

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-dšrwt*” 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-dšrwt*” “breaking red pots” was one of these magical funeral rites, performed at the end of the offering ritual and the funeral procession.¹ Evidence of breaking the red pots “*sd-dšrwt*” ritual stems from funerary texts,² and archeological artifacts that consist of potsherds and figurine,³ 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 seemed 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).⁴

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.

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

Scene Number	Name of Tomb-Owner/ Block-Owner	Site	Dating	Scene Condition
1 ³	Haremhab*	Saqqara	Late Dynasty XVIII, reign of Tutankhamun or Ay	Complete
2 ⁶	Ptahemhat-Ty*	Saqqara	Late Dynasty XVIII, reign of Tutankhamun or Ay	Complete
3 ⁷	(S 2730) Ipwia*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX	Complete
4 ⁸	Khaemwaset*	Kafir el-Batran	Late Dynasty XVIII-Early Dynasty XIX	Complete
5 ⁹	(LS 29) Harmin*	Saqqara	Dynasty XIX, reign of Seti I	Complete
6 ¹⁰	Kairi*	Saqqara	Dynasty XIX-Ramesseid Period	Complete
7 ¹¹	(TT44) Amenemhab	Sheikh Abd el-Qurna	Late Dynasty XIX- Early Dynasty XX	Complete
8 ¹²	(LS 27) Maya*	Saqqara	Late Dynasty XVIII, time of Tutankhamun to Horemheb	Incomplete
9 ¹³	Pay*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX	Incomplete
10 ¹⁴	Ptahnefer*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX	Incomplete
11 ¹⁵	Unknown*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX.	Incomplete
12 ¹⁶	Unknown*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX.	Incomplete
13 ¹⁷	Neferhotep*	Saqqara	Late Dynasty XVIII or Ramesseid Period	Incomplete
14 ¹⁸	Unknown*	Saqqara	Late Dynasty XVIII-Early Dynasty XIX	Incomplete
15 ¹⁹	Unknown*	Saqqara	Early Dynasty XIX	Incomplete
16 ²⁰	Neferronpet*	Saqqara	Dynasty XIX	Incomplete
17 ²¹	(5) Mosi*	Saqqara	Dynasty XIX, reign of Ramses II	Incomplete
18 ²²	(TT87) Minnakht	Sheikh Abd el-Qurna	Dynasty XVIII, reign of Thutmose III	Incomplete
19 ²³	(TT85) Amenemhab	Sheikh Abd el-Qurna	Dynasty XVIII, reign of Thutmose III to Amenhotep II	Incomplete
20 ²⁴	(TT56) Userhat	Sheikh Abd el-Qurna	Dynasty XVIII, reign of Amenhotep II	Incomplete
21 ²⁵	(TT57) Khaemhat called Mahu	Sheikh Abd el-Qurna	Dynasty XVIII, reign of Amenhotep III	Incomplete
22 ²⁶	(TT181) Nebamun	Khokha	Dynasty XVIII, reign of Amenhotep III	Incomplete
23 ²⁷	(TT291) Nakhtmin	Deir el-Medina	Late Dynasty XVIII	Incomplete
24 ²⁸	(TT49) Neferhotep	Khokha	Late Dynasty XVIII, maybe reign of Ay or early Dynasty XIX	Incomplete
25 ²⁹	(TT341) Nakhtamun	Sheikh Abd el-Qurna	Dynasty XIX, reign of Ramses II	Incomplete
26 ³⁰	(TT138) Nezemger	Sheikh Abd el-Qurna	Dynasty XIX, reign of Ramses II	Incomplete
27 ³¹	(TT178) Neferronpet called Kenro	Khokha	Dynasty XIX, reign of Ramses II	Incomplete
28 ³²	(TT157) Nebwenef	Dra Abu el-Naga	Dynasty XIX, reign of Ramses II	Incomplete
29 ³³	(TT13) Shuroy	Dra Abu e-Naga	Late Dynasty XIX, reign of Seti II	Incomplete
30 ³⁴	(TT285) Iny	Dra Abu el-Naga	Ramesseid Period	Incomplete

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

(Tables 1, 2)

The kiosk is a construction where the offerings, including jars, were placed during the funeral procession;³⁵ 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).³⁶ In scene 4 (tables 1, 2), the kiosks are portrayed in a register above the offering-bearers and the dragging of sarcophagus.³⁷ Rarely, the kiosks were signified near the portrayal of the rite, which is called "Opening of the Mouth"³⁸ as in scene 10 (tables 1, 2).³⁸ In scene 11 (tables 1, 2), the kiosks are represented below female mourners³⁹ while depicted above them in scene 12⁴⁰ (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);⁴¹ or before the dragging of the sarcophagus as scene 17 (tables 1, 2).⁴² 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.⁴³ 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.⁴⁴ 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 25⁴⁵ (tables 1, 2) (Pl. 7).

