

The Symbolism of the Purification Scenes of Sennefer: Ascending to Spiritual Rejuvenation

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Abstract:

This paper analyzes the functions and symbolic meanings of three purification scenes of Sennefer, the mayor of Thebes during the reign of Amenhotep II, who owned tomb TT 96 a-b at Sheikh Abd el-Qurna cemetery. The three purification scenes were depicted in Sennefer's burial chamber. The first purification scene is located on the south wall of the burial chamber. It relates to the funerary procession, which represents chapter one of the BD. It happens after finishing the mummification and before reaching the tomb. The Second Purification Scene of Sennefer is located on the north wall and is concentrated on Sennefer and his wife. The textual evidence refers to a large celebration that took place outside Sennefer's tomb and is related to the mortuary temple of Thutmose III, *Hnkt-nh*, in western Thebes. While it is accompanied by text that originates from spell 35 of the pyramid texts, it is also linked to another scene located on the eastern column on the northern side. The two scenes complete each other and indicate that Sennefer exits and then returns again to the tomb. The third purification scene of Sennefer is represented independently on the north side of pillar 3 (the west pillar). It has a specific symbolic motif that signifies renewal after death. Through the artistic elements and textual evidence, the author distinguishes between the actual purification ritual and the supreme one that will happen in the afterlife. Moreover, it seems clear that the three scenes complete each other; they represent the importance of purification for Sennefer to be renewed in the afterlife.

Keywords: Sennefer, Purification, Necropolis, The Beautiful Feast of the Valley, Horizon, Rejuvenation.

الملخص:

يتناول هذا البحث تحليل ثلاثة مناظر تطهير لسننفر، عمدة طيبة في عهد أمنحتب الثاني، الذي يملك المقبرة TT 96 a-b في جبانة الشيخ عبد القرنه. وقد تم تصوير مناظر التطهير الثلاثة في حجرة دفن سننفر. يقع منظر التطهير الأول على الحائط الجنوبي لغرفة الدفن. وهو يتعلق بالموكب الجنائزي، والذي يمثل الفصل الأول من كتاب الموتى، ويحدث بعد الانتهاء من التحنيط وقبل الوصول إلى المقبرة. يوجد منظر التطهير الثاني على الحائط الشمالي ويظهر فيه سننفر وزوجته. تشير الأدلة النصية المصاحبة له إلى احتفال كبير أقيم خارج مقبرة سننفر ويرتبط بالمعبد الجنائزي لتحتمس الثالث، *Hnkt-nh*، تميرغلا تبيط في. يصاحب منظر التطهير هذا نص مأخوذ من التعويذة 35 من نصوص الأهرام، وهو مرتبط أيضًا بمشهد آخر يقع على العمود الشرقي على الجانب الشمالي. المشهدان يكملان بعضهما البعض ويشيران إلى خروج سننفر ثم عودته مرة أخرى إلى المقبرة. أما مشهد التطهير الثالث لسننفر فيظهر بشكل مستقل على الجانب الشمالي من العمود الثالث (العمود الغربي). وله زخارف رمزية تدل على التجدد بعد الموت. من خلال العناصر الفنية

والأدلة النصية، يستطيع المؤلف التمييز بين طقوس التطهير الفعلية والطقوس التي ستحدث في الحياة الآخرة. علاوة على ذلك، فإن المشاهد الثلاثة تكمل بعضها البعض؛ فهي تؤكد على أهمية التطهير لسننفر حتى يتجدد في الحياة الآخرة.

الكلمات الدالة: سننفر، التطهير، الجبانة، عيد الوادي الجميل، الأفق، التجدد.

Introduction:

Religious rituals were an integral part of the daily life and afterlife beliefs of the ancient Egyptian civilization. The purification ritual, which is depicted in the tombs of ancient Egypt, is of great importance among the various ritual scenes. This paper aims to analyze the meaning behind the purification scenes of Sennefer, the mayor of Thebes during the reign of Amenhotep II, and it is quite possible that he held this job at the end of Tuthmosis III's reign. He was the owner of tomb TT 96a-b, which is situated at the westernmost point of the top enclosure of the Sheikh Abd el-Qurna cemetery.¹ The purification scenes of Sennefer were chosen for their multifaceted significance, shedding light on spiritual rejuvenation through creative artistic motifs, with intricate details and offering clues about Sennefer's role in society and his religious practices. This will be done by analyzing the artistic elements and textual contexts of the purification scenes and focusing on the functions and meanings of the rituals. Subsequently, an understanding of their functions and symbolic meanings in Sennefer's journey toward spiritual purification and renewal will be obtained.

1. Contextual Background:

Purity was essential to the ancient Egyptian religion. Purification rituals preceded all religious ceremonies and when approaching a deity or entering a sacred place.² Purification was also one of the funerary procedures performed on the deceased. The concept of purification encompasses physical cleanliness, and the elimination of transgressions and sins, to achieve moral purity. Purity eliminates negative qualities and wrongdoings and seeks forgiveness from the gods.³

The ceremony of purification originated in Heliopolis, when the sun god Re, who emerged from the primeval ocean, Nun, purified himself in the fields of Iaru. It is

¹ PM I/1, 197–203, TT 96; 18.06–18.07, Kampp, F., *Die Thebanische Nekropole zum Wandel des Grabgedankens von der XVIII. bis zur XX. Dynastie*, Mainz, 1996, 360.

² Meeks, D., 'Pureté et purification en Égypte', *Dictionnaire de la Bible*, Supplément IX, Paris, 1979, 430-452.

³ Bonnet, H., *Sünde*, In: *Reallexikon der Ägyptischen Religionsgeschichte*, Berlin: Walter de Gruyter, 1952, 761.

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believed that the deceased was purified with him in Iaru-lake in the eastern sky, (§519a-c, PT 1421 –1422), so that he could rebirth daily with the god Re. Also, *ir iAbty*, Horus the eastern one, was purified in the fields of Iaru.⁴

As for the royal purification, it was depicted as a ritual accompanying the coronation⁵ and the Sed Festival of the king.⁶ These two celebrations represent the most important events for the king, which guarantee the realization of the cosmic system of Ma'at.⁷ The deities associated with this ritual include Horus facing the king and either Seth or Thoth behind the king.⁸ Two small chapels, the House of the Morning⁹ and the House of the Evening, were built to the main door of the temple for the purification of the King before performing the rituals.¹⁰ In the pyramid texts, the King was most frequently requested to do daily rituals (PT spell 108/W 70, T 76, P 127, M 118, N 174, Nt 109) that guaranteed physical cleanliness and, consequently, spiritual purity as well. However, the purified king was rejuvenated and became younger in the appellation “He of the young (fresh) water.” (§589a).¹¹ King's Purification was not only represented by water; reliefs frequently depict a stream of *anx* and *wAs*-symbols poured from *Hst*-vases, which were intended to transfer the powers of the gods to the king and were associated with the renewal of the king during the festivals, especially the *Hb-sd*.¹² In contrast, the officiating priests were purified at the sacred lake to the east of the temple to perform their duties in the temple.¹³

The funerary purification ceremony appeared in tombs from at least the Fourth Dynasty onwards as a crucial part of the deceased's afterlife journey. It was related to

⁴ PT. 527a 528c, Allen, J., *The Ancient Egyptian Pyramid Texts*, Atlanta: Society of Biblical Literature, 2005, 78.

