An Analytical Study of Breaking Red Pots Scenes in Private Tombs
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Abstract
The Ancient Egyptians firmly believed in the afterlife and immortality, and this was an important aspect of their belief system. So, they tried to preserve their bodies by performing magical funeral ceremonies. The ritual of breaking red pots “sd-dšrw” is considered one of these magical funeral rituals. The current study focuses on the New Kingdom representations of breaking red jars in the private funerary architecture. The study deals with thirty scenes from Memphite and Theban necropolis.

The first table represents high level information of the scenes followed by an analytical study of the component features of the scenes; such as kiosks, jars, participants and person breaking the jars. The scenes represented three main shapes of kiosks (each of them is divided into two types), (1) kiosks of light construction, (2) kiosks of solid construction, and (3) unroofed kiosks. In addition, the research discusses the position of these kiosks within the scenes. These ritual jars consisted of seven shapes; the colors and numbers of the jars have also been studied. Additionally, the study deals with the characteristics of the person breaking the jars and the participants. Finally, it ends by a conclusion that reiterates the most important results of the current study.

Keywords: Scenes, Kiosks, Jars, Shapes, Participants, Table.

Introduction
Magic was a significant part in the life of Ancient Egypt. It is correlated with the beliefs of life, death and religion. The Ancient Egyptian believed that he was immortal, and believed in an eternal life after death. Yet, he tried to preserve his body eternally by performing magical ceremonies. Thus, magical funeral ceremonies were performed to protect the deceased through his dangerous journeys in the underworld. “sd-dšrw” “breaking red pots” was one of these magical funeral rites, performed at the end of the offering ritual and the funeral procession. Evidence of breaking the red pots “sd-dšrw” ritual stems from funerary texts, and archeological artifacts that consist of potsherds and figurine; in addition to multiple representations in the private funerary architecture dating back to the New Kingdom.

Overview of Red Pot Scenes
The main concern of the study is the collection of scenes of breaking the red jars. Although this ritual actually was carried out since the Old Kingdom till the end of the Egyptian History, the scenes of the rite did not appear in representations except in the private funerary architecture in Memphite and Theban Necropolis during the New Kingdom. The objective of this research is to study and analyze the elements of those scenes such as kiosks, jars, participants and persons breaking the jars. The research is not concerned with the study of the ritual itself as it had been studied before by many scholars. After examining the private funerary tombs, only thirty scenes are represented from Memphite and Theban Necropolis and as it is hard to fully explain the thirty scenes in the research, it sewed sufficient for the study to present the main information that concern my study (Tables 1, 2, 3).

After studying the thirty scenes (especially the complete ones), all representations have the same proceedings; a number of kiosks containing food offerings were erected along the procession way to the tomb as part of the obsequies. Among the kiosks, male mourners are portrayed displaying various gestures and attitudes of grief, they all appear shaved headed, and dressed in sash kilts. Most of them are characterized by elongated wide eyes, sunken upper lid, big nose, full lips and small chin. In front of some offering-tables, an ox is being slaughtered, and incense is being burnt. Beside the kiosks are various kinds of offerings placed on tables or stands. These stands are also depicted inside the kiosks and are surmounted by wide bowls heaped with offerings, above which placed are large sealed or unsealed jars. Sometimes these jars are surrounded or covered with pieces of cloths. In some representations, these jars were removed from their stands and thrown onto the ground in front of the kiosks. In many representations, the action of throwing them is carried out after pouring its content on the ground (Pl. 1).

Table(1) illustrates key information about complete and incomplete scenes of the ritual of breaking the red jars. Thirty scenes are presented from Memphite and Theban funerary architecture. Some of these representations are illustrated on the walls of the tombs, whereas others are found on loose blocks. In this table (and the following tables), the complete representations of the ritual then the incomplete scenes are arranged according to their provenance; starting by the Memphite scenes, followed by Theban scenes. Within the two groups, the scenes are ordered chronologically. The first seven scenes are complete which show the full details of the ritual, while the remaining twenty-three representations show parts of the ritual.

Please note that in table (1) references are associated with the scene number. The scene numbers are the same in all tables, so there is no need to repeat the references in tables other than table (1). To get the information about any scene in tables (2, 3, 4), the reader can refer to table (1) for references. Also note that not all the tombs have numbers.
behind the dragging of the sarcophagus, except scene 2 (tables 1, 2) (Pl. 5), in which the kiosks were being portrayed on one side either above or below the dragging of the sarcophagus. In other cases, the kiosks were portrayed in two sub-registers behind each other.

The kiosk is a construction where the offerings, including jars, were placed during the funeral procession; they consist mostly of kiosks, jars, participants and person enacting the ritual in the case of the complete depiction of the rite.

**Features of the Scenes**

Standard features appear in the thirty scenes (table 1) depicted in the New Kingdom private funerary architecture; they consist mostly of kiosks, jars, participants and person enacting the ritual in the case of the complete depiction of the rite.

**Kiosks**

(Table 1, 2)

The kiosk is a construction where the offerings, including jars, were placed during the funeral procession, under this title three subtitles are discussed: Location of the kiosks, shapes and numbers.

**- Location of Kiosks in the Scenes**

After studying the thirty scenes, it was found that in Memphite representations, the kiosks are always portrayed as part of the funeral procession, usually located near the representation of the sarcophagus' dragging. In other cases, the kiosks are seen in a register below portrayals of offering-bearers, who carry funerary equipment to the tomb. For example, this was the instance in scene 1, 5, 6, 16 (tables 1, 2) (Pls. 1, 2). In scene 4 (tables 1, 2), the kiosks are portrayed in a register above the offering-bearers and the dragging of sarcophagus. Rarely, the kiosks were signified near the portrayal of the rite, which is called "Opening of the Mouth", as in scene 10 (tables 1, 2).

In scene 11 (tables 1, 2), the kiosks are represented below female mourners while depicted above them in scene 12 (tables 1, 2). In funeral processions, which are taking place in gardens and around lakes, the kiosks are occasionally shown in a register above the sarcophagus' dragging, as scene 3, 13 (tables 1, 2), or before the dragging of the sarcophagus as scene 17 (tables 1, 2). The Kiosks were never presented behind the dragging of the sarcophagus, except scene 2 (tables 1, 2) (Pl. 5), in which the kiosks were being demolished after the passing of the funeral procession. All Memphite examples of the kiosks are depicted in one register or sub-register behind each other.

In the Theban representations, the kiosks usually appear flanking the procession way from both sides. They were represented in a sub-register above and below the dragging of the sarcophagus and the carrying of the funerary equipment by offering-bearers to the tomb. This case is manifested in scenes 18, 19, 20, 24 (tables 1, 2), which date back to the Eighteenth Dynasty. In other cases, the kiosks were portrayed in two sub-registers: both in front of the offering-bearers and dragging of the sarcophagus, as in scene 25 (tables 1, 2) (Pl. 7).

There is an example of kiosks represented below the dragging of the sarcophagus found in scene 27 (tables 1, 2). In a number of funeral processions, the kiosks were represented in one register or sub-register above the transport of the sarcophagus, as in scenes 7, 23, 28, 29, 30 (tables 1, 2). In scenes 21, 22, 26 (tables 1, 2) (Pls. 4, 6), the kiosks are represented above and below female mourners. From the above mentioned different depictions, the researcher concludes that the kiosks representations, that have taken place in funeral processions, often flank both sides of the procession way in which the sarcophagus was being dragged and the funeral equipment was transported to the tomb. In other cases, the kiosks representations were portrayed on one side either above or below the dragging of the sarcophagus.