There is an example of kiosks represented below the dragging of the sarcophagus found in scene 27⁴⁶ (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, 30⁴⁷ (tables 1, 2). In scenes 21, 22, 26 (tables 1, 2) (Pls. 4, 6), the kiosks are represented above and below female mourners.⁴⁸

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 funerary 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.

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 temples 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 Amenmose⁵⁴ and TT51 of Userhat⁵⁵ (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 5⁵⁶ (tables 1, 2) (Pl. 2). A further example is found among Theban representations, as in scene 28⁵⁷ (tables 1, 2). In both cases the kiosk consists of a back-wall supporting a straight roof (Fig. 3). In scene 26 (tables 1, 2) (Pl. 4), the roof is additionally supported by two poles, of papyrus-stalks, decorated with palm branches and large floral bouquets⁵⁸ (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).⁵⁹ This type appeared also in Theban representations, scene 18, 23, 30 (tables 1, 2) (Fig. 5).⁶⁰ 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);⁶¹ all dating back the Eighteenth Dynasty (Fig. 6).

• Unroofed Kiosk or Simple Offering-Table

This type of kiosks 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).⁶² Similar offering-tables were represented in Memphite scenes inside the kiosks. Examples occur in scene 2, 11 (tables 1, 2) (Pl. 5).⁶³
- 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).⁶⁴ 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.⁶⁵ Occasionally, these kinds of offering-tables were depicted within the kiosks of the Memphite representations as in scene 5⁶⁶ (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.⁶⁷ In scene 26 (tables 1, 2) (Pl. 4), light kiosks and unroofed kiosks are represented.⁶⁸ 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 Horemheb in Saqqara (tables 1, 2) (Pl. 1), is the only complete reference, in which fourteen kiosks were depicted.⁶⁹ In the Theban representations, the kiosks were illustrated in various numbers. Sometimes, two kiosks were shown in the whole scene as represented in scene 25⁷⁰ (tables 1, 2) (Pl. 7). In a number of scenes, the kiosks were displayed in large numbers; eight are recognized in scene 30⁷¹ and fifteen kiosks are noticed in scene 20⁷² (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.⁷³ 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.⁷⁴ The researcher supports Barthelmess argument.

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 *wdhw* table.⁷⁵ 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 Jars⁷⁶

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

- A type commonly used for the temporary storage of water.⁷⁷ It has a long neck and a biconical body with a round base. Small and large sizes of this shape appear frequently in the kiosks 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, 30⁷⁸ (tables 1, 3) (Pls. 1, 5, 4, 6) (Fig. 9). Sometimes, these jars are sealed.
- The second shape is the same as the previous one, but with a pointed base. Jars of this kind are seen in scenes 3, 5, 6, 9⁷⁹ (tables 1, 3) (Pl. 2) (Fig. 10).

These two types were frequently appearing in the scenes, where a definite breaking of jars was performed. This did not mean that the breaking was restricted to the two previous types.

Other shapes of jars were portrayed in incomplete or damaged scenes as follows:

- A relatively cylindrical jar, with a wide rimless mouth and a round base, found in scene 8, 25⁸⁰ (tables 1, 3) (Pls. 3, 7) (Fig. 11).
- A biconical tall narrow jar with a long neck and round base. This type is shown in scene 22⁸¹ (tables 1, 3) (Pl. 6) (Fig. 12).
- A jar of a round body, short neck and pointed base. Examples of this kind of jars are recognized in scene 20⁸² (tables 1, 3) (Fig. 13).
- A jar with round body and base and short neck is depicted in scene 19⁸³ (tables 1, 3) (Fig. 14).
- A large wide mouthed jar with two handles and a flat base, illustrated in scene 24⁸⁴ (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.⁸⁵ 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).⁸⁶ 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).⁸⁷ Sometimes, the lower body of the jar was covered or surrounded by a piece of cloths,⁸⁸ perhaps to keep its content cool.

