

*ḥ*Brazier in ancient Egypt

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**Abstract**

















In ancient Egypt, the heat sources are multiple and different. One of the most common was brazier. In the Egyptian language the brazier was the determinative for many words related to fire and heat, for example: “hot”, “flame”, “fire” and “candle”. Its use appeared through the scenes of the tombs in cooking, heat and lighting. They were also used in sanctuaries, functioning as movable altars containing various offerings such as burning incense , bread or small balls of resin and roasted ducks. As the fire was closely related to the Underworld, *the ḥ brazier* played an important role as an element of destruction and burning.







This paper is attempt to shed light on different types of *ḥ*braziers and their determinatives. The role that the *ḥ*braziers played in cooking scenes and the various forms in which it appeared, in addition to its uses as a place for fireplace in general. Observing the differences that appeared in the brazier through the scenes of the tombs, whether in its forms, the types of offerings that appeared above, or the method of carrying it. It will be described and analyzed replacing the brazier with the incense burner in many scenes. And finally, the use of the brazier as an element of destruction and burning, explaining the symbolic meaning behind the appearance of the brazier in the scenes of the underworld.

**Keywords:** Brazier, Alter, Oven, Fire, Burnt offering, Ancient Egypt.





**1. Introduction**

The brazier can be described as a portable metal container taking the form of an upright stand with a stylized representation of an emerging flame. Used for holding burning coals as well as fires, it functioned as a source for light, heat, and cooking.

The word *ḥ*  ( , , , , , ,  ),  , plur. *ḥw*        has traditionally been translated as fire-alter, brazier, offering by fire.( Budge 1857-1934; Erman and Grapow1971).



The term *ḥi* , , , , ,  , has been identified as "brazier carrier".(Wb:I). It is interesting to note that, as remarked by P. Gallo and A. Egbert, the word *ḥy*.t could mean “brazier,” in demotic i.e. heat, a crucial element to an incubation chamber.(Egberts 1987; Erichsen 1932; Gallo1986;Sottas1923) The word *ḥ* brazier is also attested in Coptic as a furnace, an oven, for cooking and portable censer.(Crum1962; Posener-Kriéger&Cenival 1968).

Some titles have been associated with the term *ḥ* for example: the title of *Šwry* (Shuroy) who lived during the Ramesside period in the 19th Dynasty. Shuroy's tomb located in the Dra Abu el-Naga area on the west bank of Luxor and is referred to as TT13. (Porter & Moss I 1960) The owner, Shuroy, was *ḥi n Ḳmn Šwry* "brazier carrier of Amun /Head of brazier bearers of Amun". (Soliman 2009) In addition to the title of *Dḥwti-nḥt* (Djehuty-Nakht), who lived during 12<sup>th</sup> Dynasty, reign of Senusert I-Amenmhat II, *w<sup>b</sup>ḥw m stḏsrt* "one who purifies the braziers in the sacred place. (Anthes 1928; Shaw 2010) It is clear that many such epithets, introduced by the adjective *w<sup>b</sup>* "pure", are to be understood as references to purity in a ritual setting. In several cases, the setting is specified, and all such examples involve the performance of cultic activities. Nearly every individual described by such epithets held priestly titles. (Doxey 1998).

The brazier was the determinative in the Egyptian language for many words related to fire and heat, for example:  *ḥt* "fire",  *sḏt*, "flame",  *rkḥ* "heat" and  *srj* "temperature". (Gardiner 1957) In Egyptian art, it was a sign of fire and its meanings. In many ancient cultures, fire was a mysterious and powerful force. It is commonly represented in Egyptian art. Fire appears to have its own life force and was thus a symbol for life. The pharaoh would burn a symbolic fire at the Sed festival, which revived and breathed new life into the king's reign in Egypt. The sun was thought to be the "fire of life." The sun's symbol, the uraeus, was frequently depicted spitting fire at the sun's enemies. (Murnane 1967) A brazier was occasionally used to depict Heliopolis, which literally means "city of the sun." The "Island of Fire," where the sun was born, was represented by a pair of braziers. This island was also a metaphor for the dawn. (Boyschou 2011) The Egyptians used fire as a defensive factor as well. Tauret and other protective deities would occasionally use torches and braziers to fight off evil.

## **2. Methodological Study**

### **2.1 ḥBraziers used for cooking and heating**

Several types of braziers can be identified in the illustrations. During the Old Kingdom, two names are in use for this type of furnace, which appear next to one another on the list of Mastaba II in Giza (fig.1)  *ḥ* and  *prt*. (Junker 1929). The second of the two names is probably not as frequently used as the first. (Fischer 1996; Heinrich 1923).

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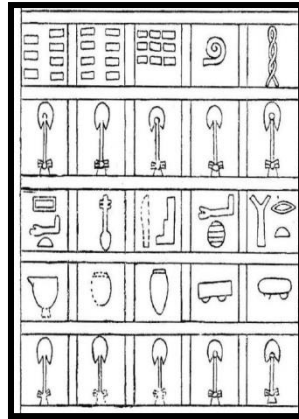


Figure (1) Shows the list of Mastaba II in Giza. (Junker 1929: Fig.36)




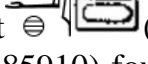
 hOven; Theax furnace is depicted differently in the early 4th dynasty. According to the drawing, the pelvis appears to be standing on low, button-like feet. After the scene of Mastaba of *R'-Htp* (Ra-hotep) (Petrie 1892) and *Nfrt* (Nefret) (Petrie 1892) the vessel is shown in side view ; it then appears to be a flat structure with vertical walls and a trough-angled depression or as Junker described, (Junker 1929) it is oblong rectangular with an oval depression in the middle. The representation at *H'-bw-Skr* (Kha-Bau- Seker) (Murray 1905) shows the basin from above , the button feet are attached to the side but in the drawing on his wife's list the vessel is shown without the feet  (Murray 1905). It has the form of the bronze brazier of Ramesses II (JE 85910) found in the tomb (number III) of Psusennes I, third king of the 21st dynasty, in Tanis. It is 24 cm high, 36.5 cm long and 26.5 cm wide. On the occasion of his jubilees, Ramesses II devoted this to the temple. It is a chest-like box with a flange on top and resting on four legs. The lid is divided into four holes and three files are fitted with eight holes. (Fig.2) The shape of the brazier matches the shape of the determinative used for the brazier. (Pino 2002).