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**Table (1): A Catalogue of the Red Pots Scenes**

<table>
<thead>
<tr>
<th>Scene Number</th>
<th>Name of Tomb-Owner/Block-Owner</th>
<th>Site</th>
<th>Dating</th>
<th>Scene Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haremheb*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII, reign of Tutankhamun or Ay</td>
<td>Complete</td>
</tr>
<tr>
<td>2</td>
<td>Pharaoh of Tyro*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII, reign of Tutankhamun or Ay</td>
<td>Complete</td>
</tr>
<tr>
<td>3</td>
<td>(LS 2730) Ijawia*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII, reign of Tutankhamun or Ay</td>
<td>Complete</td>
</tr>
<tr>
<td>4</td>
<td>Khaemwaset*</td>
<td>Kafr el-Batran</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Complete</td>
</tr>
<tr>
<td>5</td>
<td>(LS 29) Harmun*</td>
<td>Saqqara</td>
<td>Dynasty XIX, reign of Seti I</td>
<td>Complete</td>
</tr>
<tr>
<td>6</td>
<td>Karmut* 'Karnak' Late Dynasty XVIII</td>
<td>Saqqara</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Complete</td>
</tr>
<tr>
<td>7</td>
<td>(TT144) Amenemhab*</td>
<td>Sheikh Abd el-Qurna</td>
<td>Late Dynasty XIX - Early Dynasty XX</td>
<td>Complete</td>
</tr>
<tr>
<td>8</td>
<td>(LS 27) Maya*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII, time of Tutankhamun to Horemheb</td>
<td>Incomplete</td>
</tr>
<tr>
<td>9</td>
<td>Pay*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>10</td>
<td>Pharaoh of Tyro*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>11</td>
<td>Unknown*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>12</td>
<td>Unknown*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>13</td>
<td>Nefertemhet*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII or Ramesside Period</td>
<td>Incomplete</td>
</tr>
<tr>
<td>14</td>
<td>Unknown*</td>
<td>Saqqara</td>
<td>Late Dynasty XVIII-Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>15</td>
<td>Unknown*</td>
<td>Saqqara</td>
<td>Early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>16</td>
<td>Nefertemhet*</td>
<td>Saqqara</td>
<td>Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>17</td>
<td>(TT 17) Mon*</td>
<td>Saqqara</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>18</td>
<td>(TT 87) Mennaht*</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XIX, reign of Thuthmosis III</td>
<td>Incomplete</td>
</tr>
<tr>
<td>19</td>
<td>(TT 85) Amenemhab*</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XVIII, reign of Thuthmosis III to Amenhotep II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>20</td>
<td>(TT 56) Iserhat*</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XVIII, reign of Amenhotep II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>21</td>
<td>(TT 57) Khemhut called Mahu</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XVIII, reign of Amenhotep III</td>
<td>Incomplete</td>
</tr>
<tr>
<td>22</td>
<td>(TT 83) Nebamun</td>
<td>Khokha</td>
<td>Dynasty XVIII, reign of Amenhotep III</td>
<td>Incomplete</td>
</tr>
<tr>
<td>23</td>
<td>(TT 91) Nakhtim</td>
<td>Keir el-Medina</td>
<td>Late Dynasty XVIII</td>
<td>Incomplete</td>
</tr>
<tr>
<td>24</td>
<td>(TT 49) Nefertemhet</td>
<td>Khokha</td>
<td>Late Dynasty XVIII, maybe reign of Ay or early Dynasty XIX</td>
<td>Incomplete</td>
</tr>
<tr>
<td>25</td>
<td>(TT 341) Nakhtamun</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>26</td>
<td>(TT 58) Nezemger</td>
<td>Sheikh Abd el-Qurna</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>27</td>
<td>(TT 78) Nefertemhet called Kone</td>
<td>Khokha</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>28</td>
<td>(TT 57) Nebenewef</td>
<td>Dra Abu el-Naga</td>
<td>Dynasty XIX, reign of Ramses II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>29</td>
<td>(TT 13) Shuroy</td>
<td>Dra Abu el-Naga</td>
<td>Dynasty XIX, reign of Seti II</td>
<td>Incomplete</td>
</tr>
<tr>
<td>30</td>
<td>(TT 285) Iy*</td>
<td>Dra Abu el-Naga</td>
<td>Ramesside Period</td>
<td>Incomplete</td>
</tr>
</tbody>
</table>
Shapes of Kiosks
After examining the thirty scenes (tables 1, 2), three main shapes of kiosks appeared during the Eighteenth Dynasty and the Ramesside period, in both Memphite and Theban depictions: kiosk of solid construction, kiosk of light construction, and unroofed kiosk or simple offering table.

- **Kiosk of Solid Construction**
  Two shapes of this type are recognized:
  - This type is a small rectangular building made of solid materials. It is surmounted by a cavetto cornice. Fruits of uncertain kinds, probably grapes, figs or dates, are suspended from the roofs of the kiosks and palm branches usually decorate its sides (Fig. 1). Examples of this type are shown in scene 1, 3, 12 (tables 1, 2) (Pl. 1); they are all from the Memphite region, and date back to the late Eighteenth Dynasty.\(^49\) This type has first appeared in the reign of Tutankhamen in the temple procession during the Opet Festival in Luxor temple.\(^50\) It was also depicted in Monthu Festival in TT31 of Khonsu.\(^51\) Similar kiosks are represented in Aten temple at El-Amarna, though the parallels are not exact, and they were doubtless part of permanent architecture.\(^52\)
  - Another shape of solid construction is depicted, in the Theban representation of scene 19 (tables 1, 2) from the Eighteenth Dynasty. It is also a rectangular construction surmounted by a cavetto cornice. Its roof in this case is being propped by two papyrus columns with round bases. Uncertain kind of greenery or fruits is hanging down from the roof.\(^53\) This is one of the earliest representations of the kiosks. It has appeared in the procession of King Amenhotep I statue which is depicted in TT19 of Amenmose\(^54\) and TT51 of Userhat\(^55\) (Fig. 2).

- **Kiosk of Light Construction**
  These are small rectangular constructions made of flaccid materials. Their roofs are propped by poles, composed of papyrus-stalks. They are usually decorated with palm branches and large floral bouquets. From the roofs, there are often suspended uncertain kinds of fruits. The researcher differentiates between two types of light construction:
  - Kiosk with a straight roof: This type has appeared in the Ramesside period in Memphite representations, as shown in scene 5\(^56\) (tables 1, 2) (Pl. 2). A further example is found among Theban representations, as in scene 28\(^57\) (tables 1, 2). In both cases the kiosk consists of a back-wall supporting a straight roof (Fig. 3). In scene 26\(^58\) (tables 1, 2) (Pl. 4), the roof is additionally supported by two poles, of papyrus-stalks, decorated with palm branches and large floral bouquets\(^59\) (Fig. 4).
  - Kiosk with a sloped roof: This type is the most frequently represented shape in both Memphite and Theban kiosks depictions. It consists of one back-wall supporting a sloped roof. The majority of Memphite kiosks have a sloped roof, from which fruits or greenery of uncertain kind are hanging down. Examples of this kind occur in scene 2, 3, 4, 6, 8, 9, 10, 11, 14, 16, 17 (tables 1, 2) (Pl. 5).\(^60\) This type appeared also in Theban representations, scene 18, 23, 30 (tables 1, 2) (Fig. 5).\(^61\) In some cases the sloped roof was additionally supported by two papyrus columns, as seen in scene 21, 22, 24 (tables 1, 2) (Pl. 6),\(^62\) all dating back the Eighteenth Dynasty (Fig. 6).

- **Unroofed Kiosk or Simple Offering-Table**
  This type of kiosk has first appeared in the Ramesside period only in the Theban representations. It is actually a simple wickerwork offering table, ornamented with a Garland. There are two different shapes of this type:
  - The first one appears in scene 7, 25, 27 (tables 1, 2). Here, the kiosk is unroofed. It is a wickerwork offering-table with high side-walls. The offering-table is surmounted by a white chest with a sloped roof; above which are placed jars and food offerings. It is decorated with a garland (Fig. 7).\(^63\) Similar offering-tables were represented in Memphite scenes inside the kiosks. Examples occur in scene 2, 11 (tables 1, 2) (Pl. 5).\(^64\)
  - The second shape is shown in scene 29 (tables 1, 2), where the kiosk is a simple rectangular wickerwork table, surmounted by a chest with a straight top, above which some jars are placed (Fig. 8).\(^65\) The chest is missing in scene 27 (tables 1, 2), where the simple offering table is supported by two large floral bouquets on both sides.\(^66\) Occasionally, these kinds of offering-tables were depicted within the kiosks of the Memphite representations as in scene 5\(^67\) (tables 1, 2) (Pl. 2).

