god through the expression «*to his father*», which is added to the adoration formula. Interestingly, the appearance of Ramses II's name outside the cartouche, in the same way the deities' names were written, could be another method reflecting the divinity of Ramses II. The writing of royal names without cartouches is recognized as deliberately reflecting the orthography of their divine names and highlighting the divine persona of the king named<sup>44</sup>.

<sup>41</sup> MARRITTE 1869: PL. 38a.

<sup>42</sup> This scene is discussed in detail in a forthcoming article by the author entitled «*Did Ramses II Really Adore himself? Clear Evidence from Abu-Simbel*», forthcoming 2022.

<sup>43</sup> For more details about the artistic methods that showed Ramses II as a god, see: HABACHI 1969: 1-10.

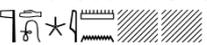
<sup>44</sup> GIORGINI 1998: PL. 260-261.

This method was clearly used with Amenhotep III and Tutankhamen in the Eighteenth Dynasty and Seti I and Ramses II in the Nineteenth Dynasty<sup>45</sup>.

Ramses II's name as a deified king was also written outside a cartouche on the stela of Nakht found in the forecourt of the temple of Aksha at Nubia, built by Ramses II. This stela shows Nakht adoring Ramses II, who united with Amun (belongs to) Wser-maat-Re Setep-en-Re<sup>46</sup>. Ramses II was deified during his lifetime. Similarly, Amenhotep III, at his temple in Soleb, presented offerings to himself as «*Nebmaatre, the great god*», and his name was written without a cartouche. These scenes show that the king established himself as a god and was worshipped as such while still alive<sup>47</sup>.

Generally, it is noteworthy that most of the first adoration formula type includes adoring four times, while four examples mention the adoration three times and only two examples of adoration two times. Sethe mentions that the number four has many religious connotations; it was mainly related to the four cardinal directions, north, south, east and west<sup>48</sup>. The number four was also involved with many royal religious rites, such as purification, sailing through the Nile, burning of incense, and it was used with different offerings, such as bread, jars four times, the ritual of four magic bricks, and rituals of throwing balls and shooting arrows in four directions<sup>49</sup>. The question then arises if the kings were adored four times under the four compass directions, and what does it mean when they are worshipped only two or three times? I suggest that «four times» refers to four different times of the day: dawn, sunrise, noon, and sunset. While the formula «adoring god three times» expresses completeness and perfection because the value of the number three was a signifier of plurality – or unity expressed in plurality<sup>50</sup>. This is apparent, for instance, in hieroglyphic writing: to express the plural, an ideogram may be repeated three times or have three strokes placed after the sign for the noun<sup>51</sup>. So, we can say that the three strokes under the *sp* sign refer to the complete plurality of the required times of worship during the day and therefore mean the same as four times.

## 2- Second Formula [TAB 2]

The second adoration formula mentions the names of the adored deities. The earliest example dates to Mentuhotep II. The scene shows the king praising Amun-Min in his temple at Deir El-Bahari, saying,  *dw3-ntr Imn* [...], «*Adoring the god, Amun-...*»<sup>52</sup>.

The second use of this formula was by Senusret I, who adores Amun with  *dw3-Imn hr hnd hr ir:f di 'nh*, «*Adoring Amun upon Horus' throne. That is what he did; may the life is given to him*»<sup>54</sup>.

<sup>45</sup> BELL 1985: 42 N<sup>o</sup>. 5.

<sup>46</sup> FUSCALDO 1990: 19-34.

<sup>47</sup> GIORGINI 1998: Pl. 260-61.

<sup>48</sup> SETHE 1916: 31-32.

<sup>49</sup> The symbolism of the number four in Ancient Egyptian is discussed in detail in SETHE 1916: 31-32; RAGAIE 2007.

<sup>50</sup> SALES 2012: 118.

<sup>51</sup> TE-VELDE 1971: 80.

<sup>52</sup> NAVILLE 1910: Pl. Vc.

<sup>53</sup> LACAU & CHEVRIER 1969: Pl. 41.

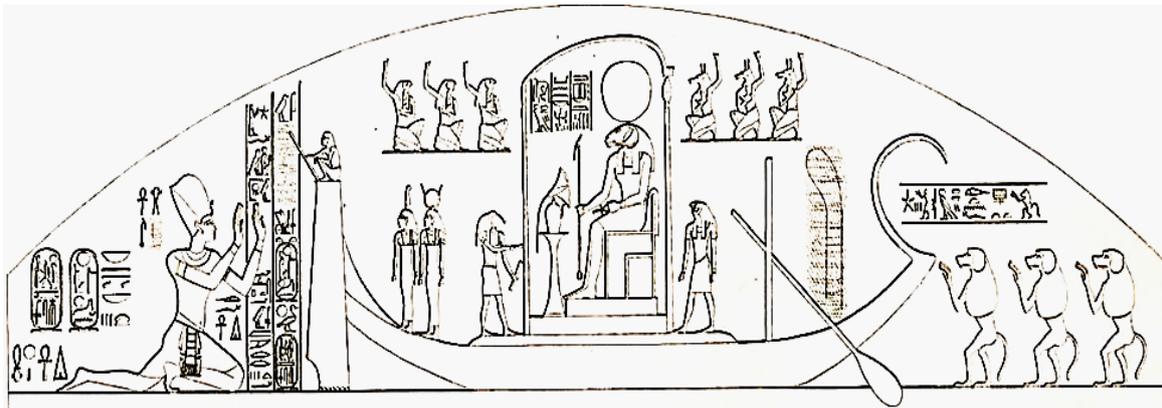




**Fourth Formula [TAB 4]**

The fourth type of royal adoration formula combines names of the adored deities with the time of the adoration. The author found six examples of this formula, all dated to the Ramesside Period<sup>65</sup>. The first and second examples show Ramses II worshipping Re and Re-Harakhty consecutively in his temples at Abydos and El-Seboua with

\*𓂏𓂏𓂏𓂏𓂏𓂏<sup>66</sup>, *dw3.f R<sup>c</sup>-hr-3h.ty m wbn.f*, «He adores Re-Hararkhty when he rises» [FIGURE 8] and \*𓂏𓂏𓂏𓂏𓂏<sup>67</sup>, *dw3 R<sup>c</sup> m inm.t*, «Adoring Re at the west in the sunset time».



[FIGURE 8]: Ramses II adores Re-Harakhty. LD 1900-1913: vol. 7, ABTH III, 181.

The rest dated to Ramses III and show him adoring Re or Re-Harakhty in his temple at Medinet Habu with 𓂏𓂏𓂏<sup>68</sup>, *dw3 R<sup>c</sup> m htp.f*, «Adoring the god when he rests»<sup>69</sup>, and \*𓂏𓂏𓂏𓂏𓂏<sup>70</sup>, *dw3-R<sup>c</sup> m wbn.f m 3h.t*, «Adoring Re when he rises on the horizon» and \*𓂏𓂏𓂏𓂏𓂏𓂏<sup>71</sup>, *dw3-R<sup>c</sup> (m) htp.f m ʿnh* «Adoring Re when he rests in life» and 𓂏𓂏𓂏𓂏𓂏𓂏<sup>71</sup>, *sw3š R<sup>c</sup>-hr-3h.ty hft wbn.f m 3h.t i3bt.t, n(y.t) p.t*. «Adoring Re-Horakhty when he rises in the eastern horizon of the sky».

It seems that the fourth formulae are strongly related to the rising and setting of the solar deities. That bears indications of two probable interpretations. First of which, notice that all of words *imn.t* «west», *3h.t* «horizon» and *3h.t i3bt.t* «eastern horizon» refer to places on the horizon. The second one, which the author support, notices that these formulae refer to the timing of the royal adoration activities, which is supported if we consider the meaning of each formula. In other words, the meaning of \*𓂏𓂏𓂏𓂏𓂏 refers to rising when the daytime starts. Furthermore, the meaning of \*𓂏𓂏𓂏𓂏𓂏 clearly indicates sunset when the nighttime begins.

<sup>65</sup> This type of adoration formulae that mentions both the names of the adored deities and the adoration time is very common in sun hymns in privates' tombs during the New Kingdom; for details see: ASSMANN 1971: 1-34.

