The Egyptian Museum of Florence, in collaboration with the University of Florence, hosted the Eleventh International Congress of Egyptologists which took place from 23rd to 30th August 2015, under the patronage of the IAE – International Association of Egyptologists.

This volume publishes 136 papers and posters presented during the Congress. Topics discussed here range from archaeology, religion, philology, mummy investigations and archaeometry to history, offering an up-to-date account of research in these fields.

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New evidence on the king’s son Intefmose from Dra Abu el-Naga: a preliminary report

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Abstract
The area of the Spanish mission at Dra Abu el-Naga (in and around Theban tombs 11–12) has recently yielded a significant number of data about this part of the necropolis during the 17th Dynasty. Among them, several artefacts of a king’s son of the 17th Dynasty, Intefmose, have been found. He was known until now by three documents, all of them lacking an archaeological context: 1) a seated headless statue, found reused by Petrie in Qurna, close to the area of TT 11–12, and now in Manchester (inv. no. 5051); 2) a fragmentary shabti of the British Museum (inv. no. 13329) mentioning him and a king called Sobekemsaf, possibly Sobekemsaf II; and 3) a shabti coffin. The corpus of documents of Intefmose can now be increased thanks to the new findings in the area of TT 11–12, pertaining to his burial assemblage and offering place of this royal person. The context and content of this evidence can add some interesting facts, such as the almost certain location of the tomb of Intefmose in the area of TT 11–12 and the possible existence of a posthumous cult after his death.

Keywords
Dra Abu el-Naga; 17th Dynasty; Intefmose; Royal family; posthumous cult

During the past six years, the work of the Spanish Mission at the site known as ‘Sector 10’, located in the central part of Dra Abu el-Naga, has been providing new insights into the use of this area of the Theban necropolis before the 18th Dynasty, especially during the Second Intermediate Period. This site, which before the end of 2006 still remained beneath the modern Egyptian village, has so far revealed features such as a huge ceramic deposit, infant burials, a rishi-coffin (Galán and Jiménez-Higuera 2015) and artefacts inscribed with the name of Ahmose Sapair, as well as inscriptive evidence relating to particular individuals. Some of the inscriptions uncovered in this area mainly in 2013 and 2016 are related to a king’s son of the beginning of the 17th Dynasty, Intefmose, who, before this new evidence came to light, was known through only three documents.

Previous evidence on the king’s son Intefmose

The first document related to the king’s son Intefmose is a fragmentary limestone headless seated statue, now kept in the Manchester Museum (inv. no. 5051: PM I/2 606; Helck 1983: 72 (no. 103); Miniaci 2010a: 113 (no. 8); Petrie 1909: 12 ($ 26), pl. xxx (3); Ranke 1952: 264 (no. 16); Schmitz 1976: 217–8) (Figure 1). This object was found in 1908–1909 by Petrie in the foundations of the 19th Dynasty funerary temple of Nebwenenef, located around 400m southeast of the Spanish Mission concession, where it was reused as building material. In his publication, Petrie only superficially described the piece and only reproduced a drawing of the text.

In July 2015 we were able to examine personally the statue and check the inscription, correcting Petrie’s original drawing of the inscription partially at some points. The statue – or, rather, statuette, according to its measurements – has a rectangular base with rounded corners. The surface is slightly decayed by the dump, but in some areas it is still smooth and well-polished. The male figure seated on the base rests on a square back-pillar. His chest is nude; he wears a tall, enveloping and long dress, from the abdomen to the knees, with the fold crossing diagonally on the right part; it is tied under the chest and has a lace of oval fringes on the upper edge and a looped buckle. Under the edge of the dress is the lower part of the legs, crossing and emphasizing the shinbone. Only the big toe of the right foot has been sculpted, whose proximal nail fold has been very carefully executed. The forearms rest over the area of the dress covering the thighs, with the hands...
spread out and the palms facing down. The nail of the thumb of the left hand is very well made, marking its convexity and the proximal nail fold. The shoulders are lost, and the arms almost entirely. The overall anatomical rendering is well made, but the modelling is relatively simple and superficial.