  It is worth mentioning that, in some representations, more than one type appears among the kiosks depictions. In scene 3, 16 (tables 1, 2), solid and light kiosks are illustrated.\(^68\) In scene 26 (tables 1, 2) (Pl. 4), light kiosks and unroofed kiosks are represented.\(^69\) The researcher point of view is that there is no obvious reason for the different shapes of kiosks. Most probably it just differs from one era to another.

- **Numbers of Kiosks**
  Since almost all Memphite sources consist of incomplete fragments, it is thus difficult to ascertain the actual number of kiosks. Scene 1 from the tomb of Haremheb in Saqqara (tables 1, 2) (Pl. 1), is the only complete reference, in which fourteen kiosks were depicted.\(^70\) In the Theban representations, the kiosks were illustrated in various numbers. Sometimes, two kiosks were shown in the whole scene as represented in scene 25\(^71\) (tables 1, 2) (Pl. 7). In a number of scenes, the kiosks were displayed in large numbers; eight are recognized in scene 30\(^72\) and fifteen kiosks are noticed in scene 20\(^73\) (tables 1, 2).

  Therefore, there was no fixed number for the kiosks, which appeared in both Memphite and Theban representations. Van Dijk suggested that the various depictions of kiosks in scene 1 from the tomb of Horemheb in Saqqara (tables 1, 2) should be taken as successive scenes showing different stages of the ritual performed in front of one or the same kiosk.\(^74\) On the other hand, Barthelmess disagrees with this opinion, mentioning that the large number of kiosks is in fact the actual number, which flanked the procession way from both sides.\(^75\) The researcher supports Barthelmess argument.
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Offerings
(Tables 1, 3)
Most of the kiosks contained various offering-goods as round or triangular loafs of bread, pieces of meat, bouquets of flowers and incense containers. These were placed on a ṣenbi table. Sometimes, these offerings were placed on an offering-table, located next to the kiosk. In addition to food and drink, these kiosks contained a number of jars.

- Jars
There are usually a number of jars, each is placed on a separate table or stand, or all are placed on one large table, inside or next to the kiosk. The jars are mainly full of liquid and are usually thrown and broken at the end of the ritual as depicted in scene 1 to 7 (tables 1, 3). The main characteristics of these jars are the shapes, numbers and colors.

- Shapes of Jars
Various shapes of jars appear in both Memphite and Theban representations as follows:

- A type commonly used for the temporary storage of water. It has a long neck and a biconical body with a round base. Small and large sizes of this shape appear frequently in the kiosk representations. This type is shown in scenes 1, 2, 4, 7, 9, 10, 11, 12, 16, 17, 18, 21, 22, 23, 26, 27, 28, 29, 30 (tables 1, 3) (Pls. 1, 5, 4, 6) (Fig. 9). Sometimes, these jars are sealed.
- A jar with round body and base and short neck is depicted in scene 20 (tables 1, 3) (Pl. 6) (Fig. 12).
- A jar with round body, short neck and pointed base. Examples of this kind of jars are recognized in scene 20 (tables 1, 3) (Fig. 13).
- A large wide mouthed jar with two handles and a flat base, illustrated in scene 24 (tables 1, 3) (Fig. 15).

Most of the previous types were allocated since the Old Kingdom to the storage of water and infrequently wine or beer. More than one type of jars could appear in one kiosk, as shown in scene 4, 5, 6, 12, 22 (tables 1, 3) (Pls. 2, 6). In many cases, the jars had a seal on, which indicates that they might have contained a liquid. The function of the seal was to keep the content clean and cool. This was the case in scene 1, 2, 4, 10, 11, 16, 21, 22 (tables 1, 3) (Pls. 1, 5, 6). Sometimes, the lower body of the jar was covered or surrounded by a piece of cloth, perhaps to keep its content cool.

In a number of scenes, the artist depicted the liquid, as lines cascading from the jar. Scene 1, 11 (tables 1, 3) (Pl. 1) demonstrate this depiction. These lines are a bridged way of representing the water.

- Colors of Jars
The color of the jars can only be determined from the painted scenes. The jars in the kiosks were sometimes of yellow as scene 20 (tables 1, 3), but mainly of red and red-brown color. All the jars which appeared in the scenes depicting the breaking ritual were red as depicted in scene 7, 22, 25, 29 (tables 1, 3) (Pls. 6, 7) or red-brown as shown in scene 1, 27 in (tables 1, 3) (Pl. 1).

- Numbers of Jars
The number of jars inside each kiosk varies from one scene to another. In most representations, there were three or four jars. Sometimes, there were four jars of one type and three or four of another. In scene 26 (tables 1, 3) (Pl. 4), a large number of 8-10 jars were depicted in each kiosk. In the scenes, where a certain breaking took place, the number of smashed jars, was four in scene 1, 2, 5 (tables 1, 3) (Pls. 1, 2, 5) and three in scene 4, 7 (tables 1, 3). This leads to the fact, that there was no fixed number of jars within each kiosk.

The Person Breaking the Jars
(Tables 1, 4)
In the scenes showing the actual breaking of the jars (scene 1, 2, 3, 4, 5, 6, 7, 29) (tables 1, 4), the person enacting the ritual of breaking the jars, is usually one of the attendees participating in the funeral procession. His position or rank might be recognized from his clothes, features and title.

- Clothes
These participants are usually dressed in short sash kilts with a fringed edge covering the knee region, as in scene 1, 2 (tables 1, 4) (Pls. 1, 4, 5, 6). Sash is a man’s garment, which appeared during the New Kingdom. It was usually worn by servants and offering-bearers, which signified the actual position or rank of the man enacting the ritual. Sometimes, they wear just simple short or long kilts with a central lappet at the front very similar to the sash as in scene 3, 4, 5, 29 (tables 1, 4) (Pls. 1, 2, 3, 5).
We refer to the participant as responsible for two As shown in scene 29 (table 1). In scene 29 (tables 1, 4), the two breaking jars also wear short wigs. Even when they are shown with bald heads, they do not appear to represent priests. Since priests are usually recognized by their titles inscribed in the scene, in addition to the different garments they wear. The facial features of the persons in the Eighteenth Dynasty representations are the typical features of the late Amarna Period: the elongated wide eyes, sunken upper lid, big nose, full lips and small chins (Pls. 1, 2, 4, 5, 6, 7).

- Numbers

In a number of scenes, only one person is breaking the jars, as in scene 1, 3, 5, 6, 7 (tables 1, 4) (Pls. 1, 2). In other representations, two or three are involved in breaking the jars, as in scene 2, 4, 29 (tables 1, 4) (Pl. 5). There is no fixed number of participants who enact the ritual of the breaking.

- Titles

Only in one scene, the title of the person performing the ritual is inscribed. In scene 2 (tables 1, 4) (Pl. 5), where two participants seem to have broken the jars, one of them is titled: Hry smsg wr ḫtp hmw Nf-rnpt Chief of the Retainers of the High Priest of Ptah; called Nfrerrepent and the other dhn’ Kf-hs a Cheironomer, called Kefkef. A unique exception occurred in scene 7, in that the jars are not broken by a man, but by the last woman of a group of female mourners; the servant Ta-men.

- Method of Breaking the Jars

In the unique representation of the tomb of Haremheb in Saqqara (scene no. 1) (tables 1, 4) (Pl. 1), the jars were removed from their stands and thrown high, meanwhile their content was cascading out of them (Pl. 1). This method of breaking was shown in scene 2 (tables 1, 4), in which the person enacting the ritual is holding the jar from its base downwards ready to throw it on the ground (Pl. 5).