<sup>66</sup> LD 1900-1913: vol.7, ABTH III, 181.

<sup>67</sup> ISKANDER & GOELET 2015: PL. 4.2.15.

<sup>68</sup> EPIGRAPHIC SURVEY 1963: PL. 421c.

<sup>69</sup> I see that his resting refers to the sunset time.

<sup>70</sup> EPIGRAPHIC SURVEY 1963: PL. 431.

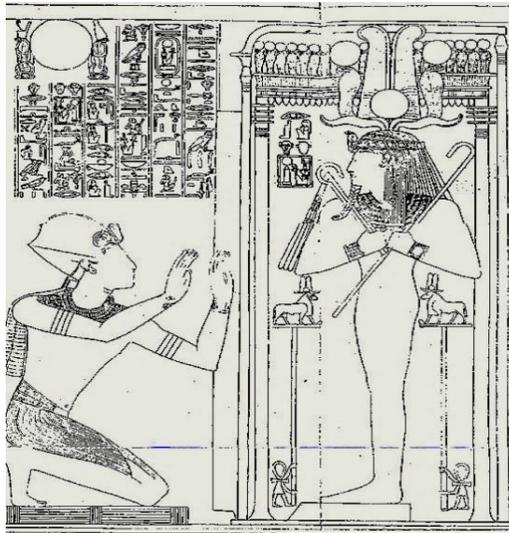
<sup>71</sup> EPIGRAPHIC SURVEY 1963: PL. 433.

So, these formulae enhanced that «adoring god four times» refers to four different times during the day rather than four directions.

These four times could be  $\text{w}^3\text{h}$ , «dawn»,  $\text{wbn}$ , «sunrise»,  $\text{hrw}$ , «noon» and  $\text{grh}$ , «sunset» or possibly «night time». Finally, it is noteworthy that this adoration formula is only dedicated to Re and Re-Harakhty, the two main solar gods. It is well known that the Ramesside Period was recognized for its devotion to solar religion<sup>72</sup> which is re-informed by the king's names, who are mostly called «Ra-ms-sw» namely «Re bore him»<sup>73</sup>.

### Fifth Formula [TAB 5]

The fifth royal adoration formula, «Utterance of kissing the ground, placing himself upon the belly to kiss the ground», is used only by Seti I and its first part was used by Siptah<sup>74</sup>. The earliest royal scene mentions this formula dates to Seti I; however, various forms appeared in Seti I's scenes, such as  $\text{r}(3)\text{-n sn t}^3 \text{rdi.t hr h.t sn t}^3$ <sup>75</sup>,  $\text{r}(3)\text{-n sn t}^3 \text{rdi.t hr h.t sn t}^3 \text{m db}^c.\text{w.f}$ <sup>76</sup>,  $\text{r}(3)\text{-n sn t}^3 \text{rdi.t hr h.t sn t}^3 \text{m db}^c.\text{w.f}$ <sup>77</sup>. Generally, this unique formula has two forms. The short one was,  $\text{r}(3)\text{-n sn t}^3 \text{rdi.t hr h.t sn t}^3$ , «Utterance of kissing the ground, placing himself upon the belly to kiss the ground», while the long one was,  $\text{r}(3)\text{-n sn t}^3 \text{rdi.t hr h.t sn t}^3 \text{m db}^c.\text{w.f}$ , «Utterance of kissing the ground, placing himself upon the belly to kiss the ground and to touch it with his fingers». Strangely, none of Seti's scenes with the formula «Kissing the ground, laying on the belly and kissing the ground» actually show him in this position [FIGURE 9].



[FIGURE 9]: Seti I adores Osiris. CALVERLEY & BROOME 1935: PL. 13.

<sup>72</sup> ASSMANN 2009: 156-185.

<sup>73</sup> BECKERATH 1984: 88-97.

<sup>74</sup> It is important to note that the earliest mention of kissing the ground rite dates back to the Middle Kingdom. In other words, Sinuhe's story is the oldest known text that mentions the pose of lying prostrate on the ground. It mentions that Sinuhe directly laid on his belly and prostrated on the ground when he saw the king sitting in his golden kiosk, see: TAWFIK 1973: 77-80; LICHTHEIM 1973: 231; TOBIN 1995: 175, N°59.

<sup>75</sup> CALVERLEY & BROOME 1933: PL. 4.

<sup>76</sup> CALVERLEY & BROOME 1935: PL. 13.

<sup>77</sup> CALVERLEY & BROOME 1935: PL. 14.

The only king depicted in this pose was Akhenaten,<sup>78</sup> but is not accompanied by this formula. Seti I did not represent accurately lying on his belly, accompanying this formula, could be due to the narrow space between the figure of the king and his adored deities. However, Siptah was the only king worshipping Amun-Re with a hymn entirely different from those used by his ancestors. His formula is a long one consisting of two different phrases. It reads <sup>79</sup>, *rdi.(t) i3w.t n Imn-R<sup>c</sup> sn.t t3 n k3 .f*, «I give praises to Amun-Re and kissing the ground to his Ka» [FIGURE 10]. The expression *rdi(t) i3wt* is the principal used one in adoration scenes on non-royal funerary stelae<sup>80</sup>.



[FIGURE 10]: Siptah adores Amun-Re. LD 1900-1913: vol 6, ABTH III, 202a.

According to Dimitri Meeks, *dw3* is more closely related to royal adoration activities than *t3w*, which is generally used, with some exceptions<sup>81</sup>, in non-royal tombs and private funerary stelae<sup>82</sup>. According to Violaine Chauvet, the idiom of *dw3-ntr* beard two different meanings in the private tombs along the idiomatic use: one is «to praise the god» and the other is «to thank the god»<sup>83</sup>.

Furthermore, the earliest known example of *dw3* in a temple is dated to Khufu,<sup>84</sup> while the earliest attestation of *t3w* appears in Sahure's temple at Abusir, the scene shows a group of men adore the king's name<sup>85</sup>.

The second part of Siptah's adoration formula reads *snt t3 n k3.f*, «Kissing the ground for his ka». Strangely, this formula is dedicated to the Ka of the god, not the god himself. The earliest use of this formula was in Sinuhe's tale<sup>86</sup>.

<sup>78</sup> VERGNIEUX & GONDRAN 1997: 73-75, 170-173.

<sup>79</sup> LD 1900-1913: vol. 7, ABTH III, 202a.

<sup>80</sup> For the private adoration scene features see BAINES 1987: 79-98; GUNN 1916: 81-94.

<sup>81</sup> MEEKS 2000: 9-23.

<sup>82</sup> SIMPSON 1974: 20-2, PL. 67, 65, 82, (ANOC 49.2, 65.4, 67.1).

<sup>83</sup> CHAUVET 2015: 74-78.

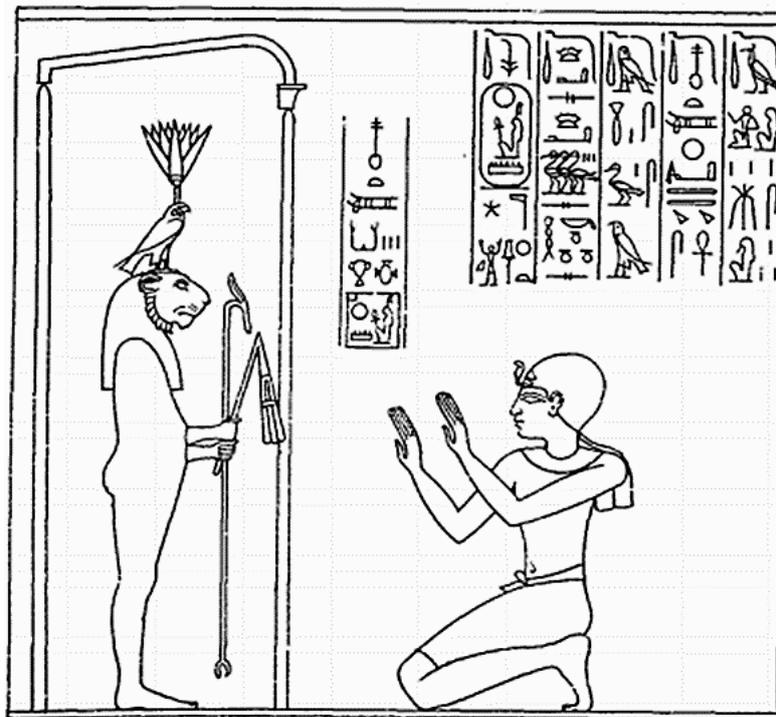
<sup>84</sup> ĆWIEK 2003: 241.