In a number of scenes, the artist depicted the liquid, as lines cascading from the jar. Scene 1, 11⁸⁹ (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),⁹⁰ 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, 29⁹¹ (tables 1, 3) (Pls. 6, 7) or red-brown as shown in scene 1, 27⁹² 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.⁹³ In the scenes, where a certain breaking took place, the number of smashed jars, was four in scene 1, 2, 5⁹⁴ (tables 1, 3) (Pls. 1, 2, 5) and three in scene 4, 7 (tables 1, 3).⁹⁵ 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*⁹⁶ with a fringed edge covering the knee region, as in scene 1, 2 (tables 1, 4) (Pls. 1, 4, 5, 6).⁹⁷ Sash is a man's garment, which appeared during the New Kingdom. It was usually worn by servants and offering-bearers,⁹⁸ 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).⁹⁹

- Features

The men breaking the jars are almost always shaved-head (Pls. 1, 2, 4, 5, 6, 7), but exceptions do occur. In scene 4 (tables 1, 4), one of the three performing the ritual is wearing a short wig.¹⁰⁰ In scene 29 (tables 1, 4), the two breaking the jars also wear short wigs.¹⁰¹ Even when they are shown with bald heads, they do not appear to represent priests.¹⁰² Since priests are usually recognized by their titles inscribed in the scene, in addition to the different garments they usually 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).¹⁰³

- 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).¹⁰⁴ In other representations, two or three are involved in breaking the jars, as in scene 2, 4, 29 (tables 1, 4) (Pl. 5).¹⁰⁵ 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 2¹⁰⁶ (tables 1, 4) (Pl. 5), where two participants seem to have broken the jars, one of them is titled: *Hry šmsw wr hrp hmw Nfr-rnpt* Chief of the Retainers of the High Priest of Ptah; called Neferrenpet and the other *dhnc Kf-kf* a Cheironomer, called Kefkef.¹⁰⁷ A unique exception occurred in scene 7,¹⁰⁸ 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.¹⁰⁹

- Method of Breaking the Jars

In the unique representation of the tomb of Haremheb in Saqqara (scene no. 1)¹¹⁰ (tables 1, 4), the jars were removed from their stands and thrown high, meanwhile their content was cascading out of them (Pl. 1).¹¹¹ 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).¹¹²

Sometimes, the person breaking the jars is depicted holding it upwards as the case in scene 5, 29 (tables 1, 4) (Pl. 2).¹¹³ 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).¹¹⁴ In scene 7, the jar was smashed before being thrown on the ground.¹¹⁵ Consequently, the process of destruction in all the scenes was achieved by throwing the jars on the ground.

Participants (Table 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).¹¹⁶ In scene 26 (table 1), two participants are standing at each kiosk; one is standing in front of the kiosk and the other behind it¹¹⁷ (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, 28, 29 and 30 (table 1) (Pls. 1, 2, 5, 6). They are dressed either in a short sash kilt with a central lappet at the front; a short kilt with long triangular top at the front or a long kilt covering the knee region with a long triangular top at the front and are always shaved-head¹¹⁸ (Pls. 1, 2, 5, 6, 7) except for one in scene no. 4 (table 1), who wears a short wig.¹¹⁹

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.¹²⁰ In scene no. 21 (table 1) the man burning incense is dressed in a long bag tunic with short sleeves.¹²¹ These participants are shaved-head, or wear short wigs.¹²²

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).¹²³ 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 kdwt hy*, the "Scribe of the Artist", and is called Hui.¹²⁴ In other scenes depicting burnt-offerings, the men were shaved-head and are dressed in short kilts.¹²⁵

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 before¹²⁶ (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).¹²⁷

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).