⁵ Landgráfová, R., *The Oldest Known Scene of the Purification of the King*, In *Times, Signs and Pyramids*, edited by V.G. Callender, Czech Institute of Egyptology, 2011, 162.

⁶ Purification scene from the sun-temple of Niuserre with Sed-Festival: Borchardt, L., *Das Re-Heiligtum des Königs Ne-Woser-Re*, Berlin: A. Duncker, 1905, fig. 42.

⁷ Serrano, A.J., *Royal Festivals in the Late Predynastic Period and the First Dynasty*, Oxford: Archaeopress, 2002, 10.

⁸ Gardiner, A., “Baptism of the Pharaoh”, *JEA* 36, 1950, 6.

⁹ Altenmüller-Kesting, B., *Reinigungsriten im Ägyptischen Kult*, Dissertation zur Erlangung der Doktorwürde der Philosophischen Fakultät der Universität Hamburg, Hamburg: Lüdkebei der Uni, 1968, 139.

¹⁰ Fairman, H.W., *Worship and Festivals in an Egyptian Temple*, Manchester: The John Rylands University Library, University of Manchester, 1954, 169.

¹¹ Popielska-Grzybowska, J., “Contexts of Appearance of Water in the Pyramid Texts, An Introduction”, *Études et Travaux XXIX*, 2016, 164-165.

¹² Gardiner, A., “Baptism of the Pharaoh”, 9–11.

¹³ Fairman, H.W., *Worship and Festivals in an Egyptian Temple*, 172-178.

Re-Atum¹⁴, Horus, and Thoth, the master of purity¹⁵, as the deceased was purified in the same water that Thoth was purified in.¹⁶ The deceased must, when passing through the court, confirm that he is pure and prove moral purity as well, according to the ethical system of Chapter 125 of the Book of the Dead.¹⁷ There are several types of purification by water, one of them is by immersion in several lakes with different given names. Some names took descriptive epithets like the lake of life,¹⁸ the lake of cold waters¹⁹, and the lake of the dwellers of the netherworld²⁰, while others were related to divinities linked with creation, like Khepri, or with Heket, Sokar²¹ and Ma'at.²²

Another purification ritual was done by pouring water from containers. The earliest vessel, dated to the reign of Den, linked the ritual with life by taking the shape of an ankh sign surrounded by two ka-arms.²³ In later times, water was poured from nms.t-jars²⁴ by priests representing various gods. The water poured from the nms.t-jars represented the primeval waters of Nun,²⁵ which had been cut when Isis screamed while giving birth in Nun's water (PT §669). The ritual of pouring water was

¹⁴ CT 527: Buck, A. de, *The Egyptian Coffin Texts, VI, Texts of Spells 472-786*, Chicago: The University of Chicago Press, 1956, §119.

¹⁵ BD., vol. III, ch. 182, 101; Faulkner, R.O., *The Egyptian Book of the Dead, The Book of Going Forth by Day*, San Francisco: Chronicle Books, 1998, 181.

¹⁶ BD., vol. II, ch. 145, 228.

¹⁷ Grieshammer, R., "Reinheit, kultische", in: *LÄ V*, sp.213.

¹⁸ Pyr., II, §1979 a-c, 477- 478; Faulkner, R.O., *The Ancient Egyptian Pyramid Texts*, Oxford: Clarendon Press, 1969, 286.

¹⁹ Pyr., II, § 1979 a-c, 477- 478; Faulkner, R.O., *The Ancient Egyptian Pyramid Texts*, 286. CT 61: Faulkner, R.O., *Ancient Egyptian Coffin Texts, I*, Warminster: Aris & Philips, 1973, 56-57.

²⁰ CT 33: Faulkner, R.O., *Ancient Egyptian Coffin Texts, I*, 22-23.

²¹ Davies, N. de Garis, *The Tomb of Rekh-mi-re at Thebes, I*, New York: Arno Press, 1973, pl. 87; Davies, Nina M., "An Unusual Depiction of Ramesside Funerary Rites", *JEA* 32, 1946, 70.

²² Buck, A. de, *The Egyptian Coffin Texts, IV, Texts of Spells 268-354*, Chicago: The University of Chicago Press, 1951, 216-17.

²³ Fischer, H.G., "Some Emblematic Uses of Hieroglyphs with Particular Reference to an Archaic Ritual Vessel," *The Metropolitan Museum Journal*, vol. I-II 1968-1976, New York: Metropolitan Museum of Art, 1977, 5-8.

²⁴ Buck, A. de, *The Egyptian Coffin Texts, I, Texts of Spells 1-75*, Chicago: The University of Chicago Press, 1935, 311, §74; Buck, A. de, *The Egyptian Coffin Texts, II, Texts of Spells 76-163*, Chicago: The University of Chicago Press, 1938, 50, §84.

²⁵ P. Chester Beatty IX (=BM 10689): Gardiner, A., *Hieratic Papyri in the British Museum, Third Series: Chester Beatty Gift*, London: British Museum, 1935, I:110,112, II, pl. 60-61.

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performed in the Pure Chapel, wabt, during the festival of the New Year.²⁶ Thus, water provided renewal and rebirth and gave physical and spiritual strength²⁷ to the purification ritual.

2.1 Analyzing the First Purification Scene of Sennefer (Fig. 1):

The first purification scene is located on the south wall of the burial chamber. It relates to the funerary procession, which represents chapter one of the BD. It is situated between the standing representation of Sennefer in the eastern direction and Osiris-Hathor in the western direction.²⁸ It missed the scene of the western mountain and the ritual of the "Opening of the Mouth".²⁹

The funeral procession is part of the regular decoration program for the New Kingdom tombs. In the early 18th Dynasty, 71% of tombs show this scene³⁰, while in the middle and late 18th Dynasty, a total of 66% of the tombs depict the funeral procession. In the early and middle 18th Dynasty, the passage on the left wall is where it is most often situated. From the Amarna period onwards, the scene increasingly shifted to the transverse hall.³¹

The funerary procession of Sennefer is depicted in three registers, while the purification scene is examined in the lower register. There are two figures or statues (?) of Sennefer appearing beneath two base-to-base vases from which water flows to surround the two figures. The two figures are identical, with long black hair and a long white kilt.

The question lies in when this purification took place, as the deceased must be entered the cemetery, "st wabt" the pure place³², as a pure person. Is it as soon as the corpse arrives at the cemetery, during the mummification, or just before entering the tomb?

The chronological succession of the scenes makes it possible to follow their arrangement, which is directed to the west, where Sennefer and his wife worship

²⁶ Coppens, F., *The Wabet: Tradition and Innovation in Temples of the Ptolemaic and Roman Period*, Prague: Czech Institute of Egyptology, Faculty of Arts, Charles University in Prague, 2007, 150.

²⁷ Popielska-Grzybowska, J., "Contexts of Appearance of Water in the Pyramid Texts", 162-163.

²⁸ <http://carrington-arts.com/SenneferScroll.html>.

²⁹ Otto E., *Das Ägyptische Mundöffnungsritual*, Wiesbaden: Otto Harrassowitz, 1960, II, Szenen1-2.

³⁰ Carnap, E.-von, *Die Struktur des Thebanischen Beamtenfriedhofs in der Ersten Hälfte der 18. Dynastie*, Berlin: Achet Verlag, 1999, 230.