<sup>85</sup> BORCHARDT 1913: 12.

Alike, the earliest mention of Aten appeared in the same text<sup>87</sup>. Therefore, there might be a connection between Aten, kissing the grounds and lying on the belly, which raises the question of whether the actual depiction of royal prostration and kissing the ground was only connected with worshipping Aten? considering that Akhenaten was the only king depicted kissing the ground and lying on his belly?<sup>88</sup>.

### Sixth Formula [TAB 6]

The Six<sup>th</sup> and last type of royal adoration formulae is brief and has no specific category. According to the available data, only two examples were found. The first one belongs to Thutmose III adoring Hathor with ,<sup>89</sup> [...] *dsr dsrw h't hr dw3-ntr ir f di 'nh mi R'*, «The sanctuary of the sanctuaries shines while the adoring of the god; that is what he did; may he be given life like Re». The second shows Seti I adoring Nefertum at Abydos with ,<sup>90</sup> *dw3-ntr k3 shm.t*, «Adoring the god, raising the strength» [FIGURE 11]. According to Christian Leitz, who translated *k3 shm.t*, to «the one with high power», this title appeared for the first time in the New Kingdom, and it was only used with Re and Re-Harakhty<sup>91</sup>.



[FIGURE 11]: Seti I adores Nefertum. MARRITTE 1869: PL. 39b.

<sup>86</sup> LICHTHEIM 1973: 231; TOBIN 1995: 175, N<sup>o</sup>. 59.

<sup>87</sup> TAWFIK 1973: 77-80.

<sup>88</sup> EISSA 2017: 209-19.

<sup>89</sup> NAVILLE 1904: PL. XCII.

<sup>90</sup> MARRITTE 1869: PL. 39b.

<sup>91</sup> LGG 2002: vol. 7, 168.

### III. CONCLUSIONS

Six royal adoration formulae were used to introduce worshipping scenes in temples from the old kingdom throughout the end of Late Period.

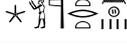
The most earlier and standard was the formula that determines the number of the adoration times, especially «*Adoring the god four times*». The formula 'Adoring the god three times' appeared in only four royal scenes. Moreover, the formula 'adoring the god two times'. the formula 'adoring the god two times' is used exclusively by Seti I at his temple in Abydos and by Ramses II at the Grand Temple of Abu-Simbel. The earliest examples of the adorer king's formula with their names or titles dated to the Nineteenth Dynasty. One could notice that the formula determining the adoration times was related to solar deities and restricted to the Rameside period. Few of these formulae mentioned the names of the adorer kings and the adored deities.

Eventually, based on the surveyed scenes, one could conclude that: The formula «Adoring the god four times» is the earliest to appear, 95% of the Eighteenth Dynasty surveyed scenes are entitled with this formula, and it was used during the Third Intermediate and the Late Periods. However, the formula «adoring the god four times» appeared with the adoration formula, which mentions the adored deities in the Middle Kingdom scenes. Finally, Seti I and Ramses II utilized new adoration formulae. Some of them did not use after that, like the formula «adoring the god two times» and the added phrase «to his father» or «to his mother» that distinguishable Ramses II's scenes. On the other hand, some of these formulae continued to be used subsequently, like «kissing the ground», which entitles Siptah's scene and the formulae that combine the adored deities with the time of the adoration, which distinguished Ramses III's adoration scenes.

| Adore god four times |           |                   |                   |   |
|----------------------|-----------|-------------------|-------------------|---|
| King                 | Deities   | Temple            | Adoration Formula | Bibliography                                  |
| Senwsrt I            | Amun-Re   | White Chapel      | 𓆎*𓆑               | LACAU & CHEVRIER 1969: PL. 2, 27 (right side) |
| Senwsrt I            | Atum-Amun | W. Chapel         | 𓆎*𓆑               | LACAU & CHEVRIER 1969: PL. 2, 27 (left side)  |
| Senwsrt I            | Amun-Re   | W. Chapel         | 𓆎𓆎*𓆑              | LACAU & CHEVRIER 1969: PL. 34 (right side)    |
| Senwsrt I            | Amun-Re   | W. Chapel         | 𓆎𓆎*𓆑              | LACAU & CHEVRIER 1969: PL. 34 (left side)     |
| Senwsrt I            | Amun-Re   | W. Chapel         | 𓆎*𓆑               | LACAU & CHEVRIER 1969: PL. 36 (right side)    |
| Senwsrt I            | Amun-Re   | W. Chapel         | 𓆎*𓆑               | LACAU & CHEVRIER 1969: PL. 36 (left side)     |
| Senwsrt I            | Amun-Re   | W. Chapel         | 𓆎*𓆑               | LACAU & CHEVRIER 1969: PL. 41 (right side)    |
| Senwsrt III          | Montu     | Medamud           | 𓆎*𓆑               | WERNER 1985: FIG. 8.                          |
| Senwesrt III         | Hathor    | Serabit el-Khadim | *𓆑                | ČERNY 1955: PL. XXV                           |
| Amenemhat III        | Hathor    | Serabit el-Khadim | *𓆑                | ČERNY 1955: PL. XXVI.                         |
| Ahmose I             | Horus     | Buhen             | *𓆑                | RANDALL-MACIVER & WOOLLEY 1911: PL. 35.       |
| Amenhotep I          | Amun      | Karnak            | 𓆎*𓆑               | BARGUET 1962: PL. XXXVIII                     |
| Amenhotep I          | Amun-Re   | Karnak            | 𓆎𓆎*𓆑              | LETELLIER & LARCHÉ 2013: PL. 263 (669)        |
| Amenhotep I          | Amun-Re   | Karnak            | 𓆎*𓆑               | LETELLIER, LARCHÉ 2013: PL. 263 (669)         |
| Amenhotep I          | Amun      | Karnak            | 𓆎*𓆑               | LETELLIER, LARCHÉ 2013: PL. 25, 33.           |
| Thutmose I           | Anubis    | D. Bahari         | 𓆎*𓆑               | NAVILLE 1895: PL. IX.                         |
| Hatshepsut           | Isis      | Buhen             | 𓆎*𓆑               | CAMINOS 1974: PL. 64.                         |
| Hatshepsut           | Amun-Re   | Red Chapel        | 𓆎*𓆑               | BURGOS & LANCHE 2014: 60.                     |
| Hatshepsut           | Amun-Re   | R. Chapel         | 𓆎*𓆑               | BURGOS & LANCHE 2014: 188.                    |
| Hatshepsut           | Amun-Re   | R. Chapel         | 𓆎*𓆑               | BURGOS & LANCHE 2014: 178.                    |