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

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

Scene Serial Number	Offerings	Jars		
		Shapes	Colors (in painted scenes)	Numbers per Kiosk
1	Bread, meat pieces, bouquets of flowers, slaughtered bull	Large, tall-neck, round base, bi-conical body and sealed with lines cascading as a liquid	Red-brown	4 (each placed on a stand)
2	None	- Large, tall-neck, round base, bi-conical body and not sealed - Small of the same shape but sealed	-----	4 (each placed on a stand) 3 (all placed on a table)
3	Unrecognizable	Small, biconical body, pointed base	-----	3 or 4 (?)
4	Unrecognizable	- Large, tall-neck, round base, biconical body and sealed - Small, biconical body, short neck, pointed base and sealed	-----	3 (each placed on a stand) 3(all placed on a table)
5	Bread loaves, goose, flowers	- Large, tall-neck, pointed base, biconical body. - Small, biconical body, short neck, round base	-----	4 (all placed on a table) 1(placed on a table)
6	None	- Large, tall-neck, pointed base, biconical body - Small, tall neck, round body and base	-----	3 of each type
7	Flowers, greenery	Tall-neck, round base, biconical body	Red	3 (all placed on a table)
8	Bread, goose, flowers	A relatively cylindrical jar with a wide rimless mouth and a round base	-----	4 (all placed on a table)
9	Bread, flowers, meat pieces, a basket of figs	Tall-neck, round base, biconical body and pointed base	-----	2 (each placed on a stand)
10	Bread	Large, tall-neck, round base, biconical body and sealed	-----	3 (each placed on a stand)
11	Bread	Large, tall-neck, round base, biconical body and sealed with lines cascading liquid	-----	3 (each placed on a stand)
12	Bread, a slaughtered bull	- Large, tall-neck, round base, biconical body and not sealed - Small, biconical body, short neck, round base	-----	3 (each placed on a stand) 5 (each placed on a table)
13	Incomplete scene			
14	Bread, meat pieces, baskets of fruits	No jars	-----	-----
15	Unpublished			
16	None	Large, tall-neck and sealed	-----	3 or 4
17	Bread	- Tall neck, biconical body	-----	1 (placed on a table)
18	None	- Tall neck, biconical body and sealed - Similar shape with a standing base	-----	4 (each placed on a stand)
19	None	Round body and base, and short neck	-----	1 (placed on a table)
20	Bread, incense	- Large, tall-neck, pointed base, biconical body - Short neck, round body, pointed base	Red, yellow	4 (each placed on a stand)
21	None	Tall neck, small round body and sealed	-----	1(placed on a stand)
22	Incense	- Biconical, tall, narrow jar with a tall-neck, round base and sealed - Large, tall-neck, round base, biconical body	Red	2 or 3 (each placed on a stand)
23	Uncooked bread in a bowl	Large, tall-neck, round base, biconical body and sealed	-----	4 (each placed on a stand)
24	None	Wide mouthed jar, with two handles and a flat base	-----	1 (placed on a stand)
25	Unrecognizable	Cylindrical jar with a wide rimless mouth and a round base	Red	4 (placed on a table)
26	Round bread loaves	Tall-neck, round base, biconical body	-----	8-10 (all placed on a table)
27	Bread, incense, flower bouquets	Tall-neck, round base, biconical body	Red Brown	4 (placed on a table)
28	Bread, incense	- Bottle shape - Biconical body, tall, wide neck and round base - Vase with two handles	-----	1 (each placed on a stand)
29	None	Large, tall-neck, round base, biconical body	Red	3 (all placed on a table)
30	None	Large, tall-neck, round base, biconical body	-----	3 (all placed on a table)

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).

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

Discussion and Results

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.¹²⁸

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.¹²⁹ 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.¹³⁰ Furthermore, these kiosks were depicted in Montu Festival in the tomb of Khonsu (TT31),¹³¹ where they flank the procession way. In the tomb of Khaemhat (TT57),¹³² the kiosks are called *hwt nt* "Chapel of the Red Crown", which may point to an ancient Delta origin of the ritual.¹³³

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 funeral 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

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 *dšr(w)t* (the red). Red is well-known as 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 “*dšrw*” 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 *dšr(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 *rdit kbhw* in the pyramid texts (spell 32) “presenting cool water”¹³⁵ and *sšt* (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 Thutmose 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. but 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.
- 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.

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- 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.
- 41 Erman, A., *ZÄS 33*, pp. 18-19, pl. I; Assman, J., *Amenemope*, pp. 172-173, fig. 8.
- 42 Werbrouck, M., *Les Pleureuses*, pp. 83-4, fig. 50; Lüddeckens, E., *MDAIK 11*, pp. 134-136, fig. 50.
- 43 Erman, A., *ZÄS 33*, pp. 18-19, pl. I.
- 44 Virey, Ph., *Sept Tombeaux Thébains*, pp. 268, 318-319, fig. 80; Werbrouck, M., *Les Pleureuses*, p. 46, fig. 50; Beinlich-Seeber, CH., A.G. Shedid, *Userhat*, pp. 93ff, pls. 14-15; Hoenes, H., S. Eike, *Death*, p. 183, fig. 133.