The inscription is incised over the dress of the statue, in two vertical columns of hieroglyphs (↓→) separated by vertical lines, with effaced ends (Figure 2). Remains of pigment indicate that the lines of separation were painted red, and the signs painted blue. It can be read as follows:

\[
\begin{align*}
\text{sA-nswt In-(i)(t).f-ms(.w) } & \text{[...]} \\
\text{Dd(w) n.f Mst(w)-Sr(i) (?) } & \text{[...]} \\
\text{The King’s Son In(t)efmose } & \text{[...]} \\
\text{called Mestesher } & \text{[...]} \\
\end{align*}
\]

The one of the most important aspects of the statuette is that it is the only document where, in addition to Intefmose’s name and title, there is also a reference to his nickname, albeit of uncertain reading. It has previously been read as Ms-tsr ‘the Red Child’ (Petrie 1909: 12 (§ 23); Vernus 1986: 16 (no. 67), 83 and 84; Winlock 1924: 218, n. 3; id. 1947: 135); however, this reading seems unlikely, since the word tsr as a variant of dt-sr ‘red’ seems not to be documented until the middle of the 18th Dynasty, and so only very rarely (Wb. V 488, 5; Wb. Bs. V, pt. ii, 89 (=489, 5)). After a close examination of the inscription, two observations can be made. First, it seems that after the sign of the bread-loaf (\(\text{x1, t}\)) there are three shallow depressions, one after another following a horizontal disposition, possibly marking a plural or collective classifier, such as \(\text{ms-t}\) and \(\text{s-r}\). Second, the traces of the classifier of the end of the word seem to be a sparrow (\(\succ\), G37), and not a bread-loaf (\(\text{x1, t}\)) – as it could be inferred from the drawing given by Petrie (1909: pl. xxx (3)). This could support a reading of the second part of the nickname as the male singular adjective sri ‘young, small’. Since the grammatical genre of the nickname should be male, according to this adjective and to the person depicted and described in the statue, the first word could be not ms, but rather ms-tw, an alternative spelling of ms-tw ‘offspring’ (Wb. II 152, 7; Faulkner 1962: 118 (13)) or ms-tw / mstw ‘descendant, offspring’ (Wb. II 151, 10–12). The three shallow depressions after -t could indicate, in that sense, an ending -w as mstw, as a false plural (Allen 2010: 39 (§ 4.6); Gardiner 1957: § 77.1). Reassembling all these data, it is possible to suggest a new reading of the nickname of Intefmose as Mstw-Sr(i), whose meaning could be ‘the Young Descendant’ (cf. the reading of the editors of the Topographical Bibliography, Mest-sheri(t): PM I/2 606).

Finally, the third known document of Intefmose – also the property of Newberry – is now kept at the British Museum (inv. no. 13329: Helck 1983: 71 (no. 102); Miniaci 2010: 113 (no. 8); Redford 1997: 9 and 28 (no. 52); Ryholt 1997: 170 and 401 (N/5/6); Schmitz 1976: 217–9; Winlock 1947: 134–5, pl. 47) (Figure 3). It is a large mummyform, headless and feetless, limestone shabti, whose surface, abraded in some areas, has been carefully polished. The buttocks are only slightly marked

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1 Measurements: 18.2 (max.) x 9.0 x 8.71cm.
and modelled. It wears a headress combining a tripartite wig (as seen from the back) and the lappets of a nemes crown (on its frontal view).

The inscription of the shabti is carved in hieroglyphic script over the trunk and legs. Six horizontal lines of incised signs (←→) separated by incised horizontal lines plus one vertical column (↓→) are preserved. As in the statue kept at Manchester, the incised lines are painted red, and the hieroglyphs painted blue. Several lacunae make difficult the reading and understanding of the inscription, which presents a very peculiar text without parallels (it is not the offering formula or the spells 472 of the Coffin Texts or 6 of the Book of Going Forth by Day, common in Middle Kingdom and Second Intermediate Period shabtis). It mentions Intefmose participating in a religious rowing performance related to the festival of Sokar, apparently as a favour of a king called Sobekemsaf and the god Amun-Ra. It can be tentatively read as follows:

\[ s:\text{-nswt In-}\text{(i)tu=f}\text{-ms}\text{(w)} \text{m\text{t}*-hrw dd}\text{f hi}\text{i r p}\text{t} [... ] 8 \text{n\text{\~y}t r hnt Njr fr} [... ] 9 \text{m Skry m hst nswt} 10 \text{Skb-m-sf\text{hn}h(w)} \\text{dt m hst-frm[n][R\text{t}]} 11 \text{nb-nswt-ts\text{w}} [... ] 12 \text{hptf m hst} [... ] 13 \text{imy pt imy} t[1] [... ] 14 [... ] \text{imy} [... ] [... ] [...]