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|               |             |            |     |   |
|---------------|-------------|------------|-----|---|
| Hatshepsut    | Amunet      | R. Chapel  | 𓆎*𓏏 | BURGOS & LANCHE 2014: 71.                       |
| Hatshepsut    | Sobek       | R. Chapel  | 𓆎*𓏏 | BURGOS & LANCHE 2014: 116.                      |
| Hatshepsut    | Amun-Re     | D. Bahari  | 𓆎*𓏏 | NAVILLE 1901: PL. XCIX                          |
| Thutmose III  | Horus       | Buhen      | 𓆎*𓏏 | CAMINOS 1974: PL. 44.                           |
| Thutmose III  | Horus       | El-Lessiya | 𓆎*𓏏 | EL-ACHIERY & ALY & DEWACHTER 1968: PL. XXXV.    |
| Thutmose III  | Re-Harakhty | Amada      | 𓆎*𓏏 | ALY & ABDEL-HAMID & DEWACHTER: 1967: FIG. 20-2. |
| Thutmose III  | Amun        | Amada      | 𓆎*𓏏 | ALY & ABDEL-HAMID & DEWACHTER: 1967: FIG. J10.  |
| Thutmose III  | Montu       | Armant     | 𓆎*𓏏 | MOND & MAYER 1940: PL. CIII.                    |
| Thutmose III  | Amun-Re     | Karnak     | 𓆎*𓏏 | LEGRAIN 1902: PL. XIII B.                       |
| Thutmose III  | Amun-Re     | R. Chapel  | 𓆎*𓏏 | BURGOS & LANCHE 2014: 62.                       |
| Thutmose III  | Sopdu       | Karnak     | 𓆎*𓏏 | LD 1900-1913: VOL.5, ABTH III, 35.              |
| Thutmose III  | Amun        | D. Bahari  | 𓆎*𓏏 | NAVILLE 1906: PL. CXXIII.                       |
| Thutmose III  | Amun        | D. Bahari  | 𓆎*𓏏 | NAVILLE 1897: PL. XXIX.                         |
| Thutmose III  | Hathor      | D. Bahari  | 𓆎*𓏏 | NAVILLE 1901: PL. XCIX.                         |
| Thutmose III  | Hathor      | D. Bahari  | 𓆎*𓏏 | NAVILLE 1907: PL. 28E.                          |
| Thutmose III  | Amun-Re     | R. Chapel  | 𓆎*𓏏 | BURGOS & LANCHE 2014: 191.                      |
| Thutmose IV   | Re-Harakhty | Amada      | 𓆎*𓏏 | ALY & ABDEL-HAMID & DEWACHTER: 1967: C2.        |
| Thutmose IV   | Ptah        | Amada      | *𓏏  | ALY & ABDEL-HAMID & DEWACHTER: 1967: C37-8.     |
| Thutmose IV   | Amun-Re     | Karnak     | 𓆎*𓏏 | LETELLIER & LARCHÉ 2013: PL. 5.                 |
| Thutmose IV   | Amun-Re     | Karnak     | 𓆎*𓏏 | LETELLIER & LARCHÉ 2013: PL. 7.                 |
| Thutmose IV   | Amun-Re     | Karnak     | 𓆎*𓏏 | LETELLIER & LARCHÉ 2013: PLS. 34, 38.           |
| Thutmose IV   | Amun-Re     | Karnak     | 𓆎*𓏏 | LETELLIER & LARCHÉ 2013: PL. 67.                |
| Thutmose IV   | Amun        | Karnak     | 𓆎*𓏏 | CHEVRIER 1951: FIG. 4.                          |
| Amenhotep III | Amun        | Soleb      | 𓆎*𓏏 | GIORGINI 1998: PL. 28.                          |
| Amenhotep III | Amun-Re     | Qurna      | 𓆎*𓏏 | BICKEL 1997: PL. 80.                            |
| Amenhotep     | Amun-Re     | Luxor      | 𓆎*𓏏 | BRUNNER 1977: PL. 70.                           |

|           |             |             |   |   |
|-----------|-------------|-------------|---|---|
| III       |             |             |   |   |
| Seti I    | Isis        | Abydos      |    | CALVERIEY & BROOME 1933: PL. 20.  |
| Seti I    | Horus       | Abydos      |    | CALVERIEY & BROOME 1933: PL. 28.  |
| Seti I    | Re-Harakhty | Abydos      |    | CALVERIEY & BROOME 1935: PL. 14.  |
| Seti I    | Re-Harakhty | Abydos      |    | CALVERIEY & BROOME 1935: PL. 16.  |
| Seti I    | Ptah        | Abydos      |    | CALVERIEY & BROOME 1935: PL. 27.  |
| Seti I    | Ptah        | Abydos      | ----  | CALVERIEY & BROOME 1935: PL. 27.  |
| Seti I    | Ptah        | Abydos      |    | CALVERIEY & BROOME 1935: PL. 33.  |
| Seti I    | Nefertum    | Abydos      |    | CALVERIEY & BROOME 1935: PL. 37<br>(Eastern Jamb)                                     |
| Seti I    | Nefertum    | Abydos      |    | CALVERIEY & BROOME 1935: PL. 37<br>(Western Jamb)                                     |
| Seti I    | Soker       | Abydos      |    | Unpublished scene in Soker's chapel<br>at Seti I's temple at Abydos.                  |
| Seti I    | Soker       | Abydos      |    | Unpublished scene in Soker's chapel<br>at Seti I's temple at Abydos.                  |
| Seti I    | Isis        | Reddisia    |  | LD 1900-1913: VOL.6, ABTH III, 141.   |
| Seti I    | Re-Harakhty | Qurna       |  | One of Seti I's funerary stela at the<br>open court of the king's temple at<br>Qurna. |
| Ramses II | Amun-Khent  | Abou Simbel |  | DONADONI & EL-ACHIRIE & LEBLANC<br>& ABDEL-HAMID 1975: PL. XV.                        |
| Ramses II | Re-Harakhty | Abou Simbel |  | DONADONI & EL-ACHIRIE & LEBLANC<br>& ABDEL-HAMID 1975: PL. XIII.                      |
| Ramses II | ----        | Abou Simbel |  | DONADONI & EL-ACHIRIE & LEBLANC<br>& ABDEL-HAMID 1975: PL. XXXIV.                     |
| Ramses II | Thoth       | Abou Simbel |  | DONADONI & EL-ACHIRIE & LEBLANC<br>& ABDEL-HAMID 1975: PL. XXXIII.                    |
| Ramses II | Thoth       | Abou Simbel |  | DONADONI & EL-ACHIRIE & LEBLANC<br>& ABDEL-HAMID 1975: PL. XXXI.                      |
| Ramses II | Ptah        | Abou Simbel |  | EGBERTS 1995: PL. 53 .  |
| Ramses II | Amu-Re      | Abou Simbel |  | EISSA 2017: FIG. 102.   |
| Ramses II | Re-Harakhty | Abou Simbel |  | EISSA 2017: FIG. 103.   |
| Ramses II | Re-Harakhty | Abou Simbel |  | EISSA 2017: FIG. 104.   |
| Ramses II | Thoth       | Abou Simbel |  | EISSA 2017: FIG. 105.   |



| King          | Deities  | Temple      | Adoration Formula | Bibliography   |
|---------------|----------|-------------|-------------------|--|
| Mentuhotep II | Amun-Min | D. Bahari   |                   | ARNOLD 1977: PL. 25.   |
| Senwsrt I     | Amun     | W. Chapel   |                   | LACAU & CHEVRIER 1969: PL. 41.                                 |
| Thutmose III  | Amun-Re  | Karnak      |                   | BARGUET 1962: PL. XVII.  |
| Seti I        | Osiris   | Abydos      | '                 | CALVERLEY & BROOME 1938: PL. 13.                               |
| Ramses II     | Isis     | Abou Simbel |                   | DONADONI & EL-ACHIRIE & LEBLANC & ABDEL-HAMID 1975: PL. XXVII. |
| Ramses II     | Amen-Re  | Karnak      |                   | NELSON 1981: PL. 36.   |

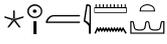
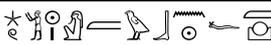
[Table 2]: Adoration formulae mention the adored deities © Rabee Eissa.

| King       | Deities | Temple | Adoration Formula | Bibliography                      |
|------------|---------|--------|-------------------|-----------------------------------|
| Seti I     | Amun-Re | Abydos |                   | CALVERLEY & BROOME 1958: PL.47.   |
| Seti I     | Osiris  | Abydos |                   | CALVERLEY & BROOME 1938: PL.12A.  |
| Ramses II  | Amun-Re | Karnak |                   | NELSON 1981: PL. 89.              |
| Ramses III | Atum    | Habu   |                   | EPIGRAPHIC SURVEY 1963: PL. 421C. |

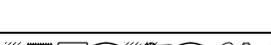
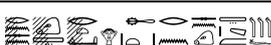
[TABLE 3]: Adoration formulae use the adorer kings with their names or titles beside the adored deities.