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- 47 Barthelmess, P., *SAGA 2*, pls. 3, 4, 72; Bruyère, M.B., Ch. Kuentz, *Nakht-Min*, pp. 13-15, 18-20, pl. III.
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- 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.
- 50 Wolf, W. (1931), *Das Schöne Fest von Opet*. Leipzig, p. 19 ff, pls. i-ii.
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- 58 Werbrouck, M., *Les Pleureuses*, p. 49; Barthelmess, P., *SAGA 2*, pl. III.
- 59 Erman, A., *ZÄS 33*, pp. 18-19, pl. I; Borchardt, L., *ZÄS 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.
- 60 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.
- 61 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.
- 62 Borchardt, L., *ZÄS 64*, pp. 12-13, pl. I; Davies, N.G., *Kurna*, pl. XXV; Hofmann, E., *Neferrenpet*, pl. XXVII.
- 63 Martin, G.T., *Corpus*, pl. 25, no. 64; Erman, A., *ZÄS 33*, pp. 18-19, pl. I.
- 64 Baud, M., *Dessins Ébauchés*, pp. 65-69; Barthelmess, P., *SAGA 2*, pl. IV.
- 65 Werbrouck, M., *Les Pleureuses*, pp. 52-53; pls. XXX, XXXI.
- 66 Werbrouck, M., *Les Pleureuses*, p. 81, pl. XXXV.
- 67 Werbrouck, M., *Les Pleureuses*, p. 79, pl. XXXII; Assman, J., *Amenmope*, p. 170.
- 68 Werbrouck, M., *Les Pleureuses*, p. 49.
- 69 Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Schoske, S., *Sammlung*, p. 229, Abb. 6.
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- 71 PM I, pt. 1, p. 367. (Unpublished Tomb).
- 72 Beinlich-Seeber, CH., *Userhat*, pp. 93ff, pls. 14-15.
- 73 Dijk, J.V., *Necropolis of Memphis*, p. 179.
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- 75 A *wḏḥw* 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.
- 76 For all kinds of jars appearing in the Old, Middle, and New Kingdom cf. Vandier, J. (1964), *Manuel d'Archeologie Egyptienne*, IV. Paris, p. 145 ff.
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- 79 Mariette, A., *Monuments*, pl. 60; Borchardt, L., *ZÄS 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.
- 80 Davies, N.G., *Kurnah*, pp. 31-32, 36, pl. XXV; Graefe, E., *MDAIK 31*, pp. 145, 200-202, fig. 6.b.
- 81 Davies, N.G., *Two Sculptors*, pp. 47-48; pl. XIX.

- 82 Beinlich-Seeber, CH., A.G. Shedid, *Userhat*, pp. 93ff, pls. 14-15.
- 83 Virey, PH., *Sept Tombeaux Thébains*, p. 268, fig. 80.
- 84 Davies, N.G., *Neferhotep*, pp. 31-41, pls. XX, XXI; Hoenes, H.S., *Eike, Death in Ancient Egypt*, p. 183, fig. 133.
- 85 Dijk, J.V., *Necropolis of Memphis*, p. 179.
- 86 Davies, N.G., *Two Sculptors*, pp. 47-48; pl. XIX.; Borchardt, L., *ZÄS 64*, p. 14, pls. 1, 4; Werbrouck, M., *Les Pleureuses*, pp. 82-83, pls. XXXIV- XXXV.
- 87 Loret, V., *Khâemhâ*, pp. 124-125, pl. IV; Erman, A., *ZÄS 33*, pp. 18-19, pl. I; Davies, N.G., *Two Sculptors*, pp. 47-48; pl. XIX; Werbrouck, M., *Les Pleureuses*, pp. 82-83, pls. XXII, XXXIV; Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Martin, G.T., *Corpus*, pl. 25, no. 64.
- 88 Martin, G.T., *Horemheb*, p. 101.
- 89 Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Martin, G.T., *Corpus*, pl. 25, no. 64.
- 90 Beinlich-Seeber, CH., A.G. Shedid, *Das Grab des Userhat*, p. 112ff.
- 91 Scheil, V., *Sept Tombeaux Thébains*, pp. 555-569, pl. VIII; Borchardt, L., *ZÄS 64*, pp. 12-13, pl. I; Davies, N.G., *Kurnah*, pp. 31-32, 36, pl. XXV; Baud, M., *Dessins Ébauchés*, pp. 65-69.
- 92 Werbrouck, M., *Les Pleureuses*, pp. 52-53, pls. XXX, XXXI; Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Hofmann, E., *Neferrhenpet*, pp. 5, 10, 46-47, 92, pl. XXVII.
- 93 Werbrouck, M., *Les Pleureuses*, p. 49; Barthelmess, P., *SAGA 2*, pl. III.
- 94 Erman, A., *ZÄS 33*, pp. 18-19, pl. I; Martin, G.T., *JEA 62*, pp. 5-9, pls. 1, 3; Dijk, J.V., *Necropolis of Memphis*, p. 180.
- 95 Borchardt, L., *ZÄS 64*, pp. 12-13, pl. I; Zivie, C.M., *BIFAO 76*, pp. 19-22, pl. VIII.
- 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.
- 97 Erman, A., *ZÄS 33*, pl. I; Martin, G.T., *Tomb of Horemheb*, pp. 42-45, 100-103, pl. 123.
- 98 Vogelsang-Eastwood, G., *Egyptian Clothing*, p. 64.
- 99 Mariette, A., *Monuments*, pl. 60; Zivie, C.M., *BIFAO 76*, pl. viii; Assman, J., *Amenmope*, p. 170; Barthelmess, P., *SAGA 2*, pl. IV.
- 100 Zivie, C.M., *BIFAO 76*, pl. viii.
- 101 Barthelmess, P., *SAGA 2*, pl. IV.
- 102 Dijk, J.V., *Necropolis of Memphis*, p. 180.
- 103 Arnst, C.B., *BSEG 15*, pp. 5-6.
- 104 Mariette, A., *Monuments*, pl. 60; Quibell, J.E., *Saqqara*, pls. 80; Martin, G.T., *Tomb of Horemheb*, pp. 42-45, 100-103, pl. 123; Assman, J., *Amenmope*, p. 170; Barthelmess, P., *SAGA 2*, pl. IV.
- 105 Erman, A., *ZÄS 33*, pl. I; Zivie, C.M., *BIFAO 76*, pl. viii; Barthelmess, P., *SAGA 2*, pl. IV.
- 106 Erman, A., *ZÄS 33*, pl. I.
- 107 Erman, A., *ZÄS 33*, p. 19.
- 108 Barthelmess, P., *SAGA 2*, p. 83, pl. III.
- 109 Borchardt, L., *ZÄS 64*, p. 13.
- 110 Martin, G.T., *Tomb of Horemheb*, pp. 42-45, 100-103, pl. 123.
- 111 Martin, G., *Horemheb*, p. 101.
- 112 Erman, A., *ZÄS 33*, pl. I.
- 113 Mariette, A., *Monuments*, pl. 60.
- 114 PM III, pt. 1, p. 307; Borchardt, L., *ZÄS 64*, p. 15, pls. 1, 4; Zivie, C.M., *BIFAO 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.