Sometimes, the person breaking the jars is depicted holding it upwards as the case in scene 5, 29 (tables 1, 4) (Pl. 2). In other cases, the emptying of the jars preceded the process of destruction. Here, the person enacting the ritual is holding the jar from its base downwards to empty the content first before the smashing of the jar. This is depicted in scene 3, 4 (tables 1, 4). In scene 7, the jar was smashed before being thrown on the ground. Consequently, the process of destruction in all the scenes was achieved by throwing the jars on the ground.

Participants

(Tables 1)

In most representations, one participant is responsible for one kiosk (Pls. 1, 2, 3). In some other cases, one participant is responsible for two as shown in scene 29 (table 1). In scene 26 (table 1), two participants are standing at each kiosk; one is standing in front of the kiosk and the other behind it (Pl. 4). Some of these participants were family members of the deceased and others were in charge of providing those kiosks with food and drink.

A number of those participants were seen in various mourning attitudes, as in scene 1, 2, 3, 4, 12, 14, 16, 17, 18, 19, 22, 24 and 27 (table 1) (Pls. 1, 2, 5, 6). They are dressed either in a short sash kilt with a central lappet at the front or a long kilt covering the knee region with a long triangular top at the front and are always shaved-head (Pls. 1, 2, 5, 6, 7) except for one in scene no. 4 (table 1), who wears a short wig.

Burning incense also took place in the kiosks representations. Men burning incense are shown in scenes 1, 4, 5, 18, 19, 22, 24 and 27 (table 1) (Pls. 1, 2, 6). They wear the same types of kilts as the mourners. In scene no. 21 (table 1) the man burning incense is dressed in a long bag tunic with short sleeves. These participants are shaved-head, or wear short wigs.

In some representations, these participants were also burning offerings on an altar. Burnt offerings are depicted in scene 4, 8, 9, 10, 14, 17 and 19 (table 1). In scene no. 8 (table 1), the man burning a goose is dressed in a bag tunic with short sleeves, above a sash kilt and wears a long curled wig (Pl. 3), similar to the male figure in scene no. 19 (table 1). He is Sš n šs kdw’t ḫy, the “Scribe of the Artist”, and is called Hui. In other scenes depicting burnt-offerings, the men were shaved-head and are dressed in short kilts.

In front of some kiosks, some participants are pouring the content of the jars on the ground, before being smashed. The emptying of the jars took place in the kiosks of scene 3, 8, 9, 10, 18, 17 (table 1) (Pl. 3). Most of them are wearing the same short sash kilts or short or long kilts with a central lappet at the front, which are always worn by servants and offering-bearers, and shaved-head as mentioned before (Pls. 1, 2, 5, 6, 7). While in other scenes, they are wearing a long bag tunic with short sleeves over the sash kilt thus indicating that they are subordinates of the deceased (Pl. 3).

Concluding from the clothes and the hair dress or cut the participants, are either family members, deceased subordinates or servants and offering-bearers.
Table (2): The Kiosks  (To get the information about any scene in table (2), the reader can refer to table (1) for references).

<table>
<thead>
<tr>
<th>Scene Serial Number</th>
<th>Location of Kiosks in the Scene</th>
<th>Shapes of Kiosks</th>
<th>Numbers of Kiosks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Second lower register, below a register of offering-bearers</td>
<td>Solid construction with a cavetto cornice</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>Upper register, above a register of family members and mourners</td>
<td>Light construction with a sloped roof, supported by one back-wall and two papyrus columns at the front side</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>- Two registers around a lake, above the sarcophagus transport</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>- To the right of the lake</td>
<td>Solid construction with a cavetto cornice</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Upper register, above a register of mourners, sarcophagus’ dragging and offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Lower register, below offering-bearers and sarcophagus’ dragging</td>
<td>Light construction with a straight roof, supported by one back-wall and an offering table inside the kiosk</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>In a sub-register, below offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Middle register, above sarcophagus’ dragging</td>
<td>Unroofed kiosk or a simple offering-table</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Middle register, above sarcophagus’ dragging and below offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>Unrecognizable (incomplete scene)</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>A sub-register, behind the ritual of Opening the Mouth and below female mourners</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Lower register, below female mourners</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>A register around a lake and above mourners</td>
<td>Solid construction with a cavetto cornice</td>
<td>Traces of 7</td>
</tr>
<tr>
<td>13</td>
<td>A register above a lake, above the sarcophagus’ dragging</td>
<td>Not recognized</td>
<td>Traces of 1</td>
</tr>
<tr>
<td>14</td>
<td>Unrecognizable (incomplete scene)</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Unpublished scene</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>A register below offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall and a cavetto cornice</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid construction with a cavetto cornice</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Sub-register, before sarcophagus’ transport and above the west journey</td>
<td>Light construction with sloped roof, supported by one back-wall</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>Two sub-registers, between three registers of a funeral in a garden. The upper sub-register above offering-bearers and the middle one above and below mourners and offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>6</td>
</tr>
<tr>
<td>19</td>
<td>Two registers, above and below the transport of sarcophagus</td>
<td>Solid construction with a cavetto cornice, with two papyrus columns</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>Two sub-registers, above and below the offering-bearers and sarcophagus’ dragging</td>
<td>Light construction with a straight roof, supported by two papyrus columns</td>
<td>15</td>
</tr>
<tr>
<td>21</td>
<td>A sub-register, above female mourners</td>
<td>Light construction with a sloped roof, supported by two papyrus columns</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>- In two sub-registers, behind female mourners</td>
<td>Light construction with a sloped roof, supported by two papyrus columns</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>- In the lower register, behind the west journey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Upper register, above sarcophagus’ dragging and offering-bearers</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>Middle Register, above and below the sarcophagus’ transport and the mourners</td>
<td>Light construction with a sloped roof, supported by two papyrus columns</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>Lower register, before offering-bearers and sarcophagus’ transport</td>
<td>Unroofed light construction</td>
<td>2</td>
</tr>
<tr>
<td>26</td>
<td>Two sub-register, within the middle register, between mourners and sarcophagus’ dragging</td>
<td>Light construction with a straight roof supported by two papyrus columns</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Unroofed kiosk or simple offering-table</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>A sub-register, below a sub-register of sarcophagus’ dragging and offering-bearers</td>
<td>Unroofed kiosk or simple offering-table with a straight top surmounted by a chest with straight top</td>
<td>5</td>
</tr>
<tr>
<td>28</td>
<td>Upper register, above sarcophagus’ dragging and mourners</td>
<td>Light construction with a straight roof, supported by one back-wall</td>
<td>4</td>
</tr>
<tr>
<td>29</td>
<td>A sub-register, within the third register next to a sub-register of offering-bearers and above sarcophagus’ dragging</td>
<td>Unroofed kiosk or simple offering-table with a straight top surmounted by a chest with straight top</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>Sub-register, above lower register, depicting sarcophagus’ dragging</td>
<td>Light construction with a sloped roof, supported by one back-wall</td>
<td>8</td>
</tr>
</tbody>
</table>
### Table (3): The Offerings

(To get the information about any scene in table (3), the reader can refer to table (1) for references.)