³¹ Kortschagina, K., *Die Veränderung des Dekorationsprogramms Thebanischer Privatgräber des Neuen Reiches als Folge Religiösen Wandels*, Freien Universität Berlin, 20.

³² Urk. I, 50, 13-15.

Osiris and Hathor. The scenes begin in the upper register with the sarcophagus being pulled by oxen, then the offerings' bearers. The middle register shows the funerary equipment, offerings, and divine figures, which usually happen after the deceased's coffin is conveyed to the "ibw-tent," where further rituals are performed, including purification.³³ The third register represents some actions that usually happened in the second ceremony, such as some funerary rites: mourners, Muu, Teknu, and men raised two obelisks, then the examined purification scene. It seems that the two statues (?) of Sennefer have been symbolically conveyed to the wabt³⁴, where a second purification ritual, which took a longer time,³⁵ happened. The wabt is usually accompanied by an artificial small lake near it, which does not appear here. In this place, the purification was mostly symbolic, then the deceased was taken to visit the shrines of the gods in the cemeteries area.³⁶

Therefore, the surrounding topics of Sennefer's funerary procession, together with its arrangement, which puts the purification scene in the lower row, indicate that it could be the second symbolic one, which happens after finishing the mummification, where the first purification happened, and before reaching the tomb façade, where a final purification will happen, which is not shown here, but only Osiris and Hathor, lady of the western mountain, received the funeral procession.

³³ Duell, P., *The Mastaba of Mereruka II*, Chicago, Illinois: The University of Chicago Press, 1938, pl.130; Settgast, J., *Untersuchungen zu Altägyptischen Bestattungs-darstellungen*, Glückstadt, 1965, 87, for the content of the Holy District see page 94ff; Roode, S., "Observations on the ibw-tent: Preliminary Results", *PalArch/ Journal of Archaeology of Egypt/Egyptology* 0, 2003, 3; Grdseloff, B., *Das Ägyptische Reinigungszelt*, Cairo: Imprimerie de l'Institutfrançaisd'archéologieorientale, 1941, 1-49; Hassan, S., *Excavations at Gîza IV*, Cairo: Government Press, 1943, 69-72; Bolshakov, A.O., *Man and his Double in Egyptian Ideology of the Old Kingdom*, Wiesbaden: Harrassowitz Verlag in Kommission, 1997, 100.

³⁴ Davies, N. de Garis, *The Tomb of Nefer-hotep at Thebes*, New York: The Metropolitan Museum of Art, 1932: 289; Sauneron, S., *Rituel de l'embaumement, pap. Boulaq III, pap. Louvre 5.158*, Cairo: Imprimerie Nationale, 1952; Goyon, J., *Rituels funéraires de l'ancienne Égypte: Le rituel de l'embaumement, le rituel de l'ouverture de la bouche, les livres des respirations*, Paris: Éditions du Cerf., 1972; Simpson, W.K., *The Mastabas of Qar and Idu, G 7101 and 7102*, Boston: Museum of Fine Arts, 1976, fig. 24; Donohue, V.A., "Pr-nfr", *JEA* 64, 1978, 143-148; Hoffmeier, J. K., "The Possible Origin of the Tent of Purification in the Egyptian Funerary Cult", *SAK* 9, 1981, 167-177; Taylor, J.H., *Death and the Afterlife in Ancient Egypt*, London: British Museum Press, 2001, 46-91.

³⁵ Wilson, J., "Funeral Services of the Egyptian Old Kingdom", *JNES* 3/4, 1944, 202.

³⁶ Abdul-Qader, M., *The Development of the Funerary Beliefs and Practices Displayed in the Private Tombs of the New Kingdom at Thebes*, Cairo: Government Printing, 1966, 163.

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The scene with two figures of the deceased is a little complex. Still, it could be an affirmation state, as happened in different states as greeting twice³⁷, coming twice³⁸, hurrying twice³⁹, or even dying twice⁴⁰. The deceased's dualism could represent a different manifestation of transitioning from death to a new entity (xprw). However, in some other tombs, like Rekhmira (TT 100),⁴¹ three statues beside each other received purification.⁴² Usually, the funerary purification ceremonies refer to the deceased triumphing over the force of life itself.⁴³

2.2 Exploring the Symbolism in the Second Purification Scene of Sennefer (Fig. 2):

This purification scene is located on the north wall and is concentrated on Sennefer and his wife. The north wall scenes begin on the left side, western direction, with Sennefer and Meryt worshipping Osiris and Anubis. Next, in the middle, is chapter 151, the embalming chamber, of the Book of the Dead.⁴⁴

A priest purifies Sennefer and his wife, Meryt, behind him. The priest is dressed in a long white kilt under a panther skin, characterized by dot-shaped spots and not retractile nails, which distinguished the Iwenmwtef priest more than the sm-priest.⁴⁵ He has short hair and a beard but misses the side lock since this priestly service was not a full-time occupation⁴⁶. He performed the purification rites with the

³⁷ Brunner Traut, E., "Nini", *LÄ*, IV, sp. 509f.

³⁸ Guglielmi, W., *Die Göttin Mr.t. Entstehung und Verehrung einer Personifikation*, Leiden-New York: E.J. Brill, 1991, 25ff.

³⁹ Faulkner, R.O., *Ancient Egyptian Coffin Texts*, I, 184.

⁴⁰ Apophi's defeat by Ra: Faulkner, R.O., *The Papyrus Bremner-Rhind (British Museum No. 10188)*, Brussels: Queen Elisabeth Egyptological Foundation, 1933, 83 (31, 10).

⁴¹ Davies, N. de Garis, *The Tomb of Rekh-mi-re at Thebes*, I, 71.


⁴² Hodel-Hoenes, S., *Life and Death in Ancient Egypt, Scenes from Private Tombs in New Kingdom Thebes*, translated from the German by David Warburton, London: Cornell University Press, 2000, 165.

⁴³ Grdseloff, B., *Das Ägyptische Reinigungszelt*, 30, 32-33.

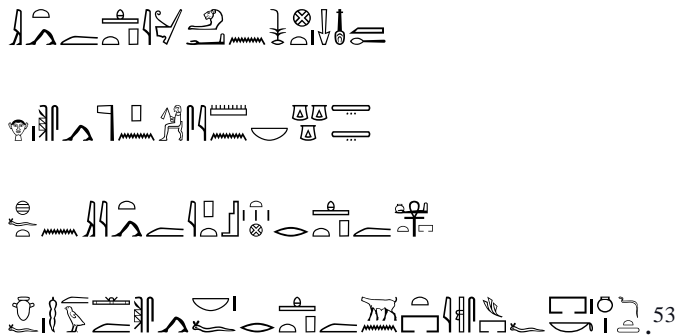
⁴⁴ Faulkner, R.O., *The Egyptian Book of the Dead*, pl.33; about Chapter 151: Lüscher, B., *Untersuchungen zu Totenbuch Spruch 151*, Studienzum Altägyptischen Totenbuch 2, Wiesbaden, 1998.

⁴⁵ Castel, E., *Panthers, Leopards and Cheetahs. Notes on Identification*, TdE 1, 2002, 23.