- 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.
- 120 Mariette, A., *Monuments*, pl. 60; Werbrouck, M., *Les Pleureuses*, p. 49; Graefe, E., *MDAIK* 31, p. 202; Martin, G.T., *Horemheb*, pls. 123-124; Barthelmess, P., *SAGA* 2, pl. III.
- 121 Loret, V., *Khâemhâ*, pl. IV; Lüddeckens, E., *MDAIK* 11, pl. 15.
- 122 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.
- 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; Graefe, E., *MDAIK* 31, fig. 6.b.
- 125 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.
- 126 Moret, A., *Pharaons*, pl. XV; Werbrouck, M., *Les Pleureuses*, pl. XXII; Graefe, E., *MDAIK* 31, pp. 200-202, fig. 6.b; Berlandini, J., *BIFAO* 77, pp. 29-31, pl. IV; Gaballa, G.A., *Mose*, pls. XXXIV, XXXV; Assman, J., *Amenmope*, p. 170; Gusch, H., *Nacht-Min*, p. 17, pl. 1.
- 127 Loret, V., *Khâemhâ*, pl. IV; Lüddeckens, E., *MDAIK* 11, pl. 15.
- 128 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 Thutmosis III.
- 129 Wolf, W., *Opet*, p. 19 ff, pls. i-ii; Barthelmess, *SAGA* 2, p. 85.
- 130 Sethe, K. (1929), Die Beiden Alten Lieder von der Trinkstatts in den Darstellungen des Luxorfestzuges. *ZÄS*, 64, pp. 1-5; Wolf, W., *Opet*, p. 19 ff, pls. i-ii text no. 15.
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- 133 Lüddeckens, E., *MDAIK* 11, pp. 13-14.
- 134 Kees, H. (1943), *Farbensymbolik in Ägyptischen Religiösen Texten*, NAWG II. Göttingen, p. 460.
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- 139 Davies, N.G., *Two Sculptuors*, p. 48 with footnote no. 1.
- 140 Blackman, M., *Meir*, p. 50; Schott, S., K. Sethe, *ZÄS* 63, pp. 15-16.
- 141 Dijk, J.V., *Necropolis of Memphis*, p. 188.
- 142 Hassan S. (1948), *Excavations at Giza (1934-1935)*, VI, pt. I. Cairo, p. 92.

Figure

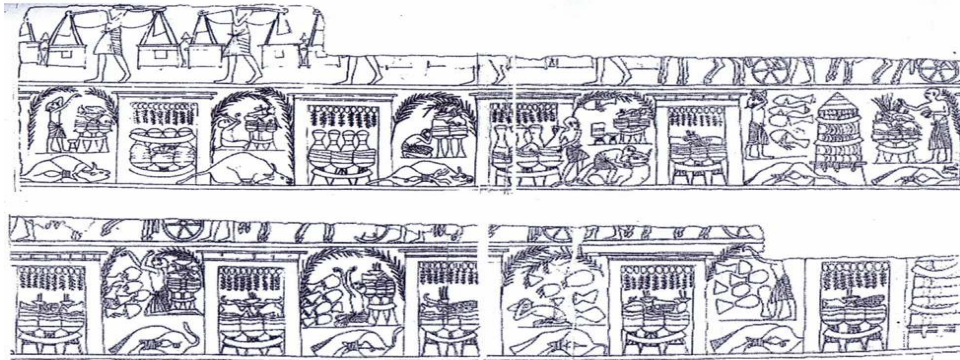


Plate. 1

Scene of breaking the red jars from the tomb of Horemheb in Saqqara
After Martin, G.T., (1989), *Memphite Tomb of Horemheb Commander in Chief of Tutankhamun*, I. London, pl. 123.