<table>
<thead>
<tr>
<th>Scene Serial Number</th>
<th>Offerings</th>
<th>Shapes</th>
<th>Colors (in painted scenes)</th>
<th>Numbers per Kiosk</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bread, meat pieces, bouquets of flowers, slaughtered bull</td>
<td>Large, tall-neck, round base, bi-conical body and sealed with lines cascading as a liquid</td>
<td>Red-brown</td>
<td>4 (each placed on a stand)</td>
</tr>
<tr>
<td>2</td>
<td>None</td>
<td>- Large, tall-neck, round base, bi-conical body and not sealed</td>
<td></td>
<td>4 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Small of the same shape but sealed</td>
<td></td>
<td>3 (all placed on a table)</td>
</tr>
<tr>
<td>3</td>
<td>Unrecognizable</td>
<td>Small, biconical body, pointed base</td>
<td></td>
<td>3 or 4 (?)</td>
</tr>
<tr>
<td>4</td>
<td>Unrecognizable</td>
<td>- Large, tall-neck, round base, biconical body and sealed</td>
<td></td>
<td>3 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Small, biconical body, short neck, pointed base and sealed</td>
<td></td>
<td>3 (all placed on a table)</td>
</tr>
<tr>
<td>5</td>
<td>Bread leaves, goose, flowers</td>
<td>- Large, tall-neck, pointed base, biconical body</td>
<td></td>
<td>4 (all placed on a table)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Small, biconical body, short neck, round base</td>
<td></td>
<td>1 (placed on a table)</td>
</tr>
<tr>
<td>6</td>
<td>None</td>
<td>- Large, tall-neck, pointed base, biconical body</td>
<td></td>
<td>3 of each type</td>
</tr>
<tr>
<td>7</td>
<td>Flowers, greenery</td>
<td>Tall-neck, round base, biconical body</td>
<td>Red</td>
<td>3 (all placed on a table)</td>
</tr>
<tr>
<td>8</td>
<td>Bread, goose, flowers</td>
<td>A relatively cylindrical jar with a wide rimless mouth and a round base</td>
<td></td>
<td>4 (all placed on a table)</td>
</tr>
<tr>
<td>9</td>
<td>Bread, flowers, meat pieces, a basket of figs</td>
<td>Tall-neck, round base, biconical body and pointed base</td>
<td></td>
<td>2 (each placed on a stand)</td>
</tr>
<tr>
<td>10</td>
<td>Bread</td>
<td>Large, tall-neck, round base, biconical body and sealed</td>
<td></td>
<td>3 (each placed on a stand)</td>
</tr>
<tr>
<td>11</td>
<td>Bread</td>
<td>Large, tall-neck, round base, biconical body and sealed with lines cascading liquid</td>
<td></td>
<td>3 (each placed on a stand)</td>
</tr>
<tr>
<td>12</td>
<td>Bread, a slaughtered bull</td>
<td>- Large, tall-neck, round base, biconical body and not sealed</td>
<td></td>
<td>3 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Small, biconical body, short neck, round base</td>
<td></td>
<td>5 (each placed on a table)</td>
</tr>
<tr>
<td>13</td>
<td>Incomplete scene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Bread, meat pieces, baskets of fruits</td>
<td>No jars</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Unpublished</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>None</td>
<td>Large, tall-neck and sealed</td>
<td></td>
<td>3 or 4</td>
</tr>
<tr>
<td>17</td>
<td>Bread</td>
<td>Tall neck, biconical body</td>
<td></td>
<td>1 (placed on a table)</td>
</tr>
<tr>
<td>18</td>
<td>None</td>
<td>Tall neck, biconical body and sealed</td>
<td></td>
<td>4 (each placed on a stand)</td>
</tr>
<tr>
<td>19</td>
<td>None</td>
<td>Round body and base, and short neck</td>
<td></td>
<td>4 (each placed on a table)</td>
</tr>
<tr>
<td>20</td>
<td>Bread, incense</td>
<td>- Large, tall-neck, pointed base, biconical body</td>
<td>Red, yellow</td>
<td>4 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Short neck, round body, pointed base</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>None</td>
<td>Tall neck, small round body and sealed</td>
<td></td>
<td>1 (placed on a stand)</td>
</tr>
<tr>
<td>22</td>
<td>Incense</td>
<td>Botticelli, tall, narrow jar with a tall-neck, round base, biconical body</td>
<td></td>
<td>2 or 3 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Large, tall-neck, round base, biconical body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Uncooked bread in a bowl</td>
<td>Large, tall-neck, round base, biconical body and sealed</td>
<td></td>
<td>4 (each placed on a stand)</td>
</tr>
<tr>
<td>24</td>
<td>None</td>
<td>Wide mouthed jar, with two handles and a flat base</td>
<td></td>
<td>1 (placed on a stand)</td>
</tr>
<tr>
<td>25</td>
<td>Unrecognizable</td>
<td>Cylindrical jar with a wide rimless mouth and a round base</td>
<td>Red</td>
<td>4 (placed on a table)</td>
</tr>
<tr>
<td>26</td>
<td>Round bread loaves</td>
<td>Tall-neck, round base, biconical body</td>
<td></td>
<td>8-10 (all placed on a table)</td>
</tr>
<tr>
<td>27</td>
<td>Bread, incense, flower bouquets</td>
<td>Tall-neck, round base, biconical body</td>
<td>Red Brown</td>
<td>4 (placed on a table)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Botticelli shape</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Biconical body, tall, wide neck and round base</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Vase with two handles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Bread, incense</td>
<td>- Bottle shape</td>
<td></td>
<td>1 (each placed on a stand)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Biconical body, tall, wide neck and round base</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Vase with two handles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>None</td>
<td>Large, tall-neck, round base, biconical body</td>
<td>Red</td>
<td>3 (all placed on a table)</td>
</tr>
<tr>
<td>30</td>
<td>None</td>
<td>Large, tall-neck, round base, biconical body</td>
<td></td>
<td>3 (all placed on a table)</td>
</tr>
</tbody>
</table>
There are three main shapes of kiosks that appeared during the Eighteenth Dynasty and the Ramesside Period in Memphite and Theban Necropolis: Kiosks of solid construction (Figs. 1, 2), kiosks of light construction (Figs. 3, 4, 5, 6) and unroofed kiosks or simple offering table (Figs. 7, 8). There is no definite reason for the difference of shapes of the kiosks; most probably they just differ from one era to another as well as their numbers in the scene.

The breaking of the red jars took place at the end of the offering ritual which itself forms a part of the funerary rite. After the funerary equipment was carried to the tomb, the sarcophagus was dragged into the tomb accompanied by the song “To the west, to the west, O praised one”. Evidence for that is found in scenes 2, 4, 9, 25 (Pls. 5, 7). Occasionally, these words were recited by the person breaking the jars while enacting the ritual, as in scene 5 (Pl. 2). Afterwards, offering bearers bring forward the necessary food and drink for the provision of kiosks and for the offerings dedicated to the tomb-owner. That is why kiosks were constructed along the procession way to the tomb (Pl. 1). These representations of kiosks depicted in funerary procession had first appeared in the reign of Thutmosis III* in the tomb of Haremheb in Saqqara.

There is no definite reason for the difference of shapes of the jars; probably they just differ from one era to another as well as their numbers in the scene.

Although the ritual of breaking the jars was carried out since the Old Kingdom till the end of the Egyptian History, the scenes of the rite did not appear in representations except in the private funerary architecture in Memphite and Theban Necropolis during the New Kingdom. These scenes demonstrate that the smashing of the jars has always been carried out outside the tomb, in front of kiosks that flanked either both sides or one side of the procession way to the tomb (Pl. 1). These representations of kiosks depicted in funerary procession had first appeared in the reign of Thutmosis III* in the tomb of Haremheb in Saqqara.

The origin of the kiosks is related to those shown in temple processions. During the Opet Festival, kiosks flanked the procession way from the sacred bark place to the first Pylon of Luxor temple. Here, priests are responsible for preparing these kiosks with food and drink. The ancient songs accompanying the procession appear to refer to the kiosks with the term ms wr “drinking place”. This is the place where the participants in the procession could refresh themselves after the strenuous journey from Karnak to Luxor. Furthermore, these kiosks were depicted in Montu Festival in the tomb of Khonsu (TT31), where they flank the procession way. In the tomb of Khemhat (TT57), the kiosks are called hwt ntr “Chapel of the Red Crown”, which may point to an ancient Delta origin of the ritual.

There are three main shapes of kiosks that appeared during the Eighteenth Dynasty and the Ramesside Period in Memphite and Theban Necropolis: Kiosks of solid construction (Figs. 1, 2), kiosks of light construction (Figs. 3, 4, 5, 6) and unroofed kiosks or simple offering table (Figs. 7, 8). There is no definite reason for the difference of shapes of the kiosks; most probably they just differ from one era to another as well as their numbers in the scene.