⁴⁶ Teeter, E., *Religion and Ritual in Ancient Egypt*, Cambridge: Cambridge University Press, 2011, 25.

nms.t-jar ⁴⁷, which is mentioned in the Pyramid Texts as a part of a cleansing ritual. This type of jar usually contains sacred freshwater, mw-rnpi⁴⁸, or the primeval water of Nun⁴⁹; it is also considered the jar of Re⁵⁰. This jar has a bright yellow colour, suggesting that it is made of gold⁵¹, with one stream of water emanating over Sennefer and Meryt. The scene symbolizes renewal as the deceased is purified with divine water filled with power.

Sennefer is dressed in a white linen garment as part of the purity⁵² although he wears the double-heart amulet. He is holding a lotus bouquet in his left hand and his long staff in the other. In the text above, it is mentioned that Sennefer reached his old age among the preferred ones of the king, and then the textual evidence in front of him refers to a large celebration that took place outside Sennefer's tomb:



lit m Htp in HAty-a n niwt rsyt 4n-nfr mAa xrw Hr Sms nTr pn Sps lmn nb nswt
tAwy xft n iit m lpt-swt r Htp m Hnkt-anx ib.f nDmw m Sms nb.f r Htp m Xnt
is.f pr.k n Dt

"Coming in peace, the mayor of the southern city, Sennefer, justified following this noble god, Amun, lord of the thrones of the two lands, when coming from Karnak to

⁴⁷ Otto E., *Das Ägyptische Mundöffnungsritual*, 37.

⁴⁸ CT I, 287i–288b; Cauville, S., *Dendara II*, Leuven; Paris: Uitgeverij Peeters, 1999, 144: 10–4, 154: 10–4, pls. 127, 135.

⁴⁹ Kurth, D., *Die Dekoration der Säulenim Pronaos des Tempels von Edfu*, Wiesbaden: Otto Harrassowitz, 1983, 104–5.

⁵⁰ BD 146 T: Allen, *Book of the Dead*, 137.

⁵¹ Schott, E., "Die Heilige Vase des Amon", *ZÄS* 98, 1970, 44.

⁵² Grieshammer, R., "Reinheit, Kultische", in: *LÄ V*, sp.212.

⁵³ Urk 1425:1-5.

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rest in Henket-ankh, his heart is joyful in following his lord, to rest in his tomb, your (actually, it should read 'his') house of eternity."

It is noticed that this purification scene is not connected with the "Opening of the Mouth" ritual.⁵⁴ Senefer participated in a divine procession, which is expressed by "following Amun," an expression almost used for the Beautiful Feast of the Valley. Hence, this purification ritual is a symbolic representation connected with Sennefer's journey to participate in the Beautiful Feast of the Valley festival and then return to the tomb.

In this specific festival, the deceased was able to follow Amun of Karnak's procession during a great divine civil festival, when he had to visit the necropolis in the west and passed in order by the royal temples, starting from Montuhotep II in Deir el-Bahari, as well as other gods' sanctuaries, which make the known 18th Dynasty series of chapels⁵⁵. It took place during the new moon, in the second month of Shemu, and lasted about 87 days.⁵⁶ The deceased people, who revealed themselves from tombs, participate in the festival by their statues or even stelae to receive offerings⁵⁷. The main ideology for this feast was ancestral cults, both royal and non-royal; the royal funerary cult finds its counterpart in the private funerary cult and the feast becomes an occasion for the dead to meet their families⁵⁸. Families celebrated in the funerary chapel of their ancestors, they gave offerings and held a banquet, during which they directly interacted with the deceased and temporarily faded out the border between the living and the journey of the sun, where the dead.⁵⁹

The text refers to Henket-ankh, the mortuary temple of Thutmose III (*ḥwt Ḥnkt-ḥ-Mn-ḥpr-R*, 'the temple which endows Menkheperre with life'). It is located in western Thebes, between the hills of the Asasif and Khokha, north of the

⁵⁴ Myśliwiec, K., *Eighteenth Dynasty before the Amarna Period*, Leiden: EJ Brill, 1985, 24. pl.40,2; Assmann, J., *Death and Salvation in Ancient Egypt*, translated from German by David Lorton, London: Cornell University Press, 2005, 301-302.

⁵⁵ Davies, N. de Garis, *The Tomb of Puyemrê at Thebes, I: The Hall of Memories*, New York: The Metropolitan Museum of Art, 1922, 78-79; Kessler, D., "Zur Bedeutung der Szenen des Täglichen Lebens in den Privatgräbern (I): Die Szenen des Schiffsbaues und der Schiffahrt", *ZÄS* 114, 1987, 68.

⁵⁶ Schott, S., *Das Schöne Fest vom Wüstantale: Festbräuche einer Totenstadt*, Mainz: Akademie der Wissenschaften und der Literatur, 1952, 33-39.

⁵⁷ Schott, S., *Das Schöne Fest vom Wüstantale*, 6-9.

⁵⁸ Darnell, J.C., *Theban Desert Road Survey in the Egyptian Western Desert*, Chicago, IL: The Oriental Institute of the University of Chicago, 2002, 130-131. Fukaya, M., *The Festivals of Opet, the Valley, and the New Year: Their Socio-Religious Functions*, Oxford: Archaeopress Publishing Ltd., 2019, 48.

⁵⁹ Assmann, J., *Death and Beyond in Ancient Egypt*, Paris: Éditions du Rocher, 2003, 345.

Ramesseum, but nothing now remains of the building.⁶⁰ The two most represented gods in the temple are Amun-Re and Hathor. The mortuary temple of Thutmose III, Henket-anekh, was mentioned several times in the Theben tombs⁶¹, when Amun of Karnak rests in it: as mentioned in the tombs of Userhat TT 56,⁶² Iamnedjeh TT 84,⁶³ Nakhtmin TT 87,⁶⁴ Menkheperreseneb TT 112,⁶⁵ and Benia TT 343.⁶⁶

Most of the examples, either by texts or scenes, that referred to “following Amun” in this celebration witnessed receiving offerings, whether in the time of Thutmose III or later.⁶⁷ It is only this scene of Sennefer that represents purification during the Beautiful Feast of the Valley.

Meryt, Sennefer's second wife,⁶⁸ who appears exclusively in his pillared burial chamber, is represented as joining him in the purification ritual. She is wearing a slim-fitting long white dress with a single shoulder strap, revealing her breast. She holds a sistrum in her left hand and a menit-necklace in the other. The text accompanying Meryt also refers to her participation in the Beautiful Feast of the Valley:



nbt pr mr<t>.f Smayt n lmn Mryt mAat xrw iit (m) Htp Hr irt Hsywt
m pr lmn in Smayt n lmn Mry(t)

"The lady of the house, his beloved, the singer of Amun, Meryt, justified. Coming (in) peace, to make praises in the house of Amun, by the singer of Amun, Meryt."

⁶⁰ Davies, N. de Garis, *The Tomb of Puyemrê at Thebes*, I, 84.

⁶¹ Schott, S., *Das Schöne Fest vom Wüstantale*, 122.

⁶² Urk. IV, 1479: 14–5; Beinlich-Seeber, *Das Grab des Userhats (TT 56)*, Mainz am Rhein: Philipp von Zabern, 1987, 53–6, pls. 1,40.

⁶³ Urk. IV, 955: 8.

⁶⁴ Guksch, H., *Die Gräber des Nacht-Min und des Men-cheper-Ra-seneb, Theben Nr. 87 und 79*, Mainz am Rhein: Philipp von Zabern, 1995, 64, pl. 12.

⁶⁵ Davies N. de Garis, *The Tombs of Menkheperasonb, Amenmose, and Another (Nos. 86, 112, 42, 226)*, London, 1933, 21, pl. 24.