Figure (2) Shows The bronze brazier of Ramesses II (JE 85910) -Egyptian Museum [01/001]

In Deshashe, several bolts are placed on the brazier to support the pot. In some cases the fire has been lit on the ground and the cookware has only been placed on trestles above the embers. This is shown by pictures like the one in the gift of *K3-im-nh* (Kaj-em-anch). (fig.3) (Heinrich 1932; Lepsius 1904).

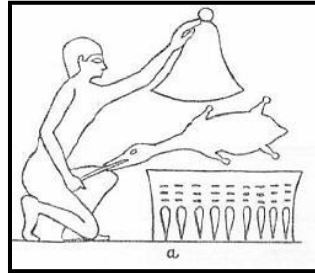


Figure (3) Shows the cookware has been placed on trestles above the embers. (Heinrich 1932: Abb.19.a)

In the tomb of *Šdw* (Shedu) ( Petrie 1897) and in *Ppy-nh* (Pepi-ankh), however, they stand on short button feet (Fig.4, a, b). Birds are roasted on a spit over the embers, but saucepans are also placed on top.(Blackman 1924).

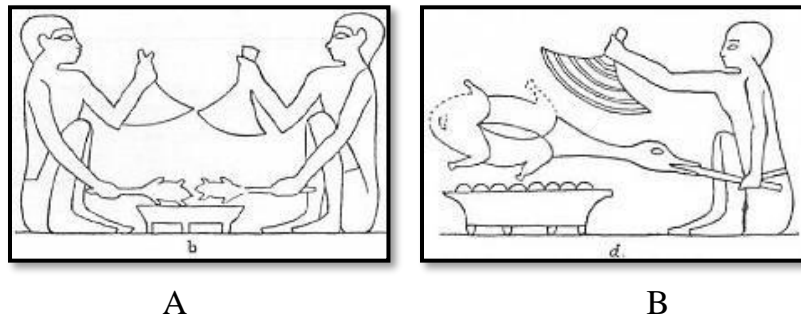
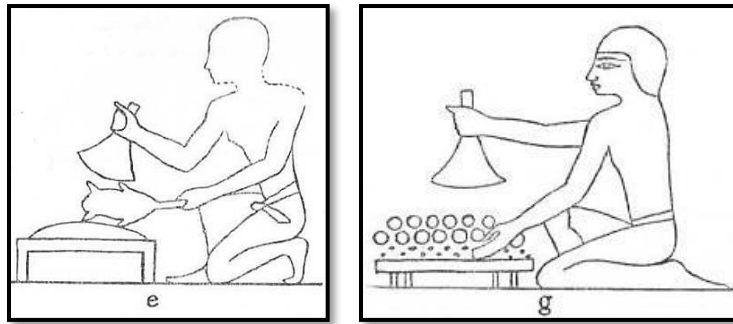


Figure (4) Shows braziers stand on short button feet (Heinrich 1932: Abb.19,b,d)

Another type of representation shows a fire basin with vertical or even inside sloping sides. The design is supposed to be show the fire inside the vessel. In the tomb of *M3-nfr* (Manofer) and in the illustration there is a lower table-like structure on which the embers are ignited. (fig.5. A, B) (Heinrich 1932; LD, II)

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A

B

Figure (5) shows a fire basin with vertical or even inside sloping sides (Heinrich 1932: Abb.19.e, g)



Bowls with walls curved on the outside are drawn in *Ibi* (Fig.6) (Davies 1902) and *Nfr-sšm-Pth* (Nefer-scschem-Ptah) without feet. (Capart 1907).



Figure (6) Shows bowls with walls curved on the outside (Davies 1902:pl.IX)


According to the variants in the lists, it seems as if both the pool with vertical walls and the one with sloping walls facing outwards had this name. However, in the *H'-bw-Skr* (Kha-Bau- Seker's) list, the ḥ oven is also outlined in a rectangle and has feet.


An assignment of the different types to the ovens known by name cannot be made with certainty; it turned out, as already mentioned above, that ḥ evidently denotes not only a certain form, but also the "hearth/stove /fireplace" in general.

ḥ: In the pyramid texts (558, a, T. N.) ḥ is written with ; the sign evidently represents four lobes around the fire. The representation uses top and side views side by side and shows a composition that is similar to that of the tomb in Hierakonpolis. From these older epochs the  will probably have originated, with the blazing flame having taken the place of the one lobe. Clay bucks were rounded in Merimde-Benisalame that year. Since now ḥ is determined in the cited texts by

the sign discussed, it seems at first to have named the fireplace in general.(Heinrich 1932; Junker1932).


In this regard, it is necessary to clarify the difference between the two braziers marks on the false door of Seneb:

 'h: The word showed up with this determinative in the first register of the false door in the mastaba of *Snb* (Seneb). Actually, it represents "burning and smoking incense pellet", the incense pellet is clearly drawn in the middle of the sign, it is undoubtedly not a "brazier".

 'h: The word is drawn in the second register of the same false door, where the word occurs in its archaic rectangle form. And by comparing the different determinative of the same word, Shmakov confirmed that, "As the brazier did have petals" as is shown by §558a in pyramid texts, it is almost impossible to tell where Q7 (in Gardiner's sign list) is a "brazier with smoke-raising" and where "burning and smoking incense pellets" is, it is only when "petals" have been drowned with lines that one can tell the difference".(Shmakov 1941)

## **2.2 'hBrazier is used for burnt offerings and a portable altar.**

There was a kind of temple brazier, which was a box with flat edges joined at the sides. From above it has a wavy edge, which was not for the sake of aesthetics, but rather, it was allowing the passage of air, which helps to light the fire.