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| King       | Deities     | Temple   | Adoration formula   | Bibliography                                  |
|------------|-------------|----------|---|---|
| Ramses II  | Re          | Abydos   |  | ISKANDER & GOELET 2015: PL. 4.2.15.           |
| Ramses II  | Re-Harakhty | E-Seboua |  | LD VII: ABTH, 181 .                           |
| Ramses III | Atum        | Habu     |  | EPIGRAPHIC SURVEY 1963: PL. 421C.             |
| Ramses III | Re          | Habu     |  | EPIGRAPHIC SURVEY 1963: PL. 431 (Right side). |
| Ramses III | Re          | Habu     |  | EPIGRAPHIC SURVEY 1963: PL. 431.              |
| Ramses III | Re-Harakhty | Habu     |  | EPIGRAPHIC SURVEY 1963: PL. 433.              |

[TABLE 4] : Adoration formulae combine the adored deities with the time of the adoration © Rabee Eissa.

| King   | Deities     | Temple   | Adoration formula   | Bibliography                     |
|--------|-------------|----------|---|----------------------------------|
| Seti I | Osiris      | Abydos   |  | CALVERLEY & BROOME 1933: PL. 4.  |
| Seti I | Osiris      | Abydos   |  | CALVERLEY & BROOME 1933: PL. 13. |
| Seti I | Isis        | Abydos   |  | CALVERLEY & BROOME 1933: PL. 18. |
| Seti I | Horus       | Abydos   |  | CALVERLEY & BROOME 1933: PL. 26. |
| Seti I | Amun-Re     | Abydos   |  | CALVERLEY & BROOME 1933: PL. 4.  |
| Seti I | Re-Harakhty | Abydos   |  | CALVERLEY & BROOME 1933: PL. 14. |
| Seti I | Ptah        | Abydos   |  | CALVERLEY & BROOME 1935: PL. 22. |
| Siptah | Amun-Re     | Silsilah |  | LD 1900-1913: vol.6, ABTH, 202.  |

[TABLE 5]: Adoration formulae of kissing the ground and lying on belly before the deities © Rabee Eissa.

**THE WORSHIPPING FORMULAE OF ROYAL ADORATION SCENES IN ANCIENT EGYPTIAN TEMPLES FROM THE OLD KINGDOM TILL THE END OF THE LATE PERIOD**