⁶⁶ Guksch, H. *Das Grab des Benja, gen. Paheqamen, Theben Nr. 343*, Mainz am Rhein: Philipp von Zabern, 1978, pl. 22.

⁶⁷ Schott, S., *Das Schöne Fest vom Wüstantale*, 95.

⁶⁸ Meryt could have been Sennefer's first wife: Helck, H.W., *Zur Verwaltung des Mittleren und Neuen Reichs*, Leiden: E.J. Brill, 1975, 424.

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As a result, this symbolic purification ritual relates to her participation in the Beautiful Feast of the Valley, in which, she performs her actual role as "Singer of Amun," which she used to do in her life before death. She holds the menit-necklace and sistrum, which were attributes of women who held this title in the New Kingdom⁶⁹. They are sacred objects of Hathor, who was venerated in Deir el-Bahari⁷⁰, and who played a specific role in the Beautiful Feast of the Valley⁷¹, especially in *hwt Hnkt- 'nh-Mn-hpr-R*, the mortuary temple of Thutmose III.⁷² Its sanctuary was dedicated to Hathor, with an entrance formed by pillars with Hathoric capitals⁷³ and its first priest held (*hm-ntr tpy n Hwt-Hr hrt-ib Hnkt- 'nh*) First priest of Hathor in Henket-anhk.⁷⁴

The use of the menit-necklace and sistrum as cultic objects bore the divine power of Hathor, which gave life to Sennefer in the Beautiful Feast of the Valley. Moreover, the interpretation that "Meryt" was an epithet of Senetnay / Senetnefret, his only wife, that linked her with Hathor in the context of Sennefer's rebirth in the afterlife⁷⁵, could also be considered here.

The inscription, written in front of the priest, indicates the beginning of the funerary rituals for Sennefer. The text originates from spell 35 of the pyramid texts, in which the king's purification is connected with four deities: Horus, Seth, Thoth, and Dwn-anwy⁷⁶. The four gods symbolize the four cardinal points⁷⁷; Horus, god of the

⁶⁹

Meg Lisle, BA., *The Presence and Involvement of Women in Religious Practice of the Nineteenth Dynasty*, MA Thesis, Faculty of Arts, Macquarie University, Sydney, 2014, 11-13.

⁷⁰ Pinch, G., *Votive Offerings to Hathor*, Oxford: Griffith Institute, 1993, 280.

⁷¹ Sabek, Y., *Die Hieratischen Besucher-Graffiti dsr-3h.t in Deir el-Bahari*, ibaes 18 publikation, London: Golden House Publications, 2016, 14–15.

⁷² Marciniak, M., "Encore sur la Belle Fête de la Vallée", *EtudTrav* 5, 1971, 54-64.

⁷³ Ricke, H., *Der Totentempel Thutmoses' III: Baugeschichtliche Untersuchung*, Kairo: Schweizerisches Inst. for Egypt, 1939, 10–11, 21, 25, 30–32, pl. 3c.

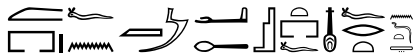
⁷⁴ TT 72: PM I. 12, 142–143.

⁷⁵ Desroches-Noblecourt, Ch., et.al., *Sen-nefer: Die Grabkammer des Bürgermeisters von Theben*, *Ausstellung Römisch-Germanisches Museum*, Köln, 18 July-12 October, Mainz am Rhein: Philipp von Zabern, 1986, 43.

⁷⁶ Pyr. I, §27a–b, 19; Faulkner, R.O., *The Ancient Egyptian Pyramid Texts*, 7; Altenmüller-Kesting, B., *Reinigungsritenim Ägyptischen Kult*, 61-64.

⁷⁷ Gardiner, A., "Baptism of the Pharaoh", 9-11.

south; Seth, god of the north; Thoth, god of the west; and Dwn-anwy, god of the east. The four cardinal points are related to the coronation ritual.⁷⁸



Dd mdw sp fdw abw.k sp sn 1r Ts pXr abw.k sp sn 4tS Ts pXr
abw.k sp sn gHwty Ts pXr abw.k sp sn 8wn anwy Ts pXr abw.k
Wsir HAty-a 4n-nfr m pr.f n mAa-xrw st.f nfrt n Dt

“Words are spoken four times: Your purification (is) the purification of Horus, (and) vice versa. Your purification (is) the purification of Seth, (and) vice versa. Your purification (is) the purification of Thoth, (and) vice versa. Your purification is the purification of Dun-anui, (and) vice versa. Osiris, mayor Sennefer is purified in his house of justification, his beautiful place for eternity.”

There are four 18th Dynasty tombs with pyramid texts in subterranean chambers. In these cases, the pyramid texts are generally complete, in contrast to what is commonly found in the accessible locations in the superstructure.⁷⁹ The basic form of this purification text, which is located here on the north wall, appears also on the north wall of the burial chamber of Unas, Neith,⁸⁰ and Pepi II.⁸¹ This passage was also repeated in the Coffin Texts.⁸² It is obvious here that this purification ritual is repeated four times with a single nms.t-jar; usually, four nms.t-jars, corresponding to the four cardinal points, are used for the main deity of the temple to purify his limbs, bones,

⁷⁸ Barta, W., *Untersuchungen zur Göttlichkeit des Regierenden Königs, Ritus und Sakral königtum in Altägypten nach Zeugnissen der Frühzeit und des Alten Reiches*, MÄS 32, München/Berlin 1975, 69.

⁷⁹ Hays, H. M., & Schenck, W., "Intersection of Ritual Space and Ritual Representation: Pyramid Texts in Dynasty 18 Theban Tombs", In *Sacred Space and Sacred Function in Ancient Thebes*, 2003, Leiden University, 103.

⁸⁰ Allen, J., "The Funerary Texts of King WahkareAkhtoy on a Middle Kingdom Coffin," in *Studies in Honor of George R. Hughes, Studies in Ancient Oriental Civilization 39*, Chicago: Oriental Institute, 1977, 23.

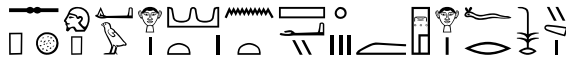
⁸¹ Pyr.I,19-20; Pyr.III,148.

⁸² Spiess, H., *Der Aufstiegeines Gottes. Untersuchungen zum Gott Thot bis zum Beginn des Neuen Reiches*, PhD. Thesis, Universität Hamburg, 1991, 117.

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and body, keeping them together and restoring lost fluids.⁸³ Furthermore, the nms.t-jar is connected with the New Year festival, which is described as the front of eternity and the end of everlastingness⁸⁴, which Sennefer has received its gifts in his tomb superstructure.⁸⁵

In front of the priest is a text describing the funerary ritual:



sp tp di.w Hr xAst nt Say m Hwt-nbw Hr.f r rsy HA.f m tA hrw
mnxt HA.f Dd-mdw sp fdw wab sp sn Wsir HAty-a 4n-nfr mAa xrw nbt
pr Mryt

“First time, (he) was placed upon the hill of sand in the mansion of gold, his face towards the south around him [- - -] clothing around him. Words spoken four times, pure, pure is Osiris mayor Sennefer, justified, (and) the lady of the house, Meryt”.