As for those who were used in rituals by individuals who were frequently depicted throughout the New Kingdom era, particularly the eighteenth dynasty, it was in two parts, a metal dish installed on a base of stone and was small in size so that it was held in hands and raised to the top and was known in the ancient Egyptian language as  *h3wt*. The offerings to be burned were placed on them, such as geese, ducks, and bread, were placed in it, and the flames arose from it. Some were so huge that they were put before the god's statue.(Schott 1953; Davies 1933) (Fig.7)

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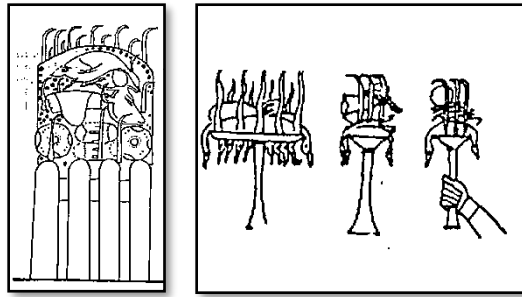
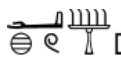



Figure (7) Types of braziers (Vandier 1964: fig. 28,39; El-Sayed 1999:pl.35)


 The determinative for the word *ḥ* brazier is often in the form of a table with conventionalized slices of bread  (R2 in Gardiner's sign list) and has parallels in depictions of such tables, e. g. tombs of *Pwī-m-R* (Puyemrê)- TT 39 (Davies1923) and tomb of *Mn-ḥpr-R'-snb* (Menkheperreseneb)-TT86. (Davies1933; Wb I)Indeed, the representations of these braziers indicate that they are large enough that two geese can be placed on them.(Fig.8)

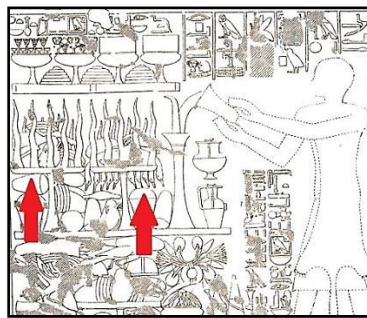


Figure (8) Shows braziers from the tomb of Puyemrê at Thebes(Davies 1923: pl.54)

The formula of burning offerings was among the ritual of making offerings to a divine being deity, king, or blessed dead, its purpose was shown in two parts:

The first: offerings to the gods or to the deceased in order to provide them with symbolic food, and the offerings were not left until they were completely burned, but were satisfied with grilling them only, and the offerings were among the favorite foods of the ancient Egyptians, such as meat, oxen, deer and goats. And when these offerings are exposed to fire, thick smoke with a distinctive smell rises from them, and thus this rising smoke represents a symbol of the entire sacrifice going to the gods or the deceased without burning the entire sacrifice. It also confirms the distance of the gods from humans, as the gods are far in the sky where

smoke rises. It is worth noting that the burnt offering has been associated with a ritual since the Old Kingdom in the name of *w3h - 'h*. (El-Sayed 1999)



*sbi nht m iw3wddi kn.sn phhrpt*



*"Burnt offerings of fat oxen; their smoke will reach the sky" (Junker 1911)*

The second: a sacrifice that is burnt in order to complete the ritual of annihilation of enemies, which symbolizes these burnt sacrifices, as burning or annihilating them leads to the complete disposal of their evils, as the ancient Egyptian saw in the fire the ability to purify in a general way and expel evil spirits and drive away enemies, and many texts expressed the idea of torturing enemies and burning them in fire. Over time, the idea of revenge on the enemies by slaughtering them combined with the idea of offering the burnt offering as a symbol of the annihilation of these enemies completely, so the burnt sacrifices became a symbol of the enemies who are annihilated by slaughter or burning, which represents a complete victory. (El-Sayed 1999)



*Ky-ddnsrtwnn.s m htWsirhrs3imtb3nwhftyw.f*

*"Otherwise said, the flame it is following Osiris to burn up the souls of his enemies" (Budge 1918)*

The brazier has been associated with one of the rituals or ceremonies for the dead since the era of the Old Kingdom, which is called,  *w3h 'h* (wb I) the "burnt offering," which means placing or preparing the censer (the basin for burning). (Junker 1941) The tools and offerings that were prepared in it have come to us via the tomb of the dwarf Seneb, which is dated at the end of the Old Kingdom, and the title of this ritual is  *dph n w3h 'h* "brazier preparation tools." (Barta 1963) The number of these tools reached about thirty-nine types. (Junker 1941; Azzam 2007)

Finding the basin designated for burning and containing coal in some of the sacrificial chapels confirms the actual practice of the ritual, but there is no evidence of the actual steps that take place during the sacrifice and the rituals accompanying



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it. According to the aforementioned list, it requires to perform the ritual to bring geese and goat as symbols of the god Seth, (Sethe 1964) and it was presented as an offering to the god Horus as a symbol of his victory over the god Seth. In the temples of the late period, the *w3ḥ ḥ* was referred to as a festival in which animals and offerings were burned in front of the deity, as they were symbols of the enemies. (Azzam 2007)

The owners of the tombs were visualized as making an offering to the gods, lifting up braziers with bread, fowl and incense. Many iconographic examples of avian burnt offerings have survived in Theban tombs and the Valley of the Kings, as for example :

### 2.2.1-Abrazier from the burial of *Ḥmn-ḥtp* (Amenhotep)

The brazier is from the burial of a boy named Amenhotep, below the Tomb of Senenmut (TT 71), Sheikh Abd el-Qurna, from the area of Deir el-Bahari- reign of Hatshepsut and Thutmose III.

In the small tomb, a group of jars and this small brazier were found on either side of the coffin. The gray ashy materials inside the bowl of the brazier are the remains of incense or a burnt offering that was probably made during the burial ceremony. (Fig.9). (Lansing & Hayes 1939).