| King         |  | Deities | Temple         | Adoration formula  | Bibliography |
|--------------|--|---------|----------------|--|--------------|
| Thutmose III |  | Hathor  | Dier el Bahari | 𓆎𓆏𓆐𓆑𓆒𓆓𓆔𓆕𓆖𓆗𓆘𓆙𓆚𓆛𓆜𓆝𓆞𓆟𓆠𓆡𓆢𓆣𓆤𓆥𓆦𓆧𓆨𓆩𓆪𓆫𓆬𓆭𓆮𓆯𓆰𓆱𓆲𓆳𓆴𓆵𓆶𓆷𓆸𓆹𓆺𓆻𓆼𓆽𓆾𓆿𓇀𓇁𓇂𓇃𓇄𓇅𓇆𓇇𓇈𓇉𓇊𓇋𓇌𓇍𓇎𓇏𓇐𓇑𓇒𓇓𓇔𓇕𓇖𓇗𓇘𓇙𓇚𓇛𓇜𓇝𓇞𓇟𓇠𓇡𓇢𓇣𓇤𓇥𓇦𓇧𓇨𓇩𓇪𓇫𓇬𓇭𓇮𓇯𓇰𓇱𓇲𓇳𓇴𓇵𓇶𓇷𓇸𓇹𓇺𓇻𓇼𓇽𓇾𓇿𓈀𓈁𓈂𓈃𓈄𓈅𓈆𓈇𓈈𓈉𓈊𓈋𓈌𓈍𓈎𓈏𓈐𓈑𓈒𓈓𓈔𓈕𓈖𓈗𓈘𓈙𓈚𓈛𓈜𓈝𓈞𓈟𓈠𓈡𓈢𓈣𓈤𓈥𓈦𓈧𓈨𓈩𓈪𓈫𓈬𓈭𓈮𓈯𓈰𓈱𓈲𓈳𓈴𓈵𓈶𓈷𓈸𓈹𓈺𓈻𓈼𓈽𓈾𓈿𓉀𓉁𓉂𓉃𓉄𓉅𓉆𓉇𓉈𓉉𓉊𓉋𓉌𓉍𓉎𓉏𓉐𓉑𓉒𓉓𓉔𓉕𓉖𓉗𓉘𓉙𓉚𓉛𓉜𓉝𓉞𓉟𓉠𓉡𓉢𓉣𓉤𓉥𓉦𓉧𓉨𓉩𓉪𓉫𓉬𓉭𓉮𓉯𓉰𓉱𓉲𓉳𓉴𓉵𓉶𓉷𓉸𓉹𓉺𓉻𓉼𓉽𓉾𓉿𓊀𓊁𓊂𓊃𓊄𓊅𓊆𓊇𓊈𓊉𓊊𓊋𓊌𓊍𓊎𓊏𓊐𓊑𓊒𓊓𓊔𓊕𓊖𓊗𓊘𓊙𓊚𓊛𓊜𓊝𓊞𓊟𓊠𓊡𓊢𓊣𓊤𓊥𓊦𓊧𓊨𓊩𓊪𓊫𓊬𓊭𓊮𓊯𓊰𓊱𓊲𓊳𓊴𓊵𓊶𓊷𓊸𓊹𓊺𓊻𓊼𓊽𓊾𓊿𓋀𓋁𓋂𓋃𓋄𓋅𓋆𓋇𓋈𓋉𓋊𓋋𓋌𓋍𓋎𓋏𓋐𓋑𓋒𓋓𓋔𓋕𓋖𓋗𓋘𓋙𓋚𓋛𓋜𓋝𓋞𓋟𓋠𓋡𓋢𓋣𓋤𓋥𓋦𓋧𓋨𓋩𓋪𓋫𓋬𓋭𓋮𓋯𓋰𓋱𓋲𓋳𓋴𓋵𓋶𓋷𓋸𓋹𓋺𓋻𓋼𓋽𓋾𓋿𓌀𓌁𓌂𓌃𓌄𓌅𓌆𓌇𓌈𓌉𓌊𓌋𓌌𓌍𓌎𓌏𓌐𓌑𓌒𓌓𓌔𓌕𓌖𓌗𓌘𓌙𓌚𓌛𓌜𓌝𓌞𓌟𓌠𓌡𓌢𓌣𓌤𓌥𓌦𓌧𓌨𓌩𓌪𓌫𓌬𓌭𓌮𓌯𓌰𓌱𓌲𓌳𓌴𓌵𓌶𓌷𓌸𓌹𓌺𓌻𓌼𓌽𓌾𓌿𓍀𓍁𓍂𓍃𓍄𓍅𓍆𓍇𓍈𓍉𓍊𓍋𓍌𓍍𓍎𓍏𓍐𓍑𓍒𓍓𓍔𓍕𓍖𓍗𓍘𓍙𓍚𓍛𓍜𓍝𓍞𓍟𓍠𓍡𓍢𓍣𓍤𓍥𓍦𓍧𓍨𓍩𓍪𓍫𓍬𓍭𓍮𓍯𓍰𓍱𓍲𓍳𓍴𓍵𓍶𓍷𓍸𓍹𓍺𓍻𓍼𓍽𓍾𓍿𓎀𓎁𓎂𓎃𓎄𓎅𓎆𓎇𓎈𓎉𓎊𓎋𓎌𓎍𓎎𓎏𓎐𓎑𓎒𓎓𓎔𓎕𓎖𓎗𓎘𓎙𓎚𓎛𓎜𓎝𓎞𓎟𓎠𓎡𓎢𓎣𓎤𓎥𓎦𓎧𓎨𓎩𓎪𓎫𓎬𓎭𓎮𓎯𓎰𓎱𓎲𓎳𓎴𓎵𓎶𓎷𓎸𓎹𓎺𓎻𓎼𓎽𓎾𓎿𓏀𓏁𓏂𓏃𓏄𓏅𓏆𓏇𓏈𓏉𓏊𓏋𓏌𓏍𓏎𓏏𓏐𓏑𓏒𓏓𓏔𓏕𓏖𓏗𓏘𓏙𓏚𓏛𓏜𓏝𓏞𓏟𓏠𓏡𓏢𓏣𓏤𓏥𓏦𓏧𓏨𓏩𓏪𓏫𓏬𓏭𓏮𓏯𓏰𓏱𓏲𓏳𓏴𓏵𓏶𓏷𓏸𓏹𓏺𓏻𓏼𓏽𓏾𓏿𓐀𓐁𓐂𓐃𓐄𓐅𓐆𓐇𓐈𓐉𓐊𓐋𓐌𓐍𓐎𓐏𓐐𓐑𓐒𓐓𓐔𓐕𓐖𓐗𓐘𓐙𓐚𓐛𓐜𓐝𓐞𓐟𓐠𓐡𓐢𓐣𓐤𓐥𓐦𓐧𓐨𓐩𓐪𓐫𓐬𓐭𓐮𓐯𓐰𓐱𓐲𓐳𓐴𓐵𓐶𓐷𓐸𓐹𓐺𓐻𓐼𓐽𓐾𓐿𓑀𓑁𓑂𓑃𓑄𓑅𓑆𓑇𓑈𓑉𓑊𓑋𓑌𓑍𓑎𓑏𓑐𓑑𓑒𓑓𓑔𓑕𓑖𓑗𓑘𓑙𓑚𓑛𓑜𓑝𓑞𓑟𓑠𓑡𓑢𓑣𓑤𓑥𓑦𓑧𓑨𓑩𓑪𓑫𓑬𓑭𓑮𓑯𓑰𓑱𓑲𓑳𓑴𓑵𓑶𓑷𓑸𓑹𓑺𓑻𓑼𓑽𓑾𓑿𓒀𓒁𓒂𓒃𓒄𓒅𓒆𓒇𓒈𓒉𓒊𓒋𓒌𓒍𓒎𓒏𓒐𓒑𓒒𓒓𓒔𓒕𓒖𓒗𓒘𓒙𓒚𓒛𓒜𓒝𓒞𓒟𓒠𓒡𓒢𓒣𓒤𓒥𓒦𓒧𓒨𓒩𓒪𓒫𓒬𓒭𓒮𓒯𓒰𓒱𓒲𓒳𓒴𓒵𓒶𓒷𓒸𓒹𓒺𓒻𓒼𓒽𓒾𓒿𓓀𓓁𓓂𓓃𓓄𓓅𓓆𓓇𓓈𓓉𓓊𓓋𓓌𓓍𓓎𓓏𓓐𓓑𓓒𓓓𓓔𓓕𓓖𓓗𓓘𓓙𓓚𓓛𓓜𓓝𓓞𓓟𓓠𓓡𓓢𓓣𓓤𓓥𓓦𓓧𓓨𓓩𓓪𓓫𓓬𓓭𓓮𓓯𓓰𓓱𓓲𓓳𓓴𓓵𓓶𓓷𓓸𓓹𓓺𓓻𓓼𓓽𓓾𓓿𓔀𓔁𓔂𓔃𓔄𓔅𓔆𓔇𓔈𓔉𓔊𓔋𓔌𓔍𓔎𓔏𓔐𓔑𓔒𓔓𓔔𓔕𓔖𓔗𓔘