The king’s shabti, true of voice, says: ‘I will go aboard the [... ] 15 jeweller’ (in order to transport rowing the Beautiful-one there [... ] 16 during the Sokar-Festival, as a favour of the King 17 Sobekemsaf, living forever, as a favour of Amnun-[Ra], 18 Lord of the Thrones of the Two Lands, [... ] his [c]rypt [... ], as a favour of [...] 19 [... ] who is in the sky, who is in the ear[r]th[1] [... ] [... ]

One of the most important aspects of this document is the mention of a king called Sobekemsaf. But is this Sobekemsaf I, or Sobekemsaf II? If we compare the material, palaeography and spellings of the British Museum shabti with other documents, the closest parallel is a four-sided stela coming from the area of Qurna, adjacent to Dra Abu el-Naga, and also kept at the British Museum (inv. no. 1163; PM I/2\text{I} 847; Franke 2010; Helck 1983: 70 (no. 99); Polz 2007: 326 and 327, fig. 96 (doc. 21); Ryholt 1997: 393 (17/2.5)). If we pay attention to its palaeography, especially to the peculiar writing of the word hst ‘favour’, written not with the usual hs-vas e (1, W14), but instead with a variant of the latter with a splot (Extended Library W14A), the similarities between them are noteworthy. Since the four-sided stela is explicitly dated to the reign of Sekhemra-Shedtawy Sobekemsaf II, then it is highly probable that the British Museum shabti of Intefmose dates to the reign of that king.

**New evidence on the king’s son Intefmose**

As already said, the new evidence for the king’s son Intefmose comes from the so-called ‘Sector 10’, southwest of the open courtyard of the tomb-chapel of Djehuty (TT 11), at the foothill of the central area of Dra Abu el-Naga. Here the Spanish Mission has found several burials of the Second Intermediate Period and the very beginning of the 18th Dynasty.

The first new document referring to the king’s son Intefmose is a fragmentary lintel in grey-greenish sandstone. The biggest fragment was found in the debris close to an infant coffin during the season of 2013; previously, another, smaller, fragment was found during the season of 2004, in the area of the courtyard of TT 11 adjacent to ‘Sector 10’. The lintel preserves the lower part of a cavetto cornice and part of a torus moulding, below which are remains of a cult scene in incised relief (Figure 4). On the left half there is a figure of the goddess Hathor facing left, identified with the uncommon funerary epithet br(y)-tp-sm(y)w‘‘Chief of the mountain deserts’. She wears a long, closely-fitting dress, and is holding an ‘nh-sign in the left hand and a wls-sceptre ending in an ‘nh-sign in the right hand. Her crown is exceptional: instead of the usual cow-horns embracing a solar disk, she wears a vulture headdress, usually worn by queens, a feature without known parallels for the iconography of this deity. In front of her are traces of the bent end of a long kilt of a male figure facing right who, according to the accompanying caption (\[d\text{w}\text{r} \text{Hw}\text{(t)}\text{-Hrw in} \{s\text{(i)}\text{-n}w\text{(s)}\text{(t)} \text{In-}\text{(i)tu=f}\text{-ms}\text{(w)}\text{(w)}\})", should be identified with ‘the king’s son Intefmose’ performing an adoration rite. On the right side of the lintel, two columns of text are badly preserved. Here, the recipient of the ritual is a king facing right, who is described in the inscription as (a)\text{sw}\text{(t) \text{hit}t(y) N[b-hp][R\text{t}]} \text{m\text{t}*-hrw ‘The Dual King N[ebhepepe] t\text{r}\text{a}, true of voice’, i.e. Nebhepetra Mentuhotep II. He wears the white crown and a short kilt with triangular projection, and is holding a wls-sceptre in the left hand and an ‘nh-sign in the right hand. This last feature, together with his pairing back-to-back with the goddess Hathor, indicates that Mentuhotep II is represented as being deified. The posthumous cult of this king is attested since the very beginning of the Middle Kingdom until the Ramesside period, and is well represented in Dra Abu el-Naga (El-Enany 2003; Franke apud Polz and Seiler 2003: 80–2; Régen and Soukiassian 2008: 21–8 and 58 (no. 7)), and in ‘Sector 10’ (Galán and Jiménez-Higueras 2015: 107–8, fig. 8a-b). According to the traces of the inscription and the parallel scene on the other side, it is possible that the ritual could have been labelled \(d\text{w}ls\text{-adoration (e.g. Simpson 1974: 20, pl. 67 (49.2); Szafrański 1990: 248–9, pl. 19a).}