Figure (9) A brazier from the small tomb of a boy named Amenhotep  
The Metropolitan Museum of Art, Rogers Fund, 1936, 36.3.165

### 2.2.2- The tomb of *Ḥmn-nḥt* (Minnakht) TT87

His tomb TT87 is located in western Thebes. Minnakht was overseer of granaries from the reign of Hatshepsut to at least year 36, Overseer of horses of the Lord of the two Lands and royal scribe- Reign of Thutmose III.

The scene depicts a garden surrounding a building with a large pool in front of it. Two men stand in front of small offering tables in the lowest register. Each man pours a libation with one hand and holds a brazier with burning incense in the other. (Fig.10) (Cline & O'Connor 2006)



Figure (10) Shows two men hold a brazier with burning incense (Virey 1853-1920:fig.5,9)

### 2.2.3-The tomb of $\overline{\text{Wsr-h}^3\text{t}}$ (Userhat) TT56

His tomb TT56 is located towards the bottom of the hill of Sheikh Abd el-Qurna, Userhat was a civil servant of middle-upper class in the middle of the 18th Dynasty.

The north wall, of the transverse chamber A1, starts with a ritual of offerings made by Userhat. Four braziers are on little pedestal tables, in the lowest part, associated with bowls of offerings, for meats and fragrant resins to be consumed. Small dishes contain charcoal tinged in blue. There is a large lettuce between each brazier, a plant suited for the deity Min.

On the north wall, of the transverse chamber A2, the description starts immediately to the right on entering the chamber. At the bottom, four braziers each hold a duck, breads, and grapes. Four lettuces (associated with the god Min) separate them and Userhat is represented in large size offering two braziers to Osiris, the bluish flames of each surround a duck and breads. (Fig. 11) (PM I)



Figure (11) Userhat is represented in large size offering two braziers to Osiris (Beinlich-Seeber & Shedid 1987: Tafel 2)

#### 2.2.4-the Tomb Complex of *Sn-nfr* (Sennefer) TT96

Located on the southern side of Sheik Abd al-Qurna, with many other tombs from the period of Amenhotep II (of the 18th Dynasty, about 1439-1413 B.C.).

On the east wall of the transverse entrance hallway: On the southern side the deceased with Senetnay make offerings on braziers to 'Amen-Re of Karnak'; the text reads:



*irtwdnstpthr ḥw m ntywsnrhtnbtntfrtw bt n Imn -R*

"Making an offering of choice foods on braziers with myrrh, incense and all good and pure things to Amun Re..." (Angenot 2007; Angenot 2010; Helck 1956; PM I).

#### 2.2.5-The tomb of *Dsr-k3-R* (Djeserkareseneb) TT38

The tomb complex is located at the south east corner of the lower enclosure of Sheikh Abd el-Qurna. The tomb was constructed during the reign of Tuthmosis IV and almost certainly extended into the early part of that of Amenophis III.



On the middle register of the east wall, Djeserka, stands in front of the two piles of offerings with a brazier in each hand, makes offerings to Amun and Renutet, the goddess of the harvest. (Fig.12) (Davies 1963; PM I).



Figure (12) Shows Djeserkaseneb, stands in front of the two piles of offerings with a brazier in each hand

[https://www.osirisnet.net/popupImage.php?img=/tombes/nobles/djeserkareseneb38/photo/djsrkasnb\\_th\\_ewall\\_06c\\_db.jpg&lang=en&sw=1366&sh=768](https://www.osirisnet.net/popupImage.php?img=/tombes/nobles/djeserkareseneb38/photo/djsrkasnb_th_ewall_06c_db.jpg&lang=en&sw=1366&sh=768); Accessed

October 18, 2021

**2.2.6-The tomb of  *Imn-m-ipt* (Amenemopet)surnamed  TT 41**

The tomb is located between el-Khokha and Sheikh Abd el-Qurna. The tomb has been dated to the period of Horemheb - Seti I.(Fig. 13)

On west wall, north side: Register 1, Right side:we find Amenemopet presents two braziers and the offerings piled up before the pylons of a temple.(Assmann1991; Manniche1984; PM I).

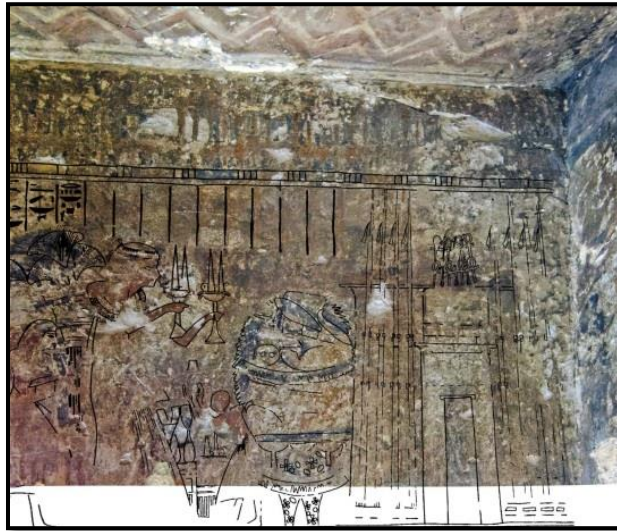


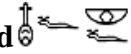


Figure (13)ShowsAmenemopet presents two braziers

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**2.2.7-The tomb of  or  *Wsr-h3t* (Userhat), also called  *Nfr-hb.f*(Neferhabef) TT51**

The tomb was created in the north-east wall of a large sunken courtyard, located in the slopes of the foothills of Sheikh Abd el-Qurna. From the time of Ramesses I and Sety I (19th Dyn.).


On the west wall, the bottom register, is shown the adoration of Thutmose I and his queen, of whose mortuary cult Userhat was a priest. Userhat presents a duck on a hand-brazier with his left and raises his right hand and. (Fig.14) (Davies1927; PM I).