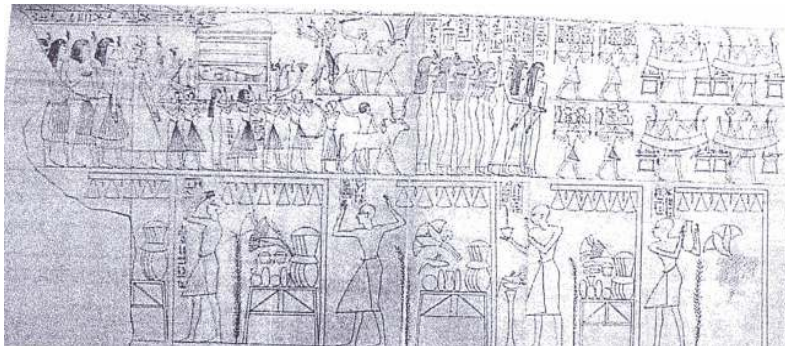


Plate. 2

Scene of breaking the red jars from the tomb of Harmin in Saqqara (LS 29)
After Mariette, A. (1872), *Monuments Divers Recueillis en Egypte et en Nubie*. Paris, pl. 60.

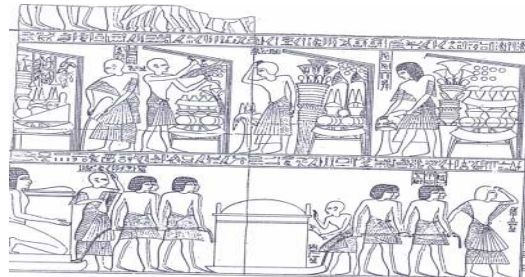


Plate. 3

Block no. 3089 in Museum of Berlin, illustrating parts of the funeral procession of Maya
After Graefe, E. (1975), *Das des Schatzhausvorstehers und Bauleiters Maya in Saqqara*. *MDAIK*, 31, p. 202.

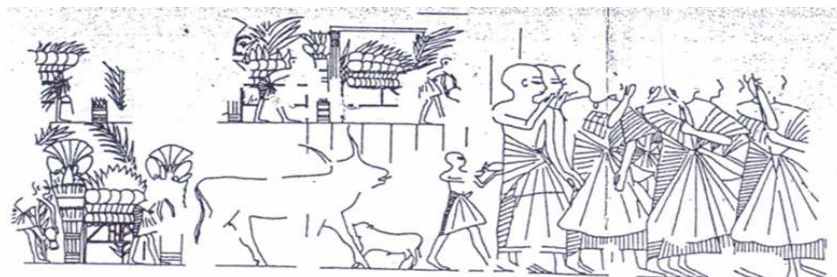


Plate. 4

Funeral procession of Nedgemger no. 138 in Sheikh Abd El-Qurna.
After Barthelmeß, P. (1992), *Der Übergang ins Jenseits in den Thebanischen Beamtengräbern der Ramissedenzeit*. *SAGA*, 2, pl. III.



Plate. 5

Funeral procession of Ptahemhat with ritual of breaking the red jars
 After Erman, A. (1895), *Aus dem Grabe eines Hohenpriests von Memphis*. *ZAS*, 33, 1895, pl. I.

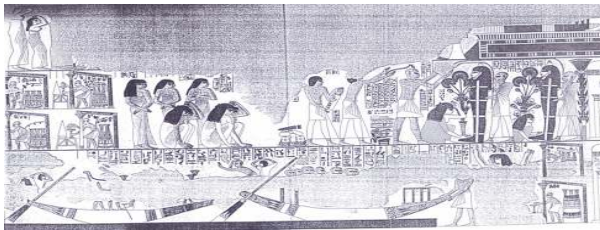


Plate. 6

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 Dynastie*. *MMAF*, V, 2, pl. VIII.

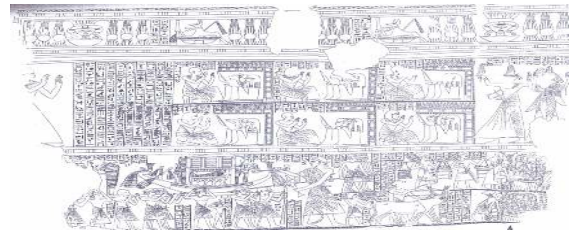


Plate. 7

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.