The second new document, found in the debris close to the funerary shaft UE 1010, is an eroded sandstone stela (Figure 5). Below the unfinished, upper part, on the lower section, carved and painted, is a male figure facing left and depicted wearing a long and bulky kilt, identified by the caption in front of him as \(s:\text{-nswt} \text{In-}\text{(i)tu=f}\text{-ms}\text{(w)}\text{m\text{t}*-hrw ‘the king’s son Intefmose, true [of voice]’. He is the recipient of a nis-invocation gesture made by another figure facing him on the

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6 The first option is preferred by Spalinger (1984: 1032), whereas the second one has been proposed by Ryholt (1997: 170).
7 Measurements: 59.0 x 54.0 x 13.0 cm.
left side. The latter is a man with a shaven head, described as
\textit{sn.f ?-(n)swt (?) [ .. ] ‘his brother, the king’s (?) [ .. ]’}.

The third new document was found broken into three
pieces at the bottom of two adjacent funerary shafts, UE 110
(excavated in 2013) and UE 113 (excavated in 2016), whose
burial chambers are connected by a robber-tunnel. It is a
limestone pillar, comprising an irregular octagonal prism
with its corners flattened. Two opposite sides were inscribed
with incised texts and figures. One side preserves the mention

\footnote{It is possible that this piece was originally an obelisk.}

of some funerary wishes expressed \textit{n k\textbar n(y) whm\textbar \ldots [Dd\ldots] \ldots ‘for the ka of the herald \ldots [Ded\ldots].} This inscription
was apparently later usurped – a layer of plaster having been
applied over the name of the original owner, and being re-
carved with a badly preserved inscription from which one
can only guess the proper name \textit{Nfr-Htp, Neferhotep}. Below
the inscription, and partly covered by the plaster, is a male
standing figure, facing right and holding a staff. He is wearing
a bag-wig, a \textit{snw}-necklace and a long folded dress, tied by
a belt with oval fringes. It is possible that this figure could
represent the first owner of the inscription. The other side
preserves on the top the lower part of a scene with two male
figures wearing a short kilt facing each other, under which
is a complete offering formula given \textit{n k\textbar n(y) si-nswt In-(i)}

\footnote{This part of the inscription was discovered during the season of
2016, and is currently under study.}
Religious festival. Two scenes show a king performing a rite mentions Amun-Ra, apparently in the context of a rite or a survey of the burial chamber of shaft UE 110, inside the cavity intended to house a coffin, the head of a male statue was found, carved in the same limestone as the pillar and smoothly polished (Figure 7). The head is shaven and the face is badly broken, but still preserves the black outline of the eyes and incised eyebrows. The ears, together with the preserved part of the neck and the upper part of the shoulders, show that the statue was very carefully executed. At the back it had a squared pillar reaching up to the base of the head, which was left uninscribed. Considering the material of the head, the presence of a back-pillar and the archaeological context, we wondered if the head found in the burial chamber could be part of the headless statue discovered by Petrie not far from our site. In order to answer to this question an exact replica of the head was created from scaled photographs using a 3-D printer, and thanks to the kind support of Campbell Price we had the opportunity to test the hypothesis at Manchester Museum in July 2015. The head we found is actually larger than the seated statue, meaning that the two fragments belong to two different statues. There are, however, a number of features that relate to both statues: 1) the type of limestone and its smooth polishing; 2) the shaven head (Petrie’s statue has no trace of a wig falling over the chest or shoulders); and 3) the high square back-pillar, which was left uninscribed in both cases, and which is not a common feature in the statuary of the period (Winterhalter 1998). Taking into account these coincidences, it seems reasonable to consider that the two statues are contemporary, were produced by the same workshop, were probably part of the same group, and belonged to the same person.