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Figure (14) Shows Userhat raises his right hand and presents a duck on a hand-brazier with his left. (Davies 1927:pl.v)

### 2.2.8-The tomb of Šwry (Shuroy) TT13

The tomb of Shuroy TT13 is in Western Thebes, on the site of DraAbou el Naga. It dates from Ramesside times. The owner, Shuroy, was  hi n Īmn Šwry "brazier carrier of Amun / Head of brazier bearers of Amun". (PM I)

-The Entrance Passage: On the walls, to the right is Shuroy and his wife, of which remains only the upper half of the bodies, are turned towards the entrance and Shuroy holds in hands two braziers, as he will do in the remainder of the tomb.

-North Wall: Upper register, This first test passed, the couple formed by Shuroy and his wife appears in worship in front of a second door Shuroy carries a raised brazier with his right hand, presented over an offering table.

-North Wall: Upper register, the couple is represented again in a probably identical manner to that of the first time, but this time better preserved Shuroy is clothed with a loincloth of ceremony, highly weared with a wide white front. He again again offers a brazier, burning wads of a fragrant resin that smoke towards the shrine. (Fig.15) (Soliman 2009)

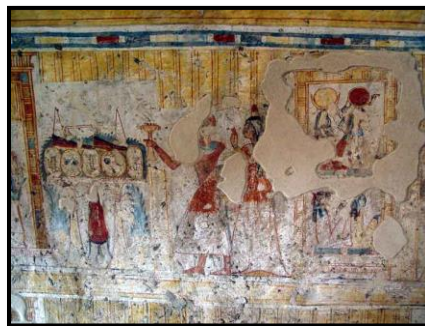


Figure (15) Shows Shuroy makes the offering of a brazier (Schott photo. 4927,4929)

**2.2.9-The tomb of  *Imn-m-ipt*(Amenemopet)TT177**

The tombs is located at el-Khokha, which is the area located between the Ramesseum and the temple of Hatshepsut, at Deir el-Bahari. Amenemopet was an employee of the Ramesseum II.

On east wall of the entrance passageway, Left wing: The deceased and his family's members are in front of the Hathor cow, which leaves of the mountain of the west. There is a high black pedestal in front of her on which is a libation vase. To the left of the vase is Amenemopet who offers the incense with the aid of a small portable brazier. (Fig.16) (PM I)

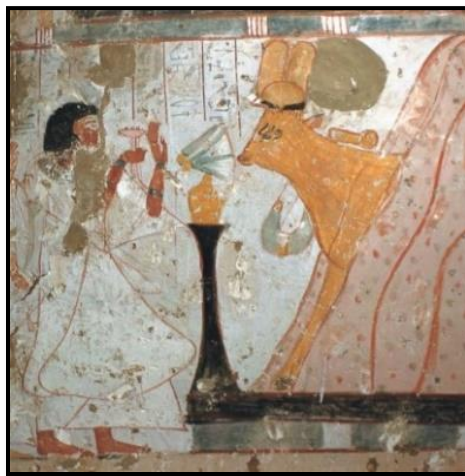


Figure (16)Shows Amenemopet offers the incense with the aid of a small portable brazier.

[https://www.osirisnet.net/popupImage.php?img=/tombes/nobles/ouserhat176\\_amenemope177/photo/amenemopet177\\_bs\\_38918\\_01.jpg&lang=en&sw=1366&sh=768](https://www.osirisnet.net/popupImage.php?img=/tombes/nobles/ouserhat176_amenemope177/photo/amenemopet177_bs_38918_01.jpg&lang=en&sw=1366&sh=768)  
;AccessedOctober 18, 2021

**2.2.10- The tomb of  *Nfr-htp*(Neferhotep) II TT216**

Theban Tomb, from the reign of Ramesses II until year 5 of Sethy II

On the right-hand wall of the longitudinal chamber: The deceased offering a brazier to the cow goddess Hathor in mountains protected by Amenhotep I, Osiris and Hathor in a kiosk, with Sokari on top of it, with five goddesses. (Fig.17) (Bruyere 1926; PM I)



Figure (17) Shows Neferhotep (II) is offering a brazier to the cow goddess Hathor  
[https://www.osirisnet.net/tombes/artisans/neferhotep216/neferhotep216\\_slideshow.php-No.45](https://www.osirisnet.net/tombes/artisans/neferhotep216/neferhotep216_slideshow.php-No.45); Accessed October 18, 2021

**2.2.11-The tomb of *In-hr-h* (Inerkhau) , TT359**

He is a craftsman of Deir el-Medineh community, Who worked on the building of the Ramesside royal tombs at that time.

On the north-west corner, above, the end of the wall contains a residual image of Inerkhau followed by Wabet. Fortunately the deceased is well-preserved and high quality artistic creation. He stood up, shaven headed and clothed in the panther skin and turned to the back of the room, where he offers Osiris an offering of roasted ducks on two portable altars. (Fig.18) (Cherpion&Corteggiani 2010; PM I)

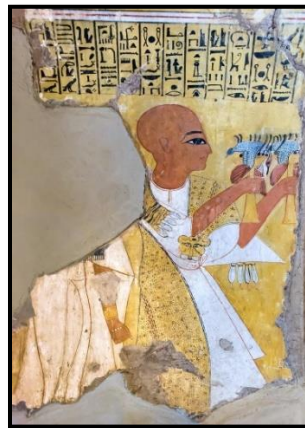


Figure (18) Shows Inerkhau, presents an offering to Osiris.  
[https://www.osirisnet.net/popupImage.php?img=/tombes/artisans/inerkhaou359/photo/inerkhaou\\_10ter.jpg&lang=en&sw=1366&sh=768](https://www.osirisnet.net/popupImage.php?img=/tombes/artisans/inerkhaou359/photo/inerkhaou_10ter.jpg&lang=en&sw=1366&sh=768); Accessed October 18, 2021

**2.2.12- The Tomb of Prince *Mntw-hr-hpš.f* (Montuherkhepeshef) KV19**

Tomb KV19 of the Valley of the Kings dates from the end of Dynasty XX.