The breaking of the red jars took place at the end of the offering ritual which itself forms a part of the funerary rite. After the funerary equipment was carried to the tomb, the sarcophagus was dragged into the tomb accompanied by the song “To the west, to the west, O praised one”. Evidence for that is found in scenes 2, 4, 9, 25 (Pls. 5, 7). Occasionally, these words were recited by the person breaking the jars while enacting the ritual, as in scene 5 (Pl. 2). Afterwards, offering bearers bring forward the necessary food and drink for the provision of kiosks and for the offerings dedicated to the tomb-owner. That is why kiosks were constructed along the procession route.

There are seven shapes of jars: a prolonged neck and a biconical body with a round base (Fig. 9); a prolonged neck and a biconical body with a pointed base (Fig. 10); a cylindrical jar with a wide rimless mouth, and a round base (Fig. 11); a biconical tall narrow jar with a prolonged neck and round base (Fig. 12); a jar of

Discussion and Results

Table (4): The Person Enacting the Breaking of the Jars (To get the information about any scene in table (4), the reader can refer to table (1) for references).

<table>
<thead>
<tr>
<th>Scene Serial number</th>
<th>Title</th>
<th>Clothes</th>
<th>Features</th>
<th>Number</th>
<th>Method of Breaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No title (Servant)</td>
<td>A Short sash kilt with a triangular top at the front</td>
<td>Shaved-head male face. Facial features of late Amarna Period</td>
<td>1</td>
<td>Jars were removed from their stands and thrown high; their content was cascading out of them</td>
</tr>
<tr>
<td>2</td>
<td>Chief of the retainers of the High Priest of Ptah; called Nefertenuet; Cheronommer, called Kefkef; No title (Servant)</td>
<td>- A Short sash with a triangular top at the front - A Short sash with a central lappet at the front - A Short sash with a central lappet at the front</td>
<td>Shaved-head male face. Facial features of late Amarna Period</td>
<td>3</td>
<td>The jar is being held from its base downwards ready to be thrown on the ground</td>
</tr>
<tr>
<td>3</td>
<td>No title (Servant)</td>
<td>A Relatively long kilt covering the knee region with a long triangular top at the front</td>
<td>Shave-head male face.</td>
<td>1</td>
<td>The jar is being held from its base upwards ready to be thrown on the ground. Emptying the jar preceded the breakage</td>
</tr>
<tr>
<td>4</td>
<td>No title (Servant)</td>
<td>A Relatively long kilt covering the knee region with a long triangular top at the front</td>
<td>-Shaved-head male face. - A male figure wearing a short wig</td>
<td>3</td>
<td>The jar is being held from its base upwards ready to be thrown on the ground. In one case the jar is being emptied</td>
</tr>
<tr>
<td>5</td>
<td>No title (Servant)</td>
<td>A Short kilt with a long triangular top at the front</td>
<td>Shave-head male face.</td>
<td>1</td>
<td>The jar is being held from its base upwards ready to be thrown on the ground</td>
</tr>
<tr>
<td>6</td>
<td>No title (Servant)</td>
<td>Not recognized</td>
<td>Shaved-head male face.</td>
<td>1</td>
<td>The Jar is being thrown on the ground (?)</td>
</tr>
<tr>
<td>7</td>
<td>Servant Ta-men</td>
<td>Long robe</td>
<td>Female wearing a long wig</td>
<td>1</td>
<td>The jar is smashed before being thrown on the ground</td>
</tr>
<tr>
<td>29</td>
<td>No title (Servant)</td>
<td>A Short kilt</td>
<td>Male figure wearing a short wig</td>
<td>2</td>
<td>The jar is being held from its base upwards ready to be thrown on the ground</td>
</tr>
</tbody>
</table>

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An Analytical Study of Breaking Red Pots Scenes in Private Tombs
round body, a short neck, pointed base (Fig. 13); a jar with round body and base, and a short neck (Fig. 14); and a large wide mouthed jar with two handles and a flat base (Fig.15).

The color of the jars, depicted in the New Kingdom scenes, was always red. The red color of the jars is also verified by the title of the ritual, which describes the jars as dṣr(w)t (the red). Red is well-known as an inauspicious color representing the evil powers in general. It is the color of blood and hostile creatures as Seth. In the ritual of breaking the jars, some scholars believe that the red color symbolizes the bloody “dṣr(w)t” enemies, which is also the color of Seth the enemy of Osiris (deceased). Other scholars mention that the red jars symbolize the eye of Horus which was described in many ancient texts as red.134 The hostile and fatal character of the red was only took in consideration when the dṣr(w)t “the red” were ritually broken. Apart from that, the color was insignificant when the jars were used for purification or other functions.

However the researcher thinks that those red jars are intrinsically red, not red-painted; as the clay, (from which the jars are made), brought from the Nile Valley, turns red-brown after being burnt. It is known that the Nile Valley clay turns red-brown when burnt. Whereas, the marl clay brought from the deserts, turns yellow after being burnt. This explains why the jars in scene 20 were yellow.

The content of the jars smashed at the end of the offering ritual was most certainly water. The evidence for that is the name of the offering ritual rdi ḫbw in the pyramid texts (spell 32) “presenting cool water”135 and stḥ (spell 23) “pouring out water”,136 which preceded and followed the action of breaking. Also the shapes of the jars shown in the scenes were of the type commonly used for the temporary storage of water.137

Three or four jars were usually depicted inside the kiosk. Therefore, there is no specific number of the jars being ritually broken.

The jars in the representations were thrown and smashed on the ground by holding them from their base downwards or upwards to be thrown on the ground. This may symbolize the destruction of the evil spirits which may hinder the journey of the deceased Ba to the netherworld.138 Another reason is that the jars are perhaps killed, in order to follow their owner to the netherworld, in other words to assimilate them to the state of the owner.139 It was too suggested that the breaking of the red pots was to prevent the re-use of the ritual jars for non-ritual purposes or a profane act.140 It may also aim to protect the participants of the ritual when they approach the dangerous borderline between the ordered world and the domain of the chaos.141 It might also have been practiced in regard to the dead in order to prevent his spirit from returning to haunt the living. Another explanation which the researcher agrees with, is given by Selim Hassan, that the ritual has the same idea prevalent in Egypt today, that to break a jar behind the back of a parting guest who is disliked may prevent him from returning back, or from carrying out any evil design that he might have intended.142

Finally, men close to the dead were those who enacted the breaking. Even when they are shown shaved-head, they do not appear to represent priests.

Concluding Remarks
- Although breaking the red pots ritual actually was carried out since the Old Kingdom till the end of the Egyptian History, the scenes of the rite did not appear in representations except in the private tombs in Memphite and Theban Necropolis during the New Kingdom.
- Only thirty scenes of breaking red pots were found. The proceedings are the same in all the representations.
- Of those thirty scenes, only seven scenes are complete, whereas the remaining scenes are incomplete because they are either partly damaged or partly missing. Most of the scenes are displayed now in Museums. (Please note that the museum scene codes are mentioned in the footnotes).
- The earliest scene was in Horemheb tomb in Saqqara during the reign of Thutmosis III.
- The kiosks representations in funeral processions often flank both sides of the procession way in which the sarcophagus was being dragged, and the funeral equipment was transported to the tomb. In other cases, the kiosks representations were portrayed on one side, either above or below the dragging of the sarcophagus.
- Most of the represented kiosks are of light constructions with sloped roofs (Fig. 6).
- Jars, which appear frequently in the kiosks representations, are the ones that have long necks and biconical bodies with round or pointed bases (Figs. 9, 10). This type is commonly used for the temporary water storage since the Old Kingdom.
- Colors vary between red and yellow. The researcher believes that red jars are intrinsically red, not red-painted; as the clay, (from which the jars are made) brought from the Nile Valley, turns red-brown after being burnt. It is known that the Nile Valley clay turns red-brown when burnt and the marl clay brought from the deserts, turns yellow after being burnt. This explains why the jars in scene 20 were yellow.
- There is No obvious reasons for the different shapes of kiosks and jars. The Number of kiosks and jars in the scenes is not fixed; it differs maybe depending on the space.
- Most of the persons enacting the breaking of the jars are bald with elongated wide eyes, sunken upper lid, big noses, full lips, small chin, and wear sash kilts worn by servants and offerings-bearers. This is against the idea that the ritual should be performed by a priest. Priests are usually recognized by their titles inscribed in the scene, in addition to the different garments they usually wear. An additve reason is that the jars are perhaps not meant to be broken by the priests. The clay jars were not broken by the priests, and the jars were not placed in the tomb before the burial. They were put after the burial.
- There are two methods of breaking the jars either by holding the jar from its base downwards to throw it on the ground, or by holding upwards to throw it on the ground. Consequently, the process of destruction in all the scenes was achieved by throwing the jar on the ground.
References