Other documents related to the king’s son Intefmose came to light during the last season of archaeological work at sector 10, in January-February 2016, and these are still under study. For this reason, they will be analysed succinctly.

One of them is a fragmentary panel of a wooden canopic box. It still preserves some inscriptions, painted black, where it is possible to read the identity of its owner – Intefmose. Its characteristics follow the same typology as other canopic boxes of the end of the Late Middle Kingdom and the beginning of the Second Intermediate Period (Miniaci 2010b).

The finding of several fragments of a limestone monument should also be mentioned; most were found at the bottom of funerary shaft UE 113 (a few were found at the bottom of shaft UE 110 in 2013). The object seems to be a prism, with some of its faces carved with incised inscriptions and scenes. One vertical inscription apparently describes a deceased person, whose name is lost, as the donor of the monument, which is dedicated to the king’s son Intefmose. Another vertical text mentions Amun-Ra, apparently in the context of a rite or a religious festival. Two scenes show a king performing a rite before a deity, namely Nebhepetra Mentuhotep II before Ptah, and Senusert I before Anubis.

Preliminary conclusions

Combined analysis of the old and new evidence on Intefmose allows some preliminary conclusions to be drawn.

The finds within a very specific area of ‘Sector 10’ of several artefacts pertaining to the burial (a panel of a canopic box) and the offering chapel (pillar, lintel and other inscriptions) of the king’s son Intefmose suggests that the tomb of Intefmose should be nearby. The most suitable candidate is the ensemble of the shaft UE 110 (where the lower part of the pillar, some fragments of other inscriptions and the head of the statue were found) and its associated mud-brick offering chapel, near which the lintel and the small stela were found (Figure 8). That chapel was built in mud-brick and then plastered; its layout measures 2.15 x 2.40m, and it is still preserved to a height of 1.20m. It is oriented east-west, aligned with a brick-lined shaft, 6.56m deep, and located 2m to the east. The upper 5m of the fill presented a disturbed context of grey earth, large stones, pottery sherds (dating to the end of the 17th and beginning of the 18th Dynasty, as well as of the Ptolemaic Period), and fragments of faience shabtis of the Third Intermediate Period. The lowest 1.5m of the fill, however, seemed to be less disturbed – formed of white earth, a higher proportion of limestone chips and fewer artefacts. At the western end of the shaft there is access to a burial chamber (UE 111) that has a cavity intended to house a coffin (UE 112). The burial chamber is, in turn, connected through a robber-tunnel with another burial chamber (UE 113).
If the first conclusion is true, it is also probable that the statuette found reused by Petrie at Qurna, and the shabti kept at the British Museum (and the shabti-coffin mentioned by Winlock?) come originally from the burial of Intefmose at ‘Sector 10’ in Dra Abu el-Naga.

It also seems that Intefmose could have been the recipient of some kind of cult after his death. The shabti seems to have a votive character, given its large size and, above all, its commemorative text, which is without parallel. A votive character can also be inferred from the small sandstone stela and the fragments of inscriptions found in 2016, which were dedicated to him by several individuals. This possible cult devoted to the king’s son Intefmose would have ended between the middle and end of the 18th Dynasty, which is the date of a later mud-brick structure that partially destroyed the offering chapel of UE 110 and partially covered shaft UE 113. This is also the possible date for the intentional destruction of Intefmose’s statue found at the bottom of the shaft, with the face badly damaged, and of his statue in the Manchester Museum, which was reused slightly later in the foundations of the nearby funerary temple of Nebwenenef, at the beginning of the 19th Dynasty. The possible date for the end of Intefmose’s cult could explain why he was not included in the lists of royal personae venerated in the Theban necropolis, as were other royal sons, including Ahmose Sapair and Wadjmose.

Finally, a broader contextual approach to the so-called ‘Sector 10’ of the site assigned to the Spanish Mission at Dra Abu el-Naga, suggests that this area of the necropolis could have been used as the burial ground for the royal sons during the Second Intermediate Period and the beginning of the 18th Dynasty, as is evidenced, among other data, by the existence of infant burials in anthropoid coffins, the presence of objects related to the king’s son Ahmose Sapair, the existence of royal burials nearby (as can be inferred from Papyrus Abbott and the findings of the German Archaeological Institute at Dra Abu el-Naga), and the items related to the king’s son Intefmose presented in this paper.

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