On the right-hand side of the entrance: Starting at the end of the wall closest to the entry: The prince, in front of the goddess Meretseger, raises his two hands in worship.

On the top of the offering table is a brazier with little resin balls on the top of the lotus blooms. (Fig.19) (Altenmüller 1994; PM I; Wentz 1973).

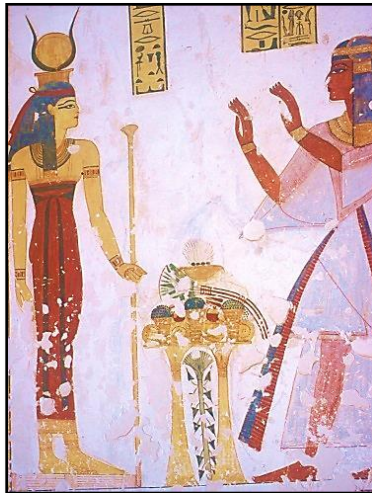


Figure (19) Shows a brazier on which burn small balls of resin.

<https://thebanmappingproject.com/images/15533jpg>; Internet; Accessed October 16, 2021

### **2.2.13 Stela with man offering to *R'-Hr-zhty* (Re-Harakhty), unfinished ca. 712–663 B.C.**

Dating to the Kushite era, when Egypt was controlled by kings from south of Egypt, Third Intermediate Period, Dynasty 25 (Kushite).

This round-topped stela depicts a male figure offering braziers of burning incense to the sun god Re-Harakhty. The head of the supplicant is shaved, perhaps indicating that he is a priest, and he wears a broad festival collar, arm and wrist bands, and a long kilt. On his feet are simple sandals. The god, whom he faces across an offering stand bearing a ritual vessel known as a *nemset*, is seated on a block throne atop a platform with a slanted front edge, echoing the hieroglyph for *maat*, the proper cosmic order.

Re-Harakhty is a mummy, holding on his hands that emerge from his tight wraps the crook and flail of the kingdom. He has a falcon head overcome with a uraeus sun disk and a tripartite wig. Wedjats, Horus Falcon eyes, flanked by a ring of the shen, sign for eternity, are on top of the stela. (Fig.20)



## ḥBrazier in ancient Egypt

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Figure (20) Shows Stela with man offering to Re-Harakhty, Metropolitan Museum of Art

<https://www.metmuseum.org/art/collection/search/553249>; Internet; Accessed October 16, 2021

It is noteworthy that this glyph (ḥ) was used as a substitute for the brazier. It shows an incense bowl or lamp with a flame. It was also utilized for the protection of the dead as an amulet. The incense burners can substitute the brazier in scenes. For example: from the east wall of the niche in the tomb of Renni, numbered EK 7 at El Kab, which dates from the reign of Amenhotep I, A ritual scenes by the sons of Renni shows Djehuti-Ur makes the offering of a incense burner from which springs a flame. (Fig. 21) (PM V; Tylor et al., 1900; Wente 1984).



Figure (21) Shows incense burner from the tomb of Renni  
(Tylor 1900: pl.xvi)

As ḥ.w intended for the presentation of incense and burnt offerings they could well be elements of temple furniture. The apparent lamp occupies a place behind the king parallel to that of a fan, which would be appropriate to a deified image. The brazier behind the head of the king might well provide beatifying light

behind the royal head, evoking the concept of the divine ruler as solar giver of both light and shadow. (Darnell, 2014)

In an analytical context to answer the question how can the interpretation of the ducks as food be reconciled with their interpretation as an offering? Perhaps part of the answer lies in their symbolic meaning. Although the painted walls of tombs give us a glimpse of the duck cooking this confirms its use in daily life, the scenes introducing the ducks on the brazier as an offering, indicates that their use extended symbolically after the death of the owner. Thus, their role in the funerary context would have been twofold: the ducks symbolically provided food for the inner body and, at the same time, they provided tasty food for the afterlife, and their presence also guaranteed the deceased's rebirth. (Fay 1998; Azzam 2007)

### **2.3- *ḥ*brazier is an element of destruction and burning**

Fire was closely related to the Underworld. The Underworld was also inhabited by many fire demons who threatened the wicked dead. These demons are represented by the brazier's hieroglyph on their heads. The lake of fire has a double nature in the other world. It represents a place in the other world with a dual nature. It is a place for the residence of the gods, a minister and his followers from the good people, and a source of refreshing water and barley for them, but for others, its water is fire that burns enemies (enemies of Ra) and sinners, and its smell is so foul that birds when they see it and smell it, they speed away from her. (El-Sayed 1999)

The lake of fire was described in the third gate of the Book of Gates as the lake of serpents and that these serpents burn the enemies of Ra, which means that the lake here is the place prepared for the punishment of sinners. In the fifth gate of the Book of Gates, the role of the Lake of Fire was specifically clarified that its water is a fire that burns and annihilates all the enemies of Osiris in the other world, and no one is allowed to approach it, even gods and spirits. But for Osiris, this lake is a cool, refreshing water for him alone to enjoy. Accordingly, books for the other world described the lake of fire as a punishment area, and since the nineteenth dynasty it has been linked to scenes of the trial of the dead. (Piankoff 1954; Hornung 1984)

The Lakes of Fire in the Underworld were drawn like normal pools of water, but with braziers on each side and fiery red (instead of blue) wavy lines transversing them. Baboons sitting on either side were also displayed in the Lakes of Fire. These lakes were only troublesome for the wicked; the righteous could drink of them and be refreshed. The righteous could also transform into shooting flames and destroy their enemies.