𓔙𓔚𓔛𓔜𓔝𓔞𓔟𓔠𓔡𓔢𓔣𓔤𓔥𓔦𓔧𓔨𓔩𓔪𓔫𓔬𓔭𓔮𓔯𓔰𓔱𓔲𓔳𓔴𓔵𓔶𓔷𓔸𓔹𓔺𓔻𓔼𓔽𓔾𓔿𓕀𓕁𓕂𓕃𓕄𓕅𓕆𓕇𓕈𓕉𓕊𓕋𓕌𓕍𓕎𓕏𓕐𓕑𓕒𓕓𓕔𓕕𓕖𓕗𓕘𓕙𓕚𓕛𓕜𓕝𓕞𓕟𓕠𓕡𓕢𓕣𓕤𓕥𓕦𓕧𓕨𓕩𓕪𓕫𓕬𓕭𓕮𓕯𓕰𓕱𓕲𓕳𓕴𓕵𓕶𓕷𓕸𓕹𓕺𓕻𓕼𓕽𓕾𓕿𓖀𓖁𓖂𓖃𓖄𓖅𓖆𓖇𓖈𓖉𓖊𓖋𓖌𓖍𓖎𓖏𓖐𓖑𓖒𓖓𓖔𓖕𓖖𓖗𓖘𓖙𓖚𓖛𓖜𓖝𓖞𓖟𓖠𓖡𓖢𓖣𓖤𓖥𓖦𓖧𓖨𓖩𓖪𓖫𓖬𓖭𓖮𓖯𓖰𓖱𓖲𓖳𓖴𓖵𓖶𓖷𓖸𓖹𓖺𓖻𓖼𓖽𓖾𓖿𓗀𓗁𓗂𓗃𓗄𓗅𓗆𓗇𓗈𓗉𓗊𓗋𓗌𓗍𓗎𓗏𓗐𓗑𓗒𓗓𓗔𓗕𓗖𓗗𓗘𓗙𓗚𓗛𓗜𓗝𓗞𓗟𓗠𓗡𓗢𓗣𓗤𓗥𓗦𓗧𓗨𓗩𓗪𓗫𓗬𓗭𓗮𓗯𓗰𓗱𓗲𓗳𓗴𓗵𓗶𓗷𓗸𓗹𓗺𓗻𓗼𓗽𓗾𓗿𓘀𓘁𓘂𓘃𓘄𓘅𓘆𓘇𓘈𓘉𓘊𓘋𓘌𓘍𓘎𓘏𓘐𓘑𓘒𓘓𓘔𓘕𓘖𓘗𓘘𓘙𓘚𓘛𓘜𓘝𓘞𓘟𓘠𓘡𓘢𓘣𓘤𓘥𓘦𓘧𓘨𓘩𓘪𓘫𓘬𓘭𓘮𓘯𓘰𓘱𓘲𓘳𓘴𓘵𓘶𓘷𓘸𓘹𓘺𓘻𓘼𓘽𓘾𓘿𓙀𓙁𓙂𓙃𓙄𓙅𓙆𓙇𓙈𓙉𓙊𓙋𓙌𓙍𓙎𓙏𓙐𓙑𓙒𓙓𓙔𓙕𓙖𓙗𓙘𓙙𓙚𓙛𓙜𓙝𓙞𓙟𓙠𓙡𓙢𓙣𓙤𓙥𓙦𓙧𓙨𓙩𓙪𓙫𓙬𓙭𓙮𓙯𓙰𓙱𓙲𓙳𓙴𓙵𓙶𓙷𓙸𓙹𓙺𓙻𓙼𓙽𓙾𓙿𓚀𓚁𓚂𓚃𓚄𓚅𓚆𓚇𓚈𓚉𓚊𓚋𓚌𓚍𓚎𓚏𓚐𓚑𓚒𓚓𓚔𓚕𓚖𓚗𓚘𓚙𓚚𓚛𓚜𓚝𓚞𓚟𓚠𓚡𓚢𓚣𓚤𓚥𓚦𓚧𓚨𓚩𓚪𓚫𓚬𓚭𓚮𓚯𓚰𓚱𓚲𓚳𓚴𓚵𓚶𓚷𓚸𓚹𓚺𓚻𓚼𓚽𓚾𓚿𓛀𓛁𓛂𓛃𓛄𓛅𓛆𓛇𓛈𓛉𓛊𓛋𓛌𓛍𓛎𓛏𓛐𓛑𓛒𓛓𓛔𓛕𓛖𓛗𓛘𓛙𓛚𓛛𓛜𓛝𓛞𓛟𓛠𓛡𓛢𓛣𓛤𓛥𓛦𓛧𓛨𓛩𓛪𓛫𓛬𓛭𓛮𓛯𓛰𓛱𓛲𓛳𓛴𓛵𓛶𓛷𓛸𓛹𓛺𓛻𓛼𓛽𓛾𓛿𓜀𓜁𓜂𓜃𓜄𓜅𓜆𓜇𓜈𓜉𓜊𓜋𓜌𓜍𓜎𓜏𓜐𓜑𓜒𓜓𓜔𓜕𓜖𓜗𓜘𓜙𓜚𓜛𓜜𓜝𓜞𓜟𓜠𓜡𓜢𓜣𓜤𓜥𓜦𓜧𓜨𓜩𓜪𓜫𓜬𓜭𓜮𓜯𓜰𓜱𓜲𓜳𓜴𓜵𓜶𓜷𓜸𓜹𓜺𓜻𓜼𓜽𓜾𓜿𓝀𓝁𓝂𓝃𓝄𓝅𓝆𓝇𓝈𓝉𓝊𓝋𓝌𓝍𓝎𓝏𓝐𓝑𓝒𓝓𓝔𓝕𓝖𓝗𓝘𓝙𓝚𓝛𓝜𓝝𓝞𓝟𓝠𓝡𓝢𓝣𓝤𓝥𓝦𓝧𓝨𓝩𓝪𓝫𓝬𓝭𓝮𓝯𓝰𓝱𓝲𓝳𓝴𓝵𓝶𓝷𓝸𓝹𓝺𓝻𓝼𓝽𓝾𓝿𓞀𓞁𓞂𓞃𓞄𓞅𓞆𓞇𓞈𓞉𓞊𓞋𓞌𓞍𓞎𓞏𓞐𓞑𓞒𓞓𓞔𓞕𓞖𓞗𓞘𓞙𓞚𓞛𓞜𓞝𓞞𓞟𓞠𓞡𓞢𓞣𓞤𓞥𓞦𓞧𓞨𓞩𓞪𓞫𓞬𓞭𓞮𓞯𓞰𓞱𓞲𓞳𓞴𓞵𓞶𓞷𓞸𓞹𓞺𓞻𓞼𓞽𓞾𓞿𓟀𓟁𓟂𓟃𓟄𓟅𓟆𓟇𓟈𓟉𓟊𓟋𓟌𓟍𓟎𓟏𓟐𓟑𓟒𓟓𓟔𓟕𓟖𓟗𓟘𓟙𓟚𓟛𓟜𓟝𓟞𓟟𓟠𓟡𓟢𓟣𓟤𓟥𓟦𓟧𓟨𓟩𓟪𓟫𓟬𓟭𓟮𓟯𓟰𓟱𓟲𓟳𓟴𓟵𓟶𓟷𓟸𓟹𓟺𓟻𓟼𓟽𓟾𓟿𓠀𓠁𓠂𓠃𓠄𓠅𓠆𓠇𓠈𓠉𓠊𓠋𓠌𓠍𓠎𓠏𓠐𓠑𓠒𓠓𓠔𓠕𓠖𓠗𓠘𓠙𓠚𓠛𓠜𓠝𓠞𓠟𓠠𓠡𓠢𓠣𓠤𓠥𓠦𓠧𓠨𓠩𓠪𓠫𓠬𓠭𓠮𓠯𓠰𓠱𓠲𓠳𓠴𓠵𓠶𓠷𓠸𓠹𓠺𓠻𓠼𓠽𓠾𓠿𓡀𓡁𓡂𓡃𓡄𓡅𓡆𓡇𓡈𓡉𓡊𓡋𓡌𓡍𓡎𓡏𓡐𓡑𓡒𓡓𓡔𓡕𓡖𓡗𓡘𓡙𓡚𓡛𓡜𓡝𓡞𓡟𓡠𓡡𓡢𓡣𓡤𓡥𓡦𓡧𓡨𓡩𓡪𓡫𓡬𓡭𓡮𓡯𓡰𓡱𓡲𓡳𓡴𓡵𓡶𓡷𓡸𓡹𓡺𓡻𓡼𓡽𓡾𓡿𓢀𓢁𓢂𓢃𓢄𓢅𓢆𓢇𓢈𓢉𓢊𓢋𓢌𓢍𓢎𓢏𓢐𓢑𓢒𓢓𓢔𓢕𓢖𓢗𓢘𓢙𓢚𓢛𓢜𓢝𓢞𓢟𓢠𓢡𓢢𓢣𓢤𓢥𓢦𓢧𓢨𓢩𓢪𓢫𓢬𓢭𓢮𓢯𓢰𓢱𓢲𓢳𓢴𓢵𓢶𓢷𓢸𓢹𓢺𓢻𓢼𓢽𓢾𓢿𓣀𓣁𓣂𓣃𓣄𓣅𓣆𓣇𓣈𓣉𓣊𓣋𓣌𓣍𓣎𓣏𓣐𓣑𓣒𓣓𓣔𓣕𓣖𓣗𓣘𓣙𓣚𓣛𓣜𓣝𓣞𓣟𓣠𓣡𓣢𓣣𓣤𓣥𓣦𓣧𓣨𓣩𓣪𓣫𓣬𓣭𓣮𓣯𓣰𓣱𓣲𓣳𓣴𓣵𓣶𓣷𓣸𓣹𓣺𓣻𓣼𓣽𓣾𓣿𓤀𓤁𓤂𓤃𓤄𓤅𓤆𓤇𓤈𓤉𓤊𓤋𓤌𓤍𓤎𓤏𓤐𓤑𓤒𓤓𓤔𓤕𓤖𓤗𓤘𓤙𓤚𓤛𓤜𓤝𓤞𓤟𓤠𓤡𓤢𓤣𓤤𓤥𓤦𓤧𓤨𓤩𓤪𓤫𓤬𓤭𓤮𓤯𓤰𓤱𓤲𓤳𓤴𓤵𓤶𓤷𓤸𓤹𓤺𓤻𓤼𓤽𓤾𓤿𓥀𓥁𓥂𓥃𓥄𓥅𓥆𓥇𓥈𓥉𓥊𓥋𓥌𓥍𓥎𓥏𓥐𓥑𓥒𓥓𓥔𓥕𓥖𓥗𓥘𓥙𓥚𓥛𓥜𓥝𓥞𓥟𓥠𓥡𓥢𓥣𓥤𓥥𓥦𓥧