Sennefer is described as being placed facing south, on the hill of sand in the house of gold, where the gold and silver statues of processions and rituals were formed. 1wt-nbw was also connected with the unification of Osiris' body and his resurrection.⁸⁶ It seems that this episode refers to the placement of Sennefer's funerary statue, which was used after his death to participate in the procession of the Beautiful Feast of the Vally to receive the offerings presented. Moreover, the priest, in the second purification scene (fig. 2) purifies two statues of Sennefer and his wife. The author suggests that this purification could relate to the opening-of-the-mouth ritual⁸⁷, as a characteristic of joining the celebration.

⁸³ Wilson, P., *A Ptolemaic Lexikon. A Lexicographical Study of the Texts in the Temple of Edfu*, Leuven: Peeters, 1997, 519; Fukaya, M., *The Festivals of Opet, the Valley, and the New Year*, 22, pl. 54.

⁸⁴ Urk. IV, 1417: 5; Fukaya, M., *The Festivals of Opet, the Valley, and the New Year*, 82.

⁸⁵ Urk. IV, 538, 11-12.

⁸⁶ Schott, E., “Das Goldhaus im Dramatischen Ramesseumpapyrus”, *SAK* 11, 1984, 266.

⁸⁷ With this suggestion, the author partially agrees with Mysliwicz that this ritual related to the opening of the mouth: Mysliwicz, K., *Eighteenth Dynasty before the Amarna Period*, 24, pl. 40.2.

This text is related to a scene presented on the fourth pillar's north side, opposite to the purification scene (Fig. 3). Sennefer is standing on the sandy hill, while four priests are minimized at the four cardinal points, kneeling before

him: Xry-Hb Hry-tp "chief lector-priest," "Prophet of the Beautiful House," smr "companion (of the king)," and sm "priest". A djed-pillar presented sxm-sceptre, a power symbol, to Sennefer. The text reads:

Htp di nsw Wsir HqA Dt di.f iw xtxt m Xrt-nTr r Htp Hr st.f n Dt in
HAty-a m niwt rsyt m AHwt n lmn imy-r xnty-S n lmn 4n-nfr mAa-xrw

"An offering which the king gives to Osiris, ruler of eternity; so that he may give coming and going in the necropolis to rest upon his seat for eternity, by the mayor of the southern city, overseer of the fields of Amun, overseer of the gardens of Amun, Sennefer, justified."

Several 18th Dynasty tombs contain texts referring to movement, whether adoring the sun god⁸⁸, venturing out into the necropolis, or participating in the Beautiful Feast of the Valley⁸⁹. This text, together with the previous two scenes, witness that the purification ritual is an approval for Sennefer to participate by going and coming to the necropolis and receiving offerings during the Beautiful Feast of the Valley that happened on the western side, the necropolis, and to be renewed at this festival. Furthermore, the four priests⁹⁰ are on one knee, making the Henu gesture by

⁸⁸ Schott, S., *Das Schöne Fest vom Wüstentale Festbräuche einer Totenstadt*, Mainz: Akademie der Wissenschaften und der Literatur, 1952, 7,12-18; Assmann, J., *Death and Beyond in Ancient Egypt*, 351.

⁸⁹ Hartwig, M., *Tomb Painting and Identity in Ancient Thebes, 1419-1372 BCE*, Brussels: Queen Elisabeth Egyptological Foundation, 2004, 11-15, 98-103.



⁹⁰ Xry-Hb, lector priest, does not wear the distinctive sash that crosses from the shoulder to the hip nor hold a papyrus from which he will recite the spells. Moreover, the sm priest does not wear his leopard-skin robe or his side lock; all priests are dressed in a simple kilt, for their costumes see: Teeter, E., *Religion and Ritual in Ancient Egypt*, 22, 24.

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beating their breasts, a gesture that expresses joy in the presence of the deified deceased.




2.3 Reconsidering the Third Purification Scene of Sennefer (Fig. 4):

This purification is represented independently on the north side of pillar 3 (the west pillar) of the burial chamber. It particularly attracted attention with its specific symbolic motifs that signify the renewal and continuity of life beyond death.

Sennefer is standing before four priestly figures, engaged in the purification ritual with the nms.t-jars. He is dressed in his usual clothes, holding his staff, but without his titles. Sennefer stands on a combined sign of a mountain with the Hb sign for "festival" . Three other Hb signs are displayed in an upside-down position  above Sennefer, so that the whole scene is depicted inside the encircling water of purification poured by the four priests.

The four priests are minimized and divided at the four cardinal points, standing on Sennefer's side. It is rather uncommon to depict the four priests together⁹¹ even in the royal scene, the four gods are not depicted together⁹² considering that this may be associated with the need to aesthetically balance.

The two priests in front of Sennefer are  Xry-Hb Hry-tp chief lector priest and  Xry-Hb lector priest, wearing a regular short kilt, while the text accompanying them is  Dd mdw sp fdw abw.k sp sn 8wn-anwy Wsir 4n-nfr mAa-xrw "Words to be spoken four times. Your purification is the purification of Dwn-anwy, Osiris Sennefer, justified".

The two priests on the right are  sm priest and  Xry-Hb lector priest; while the text accompanying them is  Dd mdw sp fdw abw.k sp sn 1r Wsir sn-nfr "Words to be spoken four times. Your purification is the purification of Horus, Osiris Sennefer".

The previous two texts are connected with PT Spell 35, which also occurred completely with the previous purification scene.⁹³ Moreover, the connection with the four cardinal points appears here.

⁹¹ Purification with four priests: Davies N. de Garis: *The Tomb of the Vizier Ramose*, London: Egypt Exploration Society, 1941, pl. 21.

⁹² Gardiner, A., "Baptism of the Pharaoh", 11.

⁹³ Faulkner, R.O., *The Ancient Egyptian Pyramid Texts*, 7.

It cannot be accidental that Sennefer is purified over a combination of two signs, as we shall gradually see.

The Hb sign represents an alabaster bowl that was used in the purification of ceremonies. It was used as a determinative, in combination with a primitive hut, in the word of the festival, Hb, illustrating the purity that happened in the festival by the bowl sign.⁹⁴ However, in scenes, the sign itself is intimately and exclusively linked with the Sed-Festival, the only celebration that has had a long cycle of 30 years.⁹⁵ The sign was represented in many royal scenes celebrating the Sed-Festival without the twin pavilions.⁹⁶ The king is depicted over the Hb sign running during the Sed-Festival⁹⁷, being carried in a palanquin while celebrating the Sed-Festival⁹⁸, wearing the jubilee cloak and resting his feet on the Hb sign⁹⁹, and while receiving the Hb-sd signs from the gods.¹⁰⁰ These scenes represent the king's symbolic rebirth at the end of the jubilee.

The Sed-Festival was deeply embedded in Egyptian ideology, as a symbolic celebration of the kingship's eternal renewal.¹⁰¹ Thus, it alludes to the return of the king as a youngster, after which his dominion resumes after being bestowed with a new royal name. Consequently, the Sed-Festival renews the powers of the king and establishes his rule again.¹⁰² Moreover, the Sed-Festival has a solar cult symbol¹⁰³ pointing out that the king underwent ritualistic death and inevitably evoked rebirth.

Starting from the New Kingdom, the Hb sign itself represents the renewal power, which was the essential symbol of the Sed-Festival, and it conveys the notion of rebirth. It was also associated with Osiris, the mediator between the universe and

⁹⁴ Bleeker, C.J., *Egyptian Festivals, Enactments of Religious Renewal*, Leiden, 1967, 27.