## hBrazier in ancient Egypt

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The idea of a Lake of Fire is stated for the first time in the Book of Two Ways Spells 1054 and 1166, but its earliest depictions can be seen in spell BD126, which dates as early as the Eighteenth Dynasty (c.1550-1069 B.C.). This particular scene is included in twenty-two separate funerary papyri and In the Third Intermediate Period, it becomes increasingly common.(Hornung 1999; Shaw 2003)

The Papyrus of Ani, dating to the Nineteenth Dynasty (c. 1295-1186 B.C), depicts four cynocephalous baboons sitting at the corners of the enclosed rectangular lake of fire. Four similar red-painted braziers at the middle of each borders are accompanying these baboons. (fig.22) (Faulkner 2000)

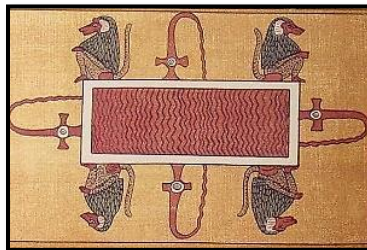


Figure (22)Shows lake of Fire vignette from papyrus of Ani (EA 10470/33), London, British Museum. (Faulkner 2000)

Bakenmut, dating to the Nineteenth Dynasty (c. 1295-1186 B.C), a —Priest of Amun-Re and —God's Father of Khonsu in Thebes, also preserved a Lake of Fire scene located at the end of his papyrus. Lining the upper and lower limits of the lake are nine identical representations of ignited braziers, four of which are inverted along the lower limits of the lake. Each one is rendered frontally and equally spaced. Stylized curved lines represent the flame or smoke issuing from each brazier. Arranged around a central vertical axis, the braziers' placement around the lake seemingly folds out. Eight braziers face away from the center of the lake. The ninth is a little brassier shown along the lake's upper edge between two middle braziers.(fig. 23) (Piankoff and Rambova 1957; Schäfer 1986)

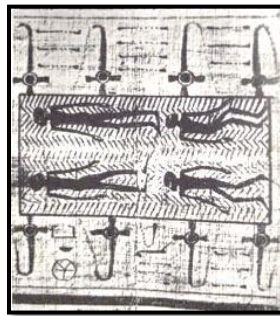


Figure (23)Shows lake of Fire vignette from the papyrus of Bakenmut (N. 3297), Louvre Museum.( Piankoff&Rambova, 1957)

In the papyrus of Nestanebtawy (S.R.VII.10651), from Deir el-Bahari, Egypt, 21st Dynasty (c. 1069-945 B.C.), four identical red braziers line the middle of the upper and lower limits of the lake. Also different is the fact that the baboons and braziers are much larger in relation to the figures and the rest of this vignette. The proportional size of the various figures shows that the artist was more concerned in the baboons and braziers than the figures. For this reason, the baboons were perhaps meant to convey a certain power and authority over their counterparts by depicting the baboons, braziers, and beheaded figures together. The relative size can also be explained for artistic reasons. (fig. 24) (Fischer 1977; Schäfer 1986)

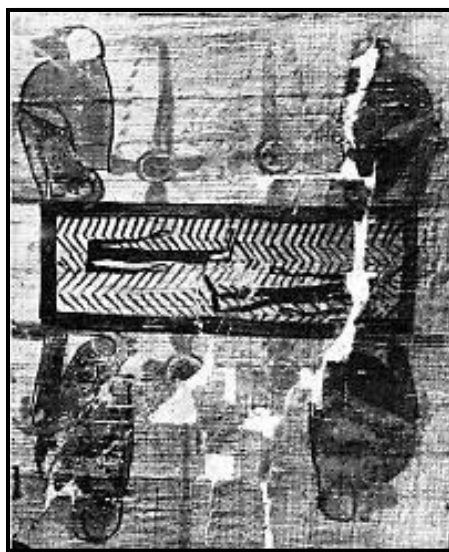


Figure (24) Shows lake of Fire vignette from the papyrus of Nestanebtawy (S.R.VII.10651), Egyptian Museum. (Schott-Photo-Archiv, Seminar für Ägyptologie, Universität Trier, pap. 1)

As we mentioned earlier that an incense bowl or a flame lamp replaced the brazier in the scenes of the tombs, this scene was repeated through the scenes of the Lake of Fire. the papyrus of Tanefer included a representation of the Lake of Fire in his Twenty-first Dynasty papyrus. In this depiction, the usual braziers are substituted with twelve identical incense burners, which are positioned between the baboons lining each side of the lake. The burners are equally spaced along the lateral sides of the lake, while on the top and bottom. Incense burner are represented in flames, and in scenes such as Lake of Fire the incense burner might replace the brazier. Like the brazier, their primary function is illumination and protection, but incense burners can also represent destruction. (Fig. 25) (Wilkinson 1992).

## ḥBrazier in ancient Egypt

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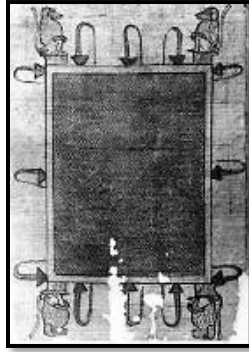


Figure (25) Shows lake of Fire vignette from the papyrus of Tanefer (S.R.VII.10244), Egyptian Museum.(Photo Schott "pap.o")

Because fire appears to have a life of its own, fire suggests the symbol of life as seen with kindling a new flame and the sun itself. Yet, it also is associated with destruction and incinerations. So, the brazier looks likely to provide life or sustain life, or the brazier can destroy any element entirely.(Boyschou 2011)

The use of fire to punish submissive populations in revolt against Pharaoh has a long history in Egypt. In this context, there is another use of the brazier, which is its use as a means to burn criminals in ancient Egypt. It should be noted here to a text from the temple at Philae. An address to Osiris reads:



*dī.kḥzkw-ibmsd n nsw r ḥ n Mwthrsnwt.sshr.n.kšntywḥm.f*

*"May you place the rebels, the king's anathema, on the brazier of Mut, who is under her brother, after you have overthrown the enemies of His Majesty" (Bénédite 1893).*