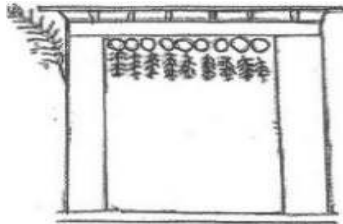


Figure. 1

A Kiosk of solid construction surmounted by a cavetto cornice

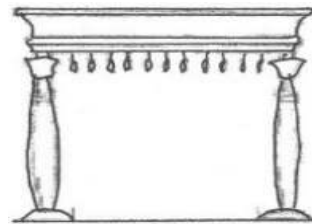


Figure. 2

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

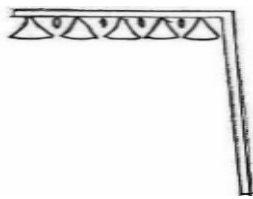


Figure. 3

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



Figure. 4

A Kiosk of light construction supported by two papyrus columns

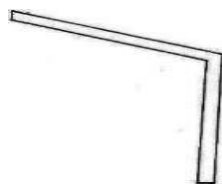


Figure. 5

A Kiosk of light construction with a sloped roof

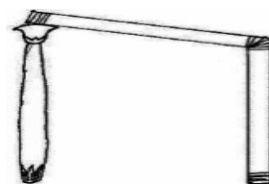
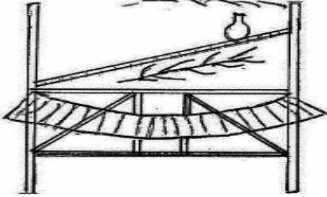
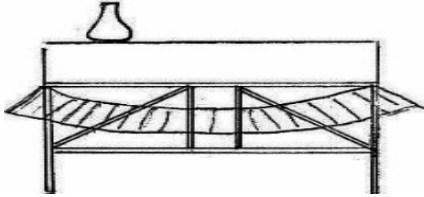




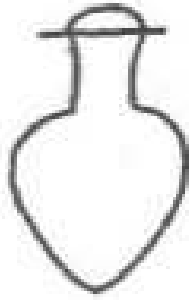




Figure. 6

A Kiosk of light construction with a sloped roof supported by two papyrus column

 <p>Figure. 7 A Unroofed kiosk or a simple wickerwork table with high side-walls</p>	 <p>Figure. 8 A Unroofed kiosk or a simple wickerwork table</p>
 <p>Figure. 9 A jar with a tall neck and a biconical body with a round base</p>	 <p>Figure. 10 A jar with a tall neck and a biconical body with a pointed base</p>
 <p>Figure. 11 A relatively cylindrical jar with a wide rimless mouth and a round base</p>	 <p>Figure. 12 A biconical tall narrow jar with a tall neck and round base</p>
 <p>Figure. 13 A jar of round body, a short neck and pointed base</p>	 <p>Figure. 14 A jar with a round body and base, and a short neck</p>
 <p>Figure. 15 A large wide mouthed jar with two handles and flat base</p>	

دراسة تحليلية لمناظر تكسير الأواني الحمراء في العمارة الجنائزية الخاصة بالأفراد

رحاب الشرنوبى

اعتقد المصري القديم في الخلود، 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. ويعد طقس تكسير الأواني الحمراء *sd-dšrwt*، أحد الطقوس السحرية المدمرة التي تمارس ضد الأعداء الحقيقيين أو الخياليين. يركز البحث على المناظر الخاصة بطقس تكسير الأواني الحمراء في العمارة الجنائزية الخاصة بالأفراد في عصر الدولة الحديثة. وتتناول الدراسة ثلاثين منظرًا من مقابر الأفراد في منف وطيبة. تبدأ الدراسة بجدول يضم أهم المعلومات الخاصة بالمنظر، يتبع هذا الجدول دراسة تحليلية لتفاصيل المنظر مثل الأكشاك؛ الجرار؛ المشاركين بالموكب الجنائزي والشخص الذي يقوم بعملية تكسير الجرار. هناك ثلاثة أشكال رئيسية من الأكشاك وينقسم كل شكل إلى نوعين: أكشاك من بناء بسيط؛ من بناء صلب وغير مسقوف. كما يناقش البحث موقع هذه الأكشاك في المنظر. أما بالنسبة للجرار فهي تتكون من سبعة أشكال مختلفة تتناولها الدراسة بالإضافة إلى لونها وعددها. يتطرق البحث بعد ذلك إلى الشخص الذي يقوم بعملية تكسير الجرار وباقي المشاركين من الحاضرين في مراسم الدفن. ينتهي البحث بأهم النتائج التي توصل لها الباحث.