⁹⁵ Hornung, E., and Staehelin, E., *Neue Studien zum Sedfest*, Basel, 2006, 39–40.

⁹⁶ El-Aboudy, O., *āldūrālūzyfy ū ālrmzylł 'lmātnbnbwḥbfāldynh ū ālfnālmsryālqdyminḏbdāihāl 'šurhīāl 'srālyunīnyhālrūmāny*, PhD Thesis, Cairo University, 2014, 303-307.

⁹⁷ Decker, W., *Bildatlas zum Sport im Alten Ägypten I*, Leiden: Brill, 1994, pl. XLI, A 242.

⁹⁸ Calverley, M., *The Temple of King Sethos I at Abydos*, II, London: The Egypt Exploration Society, 1933, pl. 3.

⁹⁹ The Epigraphic Survey, *The Tomb of Kheruef, Theban Tomb 192*, Chicago: The Oriental Institute of the University of Chicago, 1980, 41, pl. 24-26.

¹⁰⁰ James, T.G.H., *Ramesses the Great*, Cairo: American University Press, 2002, 154, no. 154.

¹⁰¹ Edfu VI 144, 9-11.

¹⁰² Gwyn – Griffiths, J., "The Costume and Insignia of the King in the Sed-Festival", *JEA*, 41, 1955, 127; Frankfort, H., *Kingship and Gods, A Study of Ancient Near Eastern Religion as the Integration of Society and Nature*, Chicago, 1948, 79.

¹⁰³ Hornung, E., and Staehelin, E., *Neue Studien zum Sed fest*, 23.

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royalty, in different funerary contexts.¹⁰⁴ It is by no means a matter of chance that the Hb sign is combined with the sign of the mountain which Sennefer stands on, as if the Hb sign, the symbol of rebirth, was a substitute for the sun disk in the Axt ☉ sign. The combined symbols, guaranteed by their nature, are donators of light and everlasting life. The Axt ☉ sign, as the first action of expelling the darkness, connected with the Hb sign as the representative of the renewal power. The most striking thing here is the appearance of Sennefer on this combined symbol, which shows that he had already embodied a solar character¹⁰⁵ and was rising from the horizon¹⁰⁶, where both the sxt-Htpw and the sxt-iArw fields are located.¹⁰⁷ Accordingly, he could expel the night darkness, which represents death and granting rebirth.

The Axt with the Hb sign represents the sky's eastern horizon, a transit zone, where the deceased awakes and becomes a new, effective, and existing Ax.¹⁰⁸ It is at the edge of the eastern side of the sky, where the deceased, as a spirit of light, must cross¹⁰⁹ first to be introduced by Re into heaven and be purified when the sun shines on the horizon.¹¹⁰ Then, this purification is repeated every day with the usual daily morning purification of the sun god before his emergence on the eastern horizon, which indicates his resurrection daily.¹¹¹ It should be emphasized that those who enter the netherworld must be a purified spirit of light, imAxw, so that their steps are unobstructed¹¹², which can only be accomplished by the sun god, whom the deceased united with and became pure like him when he shines on the horizon.¹¹³

Accordingly, this purification scene of Sennefer on the combined Axt-Hb sign will ensure that he becomes a spirit of light with a symbolic meaning associated with

¹⁰⁴ El-Aboudy, O., *āldūrālūzyfy ū ālrmzylł'lmātnbnbwh̄bfīāldynh ū ālfnālmsryālqdyymmndbdāihāl'surhtīāl'srālyunīnyhālrūmāny*, 174-177.

¹⁰⁵ CT I 81p: rise in the horizon; CT III, 195, 114 c-g: sits on the throne at the top of the horizon.

¹⁰⁶ Pyr. II, §586, 1582b-1583a: shines daily like the one on the horizon.

¹⁰⁷ Van Dijk, J., Paradise, in: *The Oxford Encyclopedia of Ancient Egypt III*, edited by Redford, D.B., III, Cairo: The American University Press, 2001, 26.

¹⁰⁸ Pyr. 422§752b: becomes akh; Eaton, K., "A Mortuary Liturgy from the Book of the Dead with Comments on the Nature of the Ax-spirit", *JARCE* 42, 2005-2006, 88.


¹⁰⁹ Pyr. 261§325a-b: travels the horizon.



¹¹⁰ Pyr. 151a-c: purifying on the horizon; Beaux, N., "La douat dans les Textes des Pyramides. Espace et temps de gestation", *BIFAO* 94, 1994, 3.

¹¹¹ Friedman, F.D., "Akh", in: *The Oxford Encyclopedia of Ancient Egypt I*, edited by Redford, D.B., 47f, Assmann, J., *Death and Salvation in Ancient Egypt*, 323.

¹¹² LGG I: 261a-b.

¹¹³ Barguet, P., *Le Livre des morts des anciens Égyptiens*, Paris: Éditions du Cerf, 1967, 55.

the initial light and the rebirth of the deceased. The three other Hb signs  may be compared with the plural formula of the Sed-Festival¹¹⁴ referring to several rejuvenations performed at the festival.

The third purification scene is rare; however, a similar purification scene is represented independently in other tombs, such as Amenhotep-Si-Se TT 75, the second priest of Amun (Fig. 5).¹¹⁵ It was depicted on the top of a rounded stele, in a place usually allocated to the adoration of the gods, which indicates that the scene has special importance. It depicts Amenhotep-Si-Se standing on a combined sign of a mountain with the Hb sign for "festival" . Two other Hb signs are displayed in an upside-down position  above Amenhotep-Si-Se, and inside the encircling water of purification, which was poured by four priests. Behind Amenhotep-Si-Se, the personified west sign presents *nu* vessels, and the personified Dd presents staff, scepter, and cloth.

A similar scene as the previous, but destroyed, is depicted in the tomb of *Ken-Amūn* TT93, on the fourth column, western side (Fig. 6), with three Hb signs inverted in the direction of the deceased.¹¹⁶

3. Discussion:

The three purification scenes of Sennefer hold general symbolic meanings:

- a. The act of purification itself symbolizes his spiritual rebirth through getting rid of impurities and attaining the state of purity required for the afterlife.
- b. The presence of priests signifies their role in guiding Sennefer and ensuring the success of the purification ritual.
- c. By undergoing the purification ritual, Sennefer aligns himself with *ma'at* to enter the afterlife with a pure spirit.

Through the artistic elements, symbolic motifs, and textual evidence, these scenes convey profound meanings related to their different significance in ensuring a successful spiritual transformation and eternal life. Therefore, the author tried to decode the underpinnings of Sennefer's purification scenes, to confidently distinguish

¹¹⁴ Egberts, A., *"In Quest of Meaning. A Study of the Ancient Egyptian Rites of Consecrating the "Meret"-chests and Driving the Calves*, Leiden: Nederlands Institute of Nabije Oosten, 1995, 407; The Epigraphic Survey, *The Tomb of Kheruef, Theban Tomb 192*, pls.51,56.

¹¹⁵ Davies N. de G., *The Tomb of Two Officials of Tuthmosis the Fourth (Nos. 75 and 90)*, London: The Egypt Exploration Fund, 1923, pl. 15.

¹¹⁶ Davies, N.de G., *The Tomb of Ken-Amūn at Thebes*, New York: The Metropolitan Museum of Art, 1930, pl. 63.