From this text, it is clear that death by fire is envisaged as a punishment for rebels after their defeat. Likewise, through the "Instruction of Ankhsheshonq", in the preamble, which explains how Ankhsheshonq came to be in prison, it is related how those associates of the author who schemed against Pharaoh suffered the fate of being placed upon *p3 ḥ* "the brazier".(Glanville 1955; Zandee 1960) in addition, from the unpublished demotic text, one passage cites a royal order to put someone, probably a Prophet of Horuslord of Letopolis, together with his family and associates, on "the brazier" *p3 ḥ*.(Zandee 1960; Smith 1974; Smith 1975)






On the ḥ brazier as an element of destruction and burning, Leahy has mentioned that in terms of the actual manner of carrying out the act of destroying or burning as punishment, the word *ax* appears to have had an accepted role in the rites concerned

to assure the king's victory over his enemies, as evidenced by temple inscriptions. It was translated as "brazier," and while the connection to sacrifice is undeniable, "furnace" would be more appropriate. (Leahy 1984)

Based on some of the evidence, including the only detailed description is in the Instructions of "Ankhsheshong": "Pharaoh caused an altar of the earth to be built at the door of the royal palace. He caused Harsiese, son of Ramose, to be placed in the furnace of copper together with all the conspirators". (Zandee 1960; Lacau&Chevrier 1977; Leahy 1984) A scene from Edfu shows the king causing four bound prisoners to be burnt in a 'box', (Chassinat 1929) and a vignette illustrating a section headed by Ane in P. Salt 825 shows two men tied back to back in a similar container surmounted by four  signs. (Derchain 1965) These instances may shed light on a spell in the Coffin Texts in which "the determinative of *ḥ* appears like a chest but is probably intended for a rectangular brazier on feet  , as Faulkner describes it. (Faulkner 1977).

### **3. Results**

#### **- *ḥ* Braziers used for cooking and heating**

- *ḥ* brazier appears in the early 4th dynasty with these different determinatives (  ,  ,  ). The many forms of ovens cannot be assigned with confidence to the ovens known by name; it turned out, as previously noted, that *ḥ* clearly defines not only a specific form but also the "hearth/stove/ fireplace" in general.
- *ḥ* written with the determinative  in the pyramid texts: the sign clearly shows four lobes encircling the fire.
- The determinative  will most likely have come from these earlier epochs, with the burning flame taking the place of one of the lobes.

#### **- *ḥ* Brazier is used for burnt offerings and as a portable altar:**

Based on the foregoing, the following results were obtained:

- The brazier appeared in several types, including what was intended for temples, and some were intended for individuals, which were commonly used in the era of the New Kingdom.
- The purpose of offering the burnt offering was to supply the gods with symbolic food and to complete the ritual of annihilating the enemies.
- The brazier has been associated with *wḥḥ* which was referred to the festival where animals and offerings, symbolizing the enemy, had been burned before the deity.

## ḥBrazier in ancient Egypt

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- Contents of the braziers: The owner of the tomb appeared holding the brazier to display one of the following, burning incense , wads of a fragrant resin or small balls of resin ,one or two roasted ducks and a duck and breads.
- Hand position when raising the brazier:Through the scenes of the tombs, the brazier is raised either with the right or left hand, for example: Minnakht (TT87) pours a libation with his right hand and holds a brazier with his left hand. Likewise, Userhat(TT51) raises his right hand and presents a duck on a hand-brazier with his left. And in reverse to put the hands, Amenemopet(TT177)offers the incense with the aid of a small portable brazier with his left and presents a duck on a hand-brazier with his right.
- Birds position on the brazier:Two forms appeared through the tombs:  
Symmetry mode: in the tomb of Userhat (TT56), both figures of ducks are shown in the forward position with the head hanging from the brazier and likewise in the tomb of Inerkhau (TT359) both figures of ducks, placed on their back, show clear legs and heads hanging from the brazier.  
Asymmetric mode: In the tomb of Djoserkareseneb(TT38) one of the ducks was placed on the front position with the whole head placed on the edge of the stove, while the other duck was placed on its back with the head hanging from the stove.
- It seems that portable braziers were especially common in the scene of the tombs throughout the era of the New kingdom until third Intermediate Period.
- It is noticeable also that, replacing the brazier with the incense burner in many scenes of the tombs.

### - ḥ brazier is an element of destruction and burning:

- The brazier looks likely to provide, or create life, or any element can be totally destroyed by the brazier.
- It is remarkable that in some scenes of the lake of fire, the brazier is replaced with the incense burner.
- The brazier is used also as a means of burning criminals in ancient Egypt.
- It appears that the word ḥ has been accepted in the rites concerned to ensure a triumph of the king over his enemies.

## 4. Conclusion

From what preceded, in ancient Egypt, between the world and the other world the ḥ brazier has been widely used in various ways. The word ḥbrazier is recognized as an oven and furnace for cooking and heating. This ḥ obviously refers not just to a certain shape, but in general also to the "hearth-stove-fireplace." Several types of braziers can be identified in the illustrations during the Old kingdom. Some titles

have been associated with the term *ḥ* which expressed its importance, whether by presenting it to the gods or using it in sacred places.

*ḥ* Brazier is used for burnt offerings, in this regard, several forms of braziers appeared, some of which were dedicated to temples, and the other was used by individuals, and it was evident through the scenes of tombs, especially the era of the New Kingdom. The tomb owner appeared to have braziers loaded with various kinds of offerings to supply symbolic food for the gods and to finish the annihilation ritual of the enemy. The brazier was one of the instruments utilized in the burning ritual offerings called *wꜣḥ ḥ*. It is considered a festival where animals and sacrifices are burnt before the God because they symbolize the enemies.

*ḥ* brazier is an element of destruction, burning and as a means of burning criminals. Since the brazier is mainly associated with fire, the symbolic meaning of it lies in the fact that, because fire appears to have its own life, it is often associated with the sign of life, as seen by the sun and the act of kindling a new flame. It is, nonetheless, associated with destruction and incineration. As a result, it appears that the brazier may either provide or sustain life, or it can entirely destroy any element.



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## ḥBrazier in ancient Egypt

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