𓥨𓥩𓥪𓥫𓥬𓥭𓥮𓥯𓥰𓥱𓥲𓥳𓥴𓥵𓥶𓥷𓥸𓥹𓥺𓥻𓥼𓥽𓥾𓥿𓦀𓦁𓦂𓦃𓦄𓦅𓦆𓦇𓦈𓦉𓦊𓦋𓦌𓦍𓦎𓦏𓦐𓦑𓦒𓦓𓦔𓦕𓦖𓦗𓦘𓦙𓦚𓦛𓦜𓦝𓦞𓦟𓦠𓦡𓦢𓦣𓦤𓦥𓦦𓦧𓦨𓦩𓦪𓦫𓦬𓦭𓦮𓦯𓦰𓦱𓦲𓦳𓦴𓦵𓦶𓦷𓦸𓦹𓦺𓦻𓦼𓦽𓦾𓦿𓧀𓧁𓧂𓧃𓧄𓧅𓧆𓧇𓧈𓧉𓧊𓧋𓧌𓧍𓧎𓧏𓧐𓧑𓧒𓧓𓧔𓧕𓧖𓧗𓧘𓧙𓧚𓧛𓧜𓧝𓧞𓧟𓧠𓧡𓧢𓧣𓧤𓧥𓧦𓧧𓧨𓧩𓧪𓧫𓧬𓧭𓧮𓧯𓧰𓧱𓧲𓧳𓧴𓧵𓧶𓧷𓧸𓧹𓧺𓧻𓧼𓧽𓧾𓧿𓨀𓨁𓨂𓨃𓨄𓨅𓨆𓨇𓨈𓨉𓨊𓨋𓨌𓨍𓨎𓨏𓨐𓨑𓨒𓨓𓨔𓨕𓨖𓨗𓨘𓨙𓨚𓨛𓨜𓨝𓨞𓨟𓨠𓨡𓨢𓨣𓨤𓨥𓨦𓨧𓨨𓨩𓨪𓨫𓨬𓨭𓨮𓨯𓨰𓨱𓨲𓨳𓨴𓨵𓨶𓨷𓨸𓨹𓨺𓨻𓨼𓨽𓨾𓨿𓩀𓩁𓩂𓩃𓩄𓩅𓩆𓩇𓩈𓩉𓩊𓩋𓩌𓩍𓩎𓩏𓩐𓩑𓩒𓩓𓩔𓩕𓩖𓩗𓩘𓩙𓩚𓩛𓩜𓩝𓩞𓩟𓩠𓩡𓩢𓩣𓩤𓩥𓩦𓩧𓩨𓩩𓩪𓩫𓩬𓩭𓩮𓩯𓩰𓩱𓩲𓩳𓩴𓩵𓩶𓩷𓩸𓩹𓩺𓩻𓩼𓩽𓩾𓩿𓪀𓪁𓪂𓪃𓪄𓪅𓪆𓪇𓪈𓪉𓪊𓪋𓪌𓪍𓪎𓪏𓪐𓪑𓪒𓪓𓪔𓪕𓪖𓪗𓪘𓪙𓪚𓪛𓪜𓪝𓪞𓪟𓪠𓪡𓪢𓪣𓪤𓪥𓪦𓪧𓪨𓪩𓪪𓪫𓪬𓪭𓪮𓪯𓪰𓪱𓪲𓪳𓪴𓪵𓪶𓪷𓪸𓪹𓪺𓪻𓪼𓪽𓪾𓪿𓫀𓫁𓫂𓫃𓫄𓫅𓫆𓫇𓫈𓫉𓫊𓫋𓫌𓫍𓫎𓫏𓫐𓫑𓫒𓫓𓫔𓫕𓫖𓫗𓫘𓫙𓫚𓫛𓫜𓫝𓫞𓫟𓫠𓫡𓫢𓫣𓫤𓫥𓫦𓫧𓫨𓫩𓫪𓫫𓫬𓫭𓫮𓫯𓫰𓫱𓫲𓫳𓫴𓫵𓫶𓫷𓫸𓫹𓫺𓫻𓫼𓫽𓫾𓫿𓬀𓬁𓬂𓬃𓬄𓬅𓬆𓬇𓬈𓬉𓬊𓬋𓬌𓬍𓬎𓬏𓬐𓬑𓬒𓬓𓬔𓬕𓬖𓬗𓬘𓬙𓬚𓬛𓬜𓬝𓬞𓬟𓬠𓬡𓬢𓬣𓬤𓬥𓬦𓬧𓬨𓬩𓬪𓬫𓬬𓬭𓬮𓬯𓬰𓬱𓬲𓬳𓬴𓬵𓬶𓬷𓬸𓬹𓬺𓬻𓬼𓬽𓬾𓬿𓭀𓭁𓭂𓭃𓭄𓭅𓭆𓭇𓭈𓭉𓭊𓭋𓭌𓭍𓭎𓭏𓭐𓭑𓭒𓭓𓭔𓭕𓭖𓭗𓭘𓭙𓭚𓭛𓭜𓭝𓭞𓭟𓭠𓭡𓭢𓭣𓭤𓭥𓭦𓭧𓭨𓭩𓭪𓭫𓭬𓭭𓭮𓭯𓭰𓭱𓭲𓭳𓭴𓭵𓭶𓭷𓭸𓭹𓭺𓭻𓭼𓭽𓭾𓭿𓮀𓮁𓮂𓮃𓮄𓮅𓮆𓮇𓮈𓮉𓮊𓮋𓮌𓮍𓮎𓮏𓮐𓮑𓮒𓮓𓮔𓮕𓮖𓮗𓮘𓮙𓮚𓮛𓮜𓮝𓮞𓮟𓮠𓮡𓮢𓮣𓮤𓮥𓮦𓮧𓮨𓮩𓮪𓮫𓮬𓮭𓮮𓮯𓮰𓮱𓮲𓮳𓮴𓮵𓮶𓮷𓮸𓮹𓮺𓮻𓮼𓮽𓮾𓮿𓯀𓯁𓯂𓯃𓯄𓯅𓯆𓯇𓯈𓯉𓯊𓯋𓯌𓯍𓯎𓯏𓯐𓯑𓯒𓯓𓯔𓯕𓯖𓯗𓯘𓯙𓯚𓯛𓯜𓯝𓯞𓯟𓯠𓯡𓯢𓯣𓯤𓯥𓯦𓯧𓯨𓯩𓯪𓯫𓯬𓯭𓯮𓯯𓯰𓯱𓯲𓯳𓯴𓯵𓯶𓯷𓯸𓯹𓯺𓯻𓯼𓯽𓯾𓯿𓰀𓰁𓰂𓰃𓰄𓰅𓰆𓰇𓰈𓰉𓰊𓰋𓰌𓰍𓰎𓰏𓰐𓰑𓰒𓰓𓰔𓰕𓰖𓰗𓰘𓰙𓰚𓰛𓰜𓰝𓰞𓰟𓰠𓰡𓰢𓰣𓰤𓰥𓰦𓰧𓰨𓰩𓰪𓰫𓰬𓰭𓰮𓰯𓰰𓰱𓰲𓰳𓰴𓰵𓰶𓰷𓰸𓰹𓰺𓰻𓰼𓰽𓰾𓰿𓱀𓱁𓱂𓱃𓱄𓱅𓱆𓱇𓱈𓱉𓱊𓱋𓱌𓱍𓱎𓱏𓱐𓱑𓱒𓱓𓱔𓱕𓱖𓱗𓱘𓱙𓱚𓱛𓱜𓱝𓱞𓱟𓱠𓱡𓱢𓱣𓱤𓱥𓱦𓱧𓱨𓱩𓱪𓱫𓱬𓱭𓱮𓱯𓱰𓱱𓱲𓱳𓱴𓱵𓱶𓱷𓱸𓱹𓱺𓱻𓱼𓱽𓱾𓱿𓲀𓲁𓲂𓲃𓲄𓲅𓲆𓲇𓲈𓲉𓲊𓲋𓲌𓲍𓲎𓲏𓲐𓲑𓲒𓲓𓲔𓲕𓲖𓲗𓲘𓲙𓲚𓲛𓲜𓲝𓲞𓲟𓲠𓲡𓲢𓲣𓲤𓲥𓲦𓲧𓲨𓲩𓲪𓲫𓲬𓲭𓲮𓲯𓲰𓲱𓲲𓲳𓲴𓲵𓲶𓲷𓲸𓲹𓲺𓲻𓲼𓲽𓲾𓲿𓳀𓳁𓳂𓳃𓳄𓳅𓳆𓳇𓳈𓳉𓳊𓳋𓳌𓳍𓳎𓳏𓳐𓳑𓳒𓳓𓳔𓳕𓳖𓳗𓳘𓳙𓳚𓳛𓳜𓳝𓳞𓳟𓳠𓳡𓳢𓳣𓳤𓳥𓳦𓳧𓳨𓳩𓳪𓳫𓳬𓳭𓳮𓳯𓳰𓳱𓳲𓳳𓳴𓳵𓳶𓳷𓳸𓳹𓳺𓳻𓳼𓳽𓳾𓳿𓴀𓴁𓴂𓴃𓴄𓴅𓴆𓴇𓴈𓴉𓴊𓴋𓴌𓴍𓴎𓴏𓴐𓴑𓴒𓴓𓴔𓴕𓴖𓴗𓴘𓴙𓴚𓴛𓴜𓴝𓴞𓴟𓴠𓴡𓴢𓴣𓴤𓴥𓴦𓴧𓴨𓴩𓴪𓴫𓴬𓴭𓴮𓴯𓴰𓴱𓴲𓴳𓴴𓴵𓴶𓴷𓴸𓴹𓴺𓴻𓴼𓴽𓴾𓴿𓵀𓵁𓵂𓵃𓵄𓵅𓵆𓵇𓵈𓵉𓵊𓵋𓵌𓵍𓵎𓵏𓵐𓵑𓵒𓵓𓵔𓵕𓵖𓵗𓵘𓵙𓵚𓵛𓵜𓵝𓵞𓵟𓵠𓵡𓵢𓵣𓵤𓵥𓵦𓵧𓵨𓵩𓵪𓵫𓵬𓵭 |              |

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