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between the actual purification ritual scene and the supreme one that will happen in the afterlife.

The first purification scene relates to the funerary procession. It is a symbolic one that happened to two statues of Sennefer that have been conveyed to the wabt in the necropolis, where a second purification ritual happened after the mummification while no priests are shown doing the purification.


The second purifying scene is set on the north side, versus the first purification scene on the south side. It is a symbolic one that happened to two statues of Sennefer and his wife that have been conveyed to the temple of Thutmose III. It happened after the actual deaths of both of them, while their statues were sharing the celebration of the Beautiful Feast of the Valley following Amun, who visits the western side of Thebes. It is important here to consider the benefits of the Beautiful Feast of the Valley to the temporary reanimation of the deceased when connected with the living during the celebration. This explains why this scene is the only one in which Sennefer and his wife are side by side in the purification ritual because the Beautiful Feast of the Valley is essentially a family festival. The second purification of Sennefer is super unique, as it is the only scene in the Theban tombs that is associated with the Beautiful Feast of the Valley. Finally, this scene is linked to a scene located on the eastern column on the northern side. The two scenes complement each other and indicate Sennefer's exit from the tomb to participate in the Beautiful Feast of the Valley, benefit from the offerings, and then return to the tomb.

The third purification scene is represented independently on the north side of pillar 3 (the west pillar) Sennefer is purified over a combination of two signs Axt-Hb conveying that they are donators of light and everlasting life. Sennefer, on this combined symbol, embodied a solar character at the edge of the eastern side of the sky, where he became a spirit of light. He purified on the horizon, where the daily purification of the sun god happened on the eastern horizon, which indicates his resurrection daily.

4. Conclusion:

The deceased targets immortality through time and place, so he sought them together for the episode to be completed and for him to achieve temporal and spatial eternity. It is essential to note that shreds of evidence could suggest a relationship between the purification scene of Sennefer and his journey toward spiritual renewal in the afterlife. The first purification is specific to Sennefer in the pre-burial stage. Despite the second purification of Sennefer and his wife, they do not reach where the underworld begins or enter it. They don't avoid its danger, visit the Duat gods, or Osiris gives them the final permission for eternal life. It happened while participating and receiving offerings during the Beautiful Feast of the Valley. It is a temporary

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reanimation when Sennefer and his wife are connected with the livings during the celebration. This explains why this scene is the only one, in which Sennefer and his wife are side by side in the purification ritual. The last scene is specific to Sennefer after the resurrection in the nether world. He is placed on a solar symbol , which leads to brilliance as if he is combined with Ra, the lord of the east, on his hill. The scene can be not only a rite of purification but also the transformation of the Sennefer into a blessed one.

The three scenes complement each other; they represent the importance of purification for Sennefer to be reborn and renewed in the afterlife.

The following table compares the three purification scenes from Sennefer's tomb:

	First Purification	Second Purification	Third Purification
Location	South wall/ burial chamber	North wall/ burial chamber	North side of pillar 3 (west column)/ burial chamber
Deities	-----	Amun Horus, Seth, Thoth, Dwn-anwy	Dwn-anwy/ Horus.
Priests	-----	Iwenmwtef/ short hair, beard/ long kilt - panther skin	Chief lector priest/ two lector priests/ sm priest. short hair/ regular short kilt.
Objects Used	Two brown vases.	nms.t-jar	nms.t-jar
Recipient	Two statues of Sennefer	Sennefer/ his wife.	Sennefer
Clothes of recipient	Long black hair/ long white kilt	Sennefer/ long black hair, beard/ long garment/ double- heart amulet/ holds lotus bouquet/ long staff.	Sennefer/ long black hair, beard/ long garment/ double-heart amulet/ staff.
Depicted Actions	Pouring water /one- wave.	Pouring water /one- wave.	Pouring water /one- wave.
Inscriptions	-----	PT spell 35.	Part of PT Spell 35.
Participants	-----	Meryt/ long black hair, diadem with lotus flower/ slim-fitting long white dress, with single strap/ sistrum/ menit-necklace.	-----
Place of the ritual	Necropolis	Mortuary temple of Thutmose III.	Horizon/ combined Axt-Hb

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			 sign. Three upside-down  Hb  sign.
Time of the ritual	Pre-burial/After finishing the mummification.	While celebrating the Beautiful Feast of the Valley.	Every morning in the Netherworld.
Symbolism	Second symbolic purification ritual before entering the tomb.	Approve the participating/ receiving offerings during the Beautiful Feast of the Valley. Temporary reanimation when connected with the living during the celebration.	Sennefer becomes a spirit of light associated with the initial light.



Fig. 1: The first purification scene, the South wall of the burial chamber.



Fig. 2: The second purification scene, the north wall of the burial chamber.

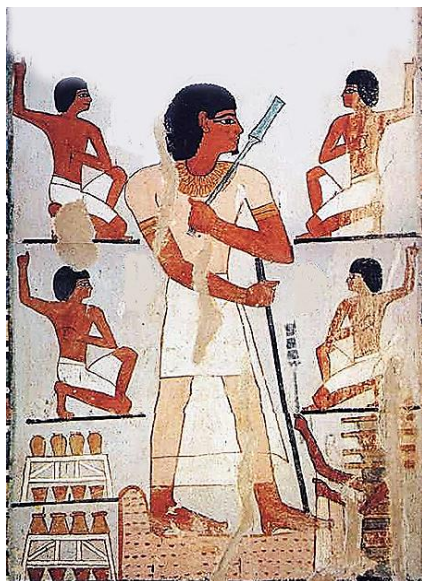


Fig. 3: Pillar 4, north side, the burial chamber.

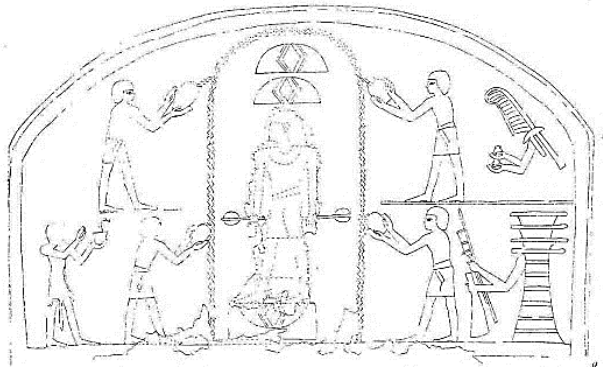


Fig. 4: The third purification scene, pillar 3, north side, the burial chamber.

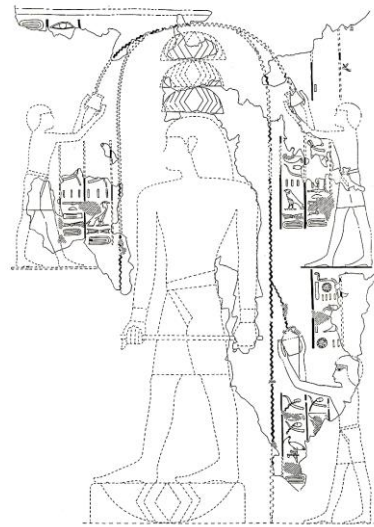


Fig. 5: Tomb of Amenhotpe-Si-Se TT 75, second priest of Amun.

Fig. 6: Tomb of Ken-Amun TT93 Amenhotep II.

5. Acknowledgement:

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