15. PM III, pt. 2, pp. 757, 759; Hadjash, S.O., O. Berlev (1982), *The Egyptian Reliefs and Stelae in the Pushkin Museum of Fine Arts Moscow*. Leningrad, figs. on pp. 122-124; Martin, G.T. (1987), *Corpus of Reliefs of the New Kingdom from the Memphite Necropolis and Lower Egypt*. I. London, pl. 25, no. 64. *The scene is on two adjoining blocks: one is now exhibited in the Institute of Arts in Detroit under the number 24.98, while the other is in the Pushkin Museum of Fine Arts in Moscow with the number ÄS 6008. Also there is a strong probability that both blocks derive either from the tomb of Horemheb or from some other decorated by same masters since its style resemble to a strong degree the representations from the tomb of Horemheb*. Cf., PM III, pt. 2, p. 759.

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23 PM I, pt. 1, pp. 170, 175; Virey, Ph., *Sept Tombeaux Thébains*, p. 268, fig. 80.


28 PM I, pt. 1, p. 91; Davies, N.G. (1933), *The Tomb of Neferhetep*, I. New York, pp. 31-41, pls. XX, XXI; Hoenes, H., S. Eike, *Death in Ancient Egypt*, p. 183, fig. 133.

29 PM I, pt. 1, p. 408; Davies, N.G. (1948), *Seven Private Tombs at Kurnah*. London, pp. 31-32, 36, pl. XXV.


33 PM I, pt. 1, p. 25; Baud, M., *Dessins Ébauchés*, pp. 65-69; Barthelmess, P., *SAGA* 2, pl. IV.

34 PM I, pt. 1, p. 367. (Unpublished Tomb)

35 Martin, G.T., *JEA* 62, pp. 5-9, pls. 1, 3.


37 Werbrouck, M., *Les Pleureuses*, pp. 82-83, pl. XXXIV.

38 Moret, A., *Au Temps des Pharaons*, pl. XV; Werbrouck, M., *Les Pleureuses*, p. 82, pl. XXII.

39 Martin, G.T., *Corpus*, pl. 25, no. 64.

40 Martin, G.T., *Corpus*, p. 26 no. 62, pl. 22.


43 Erman, A., *ZfS* 33, pp. 18-19, pl. I.

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45 Davies, N.G., Kurnah, pp. 31-32, 36, pl. XXV.
46 Werbrouck, M., Les Pleureuses, pp. 52-53; pls. XXX, XXXI.
47 Barthelmess, P., SAGA 2, pls. 3, 4, 72; Bruyère, M.B., Ch. Kuentz, Nakht-Min, pp. 13-15, 18-20, pl. III.
48 Davies, N.G., Two Sculptors, pp. 47-48; pl. XIX; Lüddeckens, E., MDAIK 11, pl. 15, pp. 13-14; Barthelmess, P., SAGA 2, pl. III.
49 Werbrouck, M., Les Pleureuses, p. 80; Martin, G.T., JEA 62, pp. 5-9, pls. 1, 3; Martin, G., Corpus, p. 26 no. 62, pl. 22; Assman, J., Amenmope, p. 170.
51 PM III, pt. 2, pp. 47-49.
53 Virey, PH., Sept Tombeaux Thébains, p. 268, fig. 80.
54 PM III, pt. 2, p. 33.
57 Martin, G.T., Corpus, pp. 25, no. 64; Erman, A., ZAŚ 33, pp. 18-19, pl. I; Borchardt, L., ZAŚ 64, pp. 13-14; Werbrouck, M., Les Pleureuses, p. 80, 82-83, pl. XXXIV; Assman, J., Amenmope, p. 170; Zivie, C.M., BIFAO 76, pp. 19-22, pl. VIII.
58 Virey, PH., Sept Tombeaux Thébains, pp. 318-319; Werbrouck, M., Les Pleureuses, p. 46, fig. 50; Bruyère, M.B., Ch. Kuentz, Nakht-Min, pp. 13-15, 18-20, pl. III.
59 Davies, N.G., Two Sculptors, pp. 47-48; pl. XIX; Davies, N.G., Neferhotep, pp. 31-41, pls. XX, XXI; Lüddeckens, E., MDAIK 11, pp. 13-14, pl. 15.
60 Borchardt, L., ZAŚ 64, pp. 12-13, pl. I; Davies, N.G., Kurna, pl. XXV; Hofmann, E., Neferrenpet, pl. XXVII.
61 Martin, G.T., Corpus, pl. 25, no. 64; Erman, A., ZAŚ 33, pp. 18-19, pl. I.
62 Baud, M., Dessins Ébauchés, pp. 65-69; Barthelmess, P., SAGA 2, pl. IV.
63 Werbrouck, M., Les Pleureuses, pp. 52-53; pls. XXX, XXXI.
64 Werbrouck, M., Les Pleureuses, p. 81, pl. XXXV.
65 Werbrouck, M., Les Pleureuses, p. 79, pl. XXXII; Assman, J., Amenmope, p. 170.
66 Werbrouck, M., Les Pleureuses, p. 49.
67 Martin, G.T., JEA 62, pp. 5-9, pls. 1, 3; Schoske, S., Sammlung, p. 229, Abb. 6.
68 Davies, N.G., Kurnah, pp. 31-32, 36, pl. XXV.
71 Dijk, J.V., Necropolis of Memphis, p. 179.
72 Barthelmess, P., SAGA 2, p. 72.
73 A wdhw is a type of an offering-table or stand, attested in the New Kingdom presentations since the reign of Thutmosis III onward. Cf., Fisher, H.G., Möbel, LA IV, col. 184.
75 Dijk, J.V., Necropolis of Memphis, p. 179.
76 Werbrouck, M., Les Pleureuses, pp. 82-83, pl. XXXIV; Barthelmess, P., SAGA 2, pl. IV; Martin, G.T., JEA 62, pp. 5-9, pls. 1, 3.
77 Mariette, A., Monuments, pl. 60; Borchardt, L., ZAŚ 64, p. 14, pls. 1, 4; Berlandini, J., BIFAO 77, pp. 29-31, pl. IV; Assman, J., Amenmope, p. 170; Berlandini, J., BIFAO 77, pp. 29-31, pl. IV.
78 Davies, N.G., Kurnah, pp. 31-32, 36, pl. XXV; Graefe, E., MDAIK 31, pp. 145, 200-202, fig. 6.b.
79 Davies, N.G., Two Sculptors, pp. 47-48; pl. XIX.
80 PM III, pt. 2, pp. 47-49.
82 Virey, PH., Sept Tombeaux Thébains, p. 268, fig. 80.
53

83 Virey, PH., *Sept Tombeaux Thébains*, p. 268, fig. 80.
84 Davies, N.G., *Nefertipping*, pp. 31-41, pls. XX, XXI; Hoenes, H.S., *Eike, Death in Ancient Egypt*, p. 183, fig. 133.
89 Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Martin, G.T., *Corpus*, pl. 25, no. 64.
96 The sash kilt is a man’s garment, a pleated kilt with a central lappet in the front, covering the waist to knee region. It is characterized by converging lines coming from the waist and the knee, to a point just below the naval. This kilt appeared first during the New Kingdom. Cf., Vogelsang-Eastwood, G. (1993), *Pharaonic Egyptian Clothing*. Leiden-New York-Köln, pp. 64-67.
98 Vogelsang-Eastwood, G., *Egyptian Clothing*, p. 64.
100 Zivie, C.M., *BIFA O 76*, pl. viii.
101 Barthelmess, P., *SAGA 2*, pl. IV.
103 Arnst, C.B., *BSEG 15*, pp. 5-6.
105 Erman, A., *ZÄS 33*, pl. 1; Zivie, C.M., *BIFA O 76*, pl. viii; Barthelmess, P., *SAGA 2*, pl. IV.
106 Erman, A., *ZÄS 33*, pl. I.
108 Barthelmess, P., *SAGA 2*, p. 83, pl. III.
112 Erman, A., *ZÄS 33*, pl. I.
114 PM III, pt. 1, p. 307; Borchardt, L., *ZÄS 64*, p. 15, pls. 1, 4; Zivie, C.M., *BIFA O 76*, pp. 19-22, pl. VIII.
115 Barthelmess, P., *SAGA 2*, p. 83, pl. III.
116 Barthelmess, P., *SAGA 2*, pl. IV.
117 Barthelmess, P., *SAGA 2*, pl. III.
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118 Erman, A., ZÄS 33, pp. 18-19, pl. I; Werbrouck, M., Les Pleureuses, pp. 79, 81-84, pl. XXXII, XXXIV, XXXV; Martin, G.T., JEA 62, pp. 5-9, pls. 1, 3; Martin, G., Corpus, pp. 26-27, nos. 62-63, pls. 22, 23, 51; Assman, J., Amenmope, p. 170; Barthelmess, P., SAGA 2, pl. IV.

119 Werbrouck, M., Les Pleureuses, pp. 82-83, pl. xxxiv.


121 Loret, V., Khâemhâ, pl. IV; Lüddeckens, E., MDAIK 11, pl. 15.

122 Moret, A., Pharaons, pl. XV; Werbrouck, M., Les Pleureuses, pp. 82-83, pl. xxxiv, fig. 50; Graefe, E., MDAIK 31, pp. 145, 200-202, fig. 6.b; Berlandini, J., BIFAO 77, pp. 29-31, pl. IV; Martin, G., Corpus, p. 27 (no. 63), pls. 23, 51.

123 Virey, PH., Sept Tombeaux Thébains, p. 268, fig. 80; Moret, A., Au Temps des Pharaons, pl. XV; Werbrouck, M., Les Pleureuses, pp. 82-83, pl. xxxiv, fig. 50; Graefe, E., MDAIK 31, pp. 145, 200-202, fig. 6.b; Berlandini, J., BIFAO 77, pp. 29-31, pl. IV; Martin, G., Corpus, p. 27 (no. 63), pls. 23, 51.

124 Virey, PH., Sept Tombeaux Thébains, p. 268, fig. 80; Moret, A., Au Temps des Pharaons, pl. XV; Werbrouck, M., Les Pleureuses, pp. 82-83, pl. xxxiv, fig. 50; Graefe, E., MDAIK 31, pp. 145, 200-202, fig. 6.b; Berlandini, J., BIFAO 77, pp. 29-31, pl. IV; Martin, G., Corpus, p. 27 (no. 63), pls. 23, 51.

125 PM I, pt. 1, pp. 178-179; Virey, PH., Sept Tombeaux Thébains, pp. 318-320; Werbrouck, M., Les Pleureuses, pp. 83-4, fig. 50; Lüddeckens, E., MDAIK 11, p. 10, pl. 14; Gusch, H., Nacht-Min, p. 17, pls. 11-12. The scene of the ritual from Haremheb tomb is the oldest depiction found in private funerary architecture and it dates back to the reign of Thutmose III.

126 Lüddeckens, E., MDAIK 11, pl. 15.


128 PM I, pt. 1, pp. 113-118.


130 Faulkner, R.O., Pyramid Texts, p. 4.

131 Dijk, J.V., Necropolis of Memphis, p. 179.


133 Dijk, J.V., Necropolis of Memphis, p. 179.

134 Davies, N.G., Two Sculptuors, p. 48 with footnote no. 1.

135 Blackman, M., Meir, p. 50; Schott, S., K. Sethe, ZÄS 63, pp. 15-16.

136 Dijk, J.V., Necropolis of Memphis, p. 188.

Figure

Plate. 1
Scene of breaking the red jars from the tomb of Haremheb in Saqqara

Plate. 2
Scene of breaking the red jars from the tomb of Harmin in Saqqara (LS 29)

Plate. 3
Block no. 3089 in Museum of Berlin, illustrating parts of the funeral procession of Maya

Plate. 4
Funeral procession of Nedjemger no. 138 in Sheikh Abd El-Qurna.
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Plate 5
Funeral procession of Ptahemhat with ritual of breaking the red jars
After Erman, A. (1895), Aus dem Grabe eines Hohenpriests von Memphis. ZÄS, 33, 1895, pl. I.

Plate 6
Funerary scenes including the kiosks representation in the tomb of two sculptors no. 181 in Khokha.
Scheil, V. (1891), Le Tombeau des Graveurs, in: Sept Tombeaux Thebains de la XVIII Dynasty. MMAF, V, 2, pl. VIII.

Plate 7
Funerary scenes from the tomb of Nakhtamun no. 341 in Sheikh Abd El-Qurna
After Davies, N.G. (1948), Seven Private Tombs at Kurnah. London, pl. XXV.

Figure 1
A Kiosk of solid construction surmounted by a cavetto cornice

Figure 2
A Kiosk of solid construction surmounted by a cavetto cornice and roof supported by two papyrus columns

Figure 3
A Kiosk of light construction, one back-wall and straight roof

Figure 4
A Kiosk of light construction supported by two papyrus columns

Figure 5
A Kiosk of light construction with a sloped roof

Figure 6
A Kiosk of light construction with a sloped roof supported by two papyrus column
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<th>Figure. 7</th>
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<td><img src="image" alt="A Unroofed kiosk or a simple wickerwork table with high side-walls" /></td>
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<td><img src="image" alt="A relatively cylindrical jar with a wide rimless mouth and a round base" /></td>
<td><img src="image" alt="A biconical tall narrow jar with a tall neck and round base" /></td>
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<td><img src="image" alt="A jar of round body, a short neck and pointed base" /></td>
<td><img src="image" alt="A jar with a round body and base, and a short neck" /></td>
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<td><img src="image" alt="A large wide mouthed jar with two handles and flat base" /></td>
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دراسة تحليلية لمناظر تكسير الأواني الحمراء في العمارة الجنازية الخاصة بالأفراد

رحاب الشرنوبي

اعتقل المصري القديم في الخروج، وفي الحياة الأبدية بعد الموت. لذا حاول الحفاظ على جسده إلى الأبد بعدة طرق منها أداء بعض المراسم الجنائزية السحرية لحمايته من الخطر في العالم الآخر. وبعد طقس تكسير الأواني الحمراء، أحد الطقوس السحرية المدمرة التي تمارس ضد الأعداء الحقيقيين أو الخياليين. يركز البحث على المناصر الخاصة بنفس تكسير الأواني الحمراء في العمارة الجنائزية الخاصة بالأفراد في عصر الدولة الحديثة. وتتناول الدراسة ثلاثين منظراً من مقابر الأفراد في مرفأ الدول الحديثة. يبدأ هذا الجدول دراسة تحليلية لتفاصيل المنظر مثل الأشكال؛ الجرار؛ المشاركين بالموكب الجنائزية والشخص الذي يقوم بعملية تكسير الجرار. هناك ثلاثة أشكال رئيسية من الأشكال وينقسم كل شكل إلى نوعين: أشكال من بناء سبليت؛ من بناء صلب وغير مسقوف. كما يتناول البحث موقع هذه الأشكال في المنظر. أما بالنسبة للجراح فهي تتكون من سبعة أشكال مختلفة تتناولها الدراسة بالإضافة إلى لونها وعدها. يتطور البحث بعد ذلك إلى الشخص الذي يقوم بعملية تكسير الجرار وباقى المشاركين من الحاضرين في مراسم الدفن. ينتهي البحث بأهم النتائج التي توصل لها الباحث.