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9. The number and angle of the feathers spread across the knotted waistband, and the amount of knotted cloth still visible, are the same in both cases.
10. The sloping edge of the stone near the crown and forehead of the Pushkin figure corresponds with the edge of the dragnet scene fragment (i.e. East Berlin No. 15756).¹
11. Although numerous Old Kingdom tomb reliefs include a male bearer carrying a wild duck, the angles of the bearers' limbs and the spread of the duck's wings and feet do not correspond in every detail with the same features on the Pushkin relief or in Petrie's line drawing.

As confirmation, an enlarged version of Petrie's line drawing was superimposed on a photograph of the Pushkin fragment, enlarged to its true size, then an acetate drawing of the latter relief was matched to the east wall registers in Cairo. Allowing for slight distortions in each process, there is no doubt that the Pushkin piece is the upper body of the bearer in the third register.²

The Fitzwilliam and Pushkin reliefs are relatively insignificant parts of *Rc-htp*'s chapel reconstruction, yet they effectively illustrate the problems in matching fragments to line drawings in publications without plates. Additionally, their identification proves that quite small fragments of the chapel were removed for sale, hence the possibility that similar pieces exist in private collections like those of Gayer-Anderson and Golenischev.

YVONNE HARPUR

A slab of *'Int-k's* in the Fitzwilliam Museum

Publication of a slab showing *'Int-k's* and her daughters, which has been in Cambridge since 1909, although nothing is known of its origins. It is suggested that it was originally part of a tomb at Giza. Stylistically, it resembles pieces of both the early and late Old Kingdom. A date in the mid-Fifth or late Sixth Dynasty is likely.

Description

The subject of this communication (pl. XIII, 1) is Fitzwilliam Museum E.7.1909, a rectangular Old Kingdom slab showing *'Int-k's* and her children.³ It was bought by the Fitzwilliam in 1909, but its provenance is unknown. It is of limestone, and measures 76 cm in height, 48 cm in width, with a maximum thickness of 12 cm. The decoration is carved in raised relief with the exception of the texts at the top, which are sunk. A border is indicated on all but the top side, although the border line on the right stops at the head of the principal figure.

The owner of the monument stands at the right-hand side of the block facing left. Her right arm is clasped to her breast while her left hangs beside her. She wears a fully detailed tripartite wig, a plain close-fitting dress with shoulder straps, a collar, bracelets, and anklets. The right-hand part of the text at the top of the slab, in two horizontal lines with the same orientation, consists of: *ḥm(t)-ntr Ḥwthr ḥm(t)-ntr Nt 'Int-k's*, 'The priestess of

¹ H. Fechheimer, *Die Plastik de Aegypten* (Berlin, 1914), pl. 104 [No. 15756, including an artist's drawing of the register below the dragnet scene]. Unfortunately, this relief was destroyed during the Second World War.

² In their introduction Hodjash and Berlev observe that Golenischev acquired several reliefs in the early years of this century from a Cairo antiquities dealer called 'Ali'. It is conceivable that the Pushkin fragment was purchased from the same 'Ali' as the one from whom Borchardt acquired the dragnet scene and two other reliefs from the east wall (see nn. 2-3, p. 198).

³ I wish to thank Miss Janine Bourriau for permission to publish this piece, and also to Dr C. Simon for help and information. I am also indebted to Dr Yvonne Harpur for her comments on stylistic matters. The slab will be illustrated in Miss Bourriau's forthcoming brief introduction to the Egyptian Collection, *Ancient Egypt and the World*.

Hathor and priestess of Neith, *'Int-kʿs'*. † in the deceased's name is reversed, as in that of her daughter at her feet. As is not uncommon in the Old Kingdom, all examples of this sign were carved the same, regardless of the orientation of the text.

In the bottom right-hand corner is a small figure of a girl whose name is perhaps to be read *Nfr-pds*. Her right arm is placed around the left leg of *'Int-kʿs* who may be her mother. *Nfr-pds* is naked; her hair is arranged in a sidelock. This reading of her name does not take into account the small round sign above her head. It seems too small for *h*; perhaps the signs are transposed, and the second word is *psd*, 'light up' (*Wb.* 1, 556–8), which can have a circular (solar) determinative. The principal objection to this is that this word seems otherwise unattested before the New Kingdom. No similar names can be found in Ranke, *Personennamen*.

In front of *'Int-kʿs*, to the left of the stone and facing right, are two registers each depicting two women. Each figure is approximately half the size of *'Int-kʿs*. They are identically dressed, with undetailed tripartite wigs, close-fitting dresses, collars, and bracelets. The only exception to this is that the leftmost woman in the upper register has no bracelet on her right arm. They all adopt the pose (in reverse) of *'Int-kʿs*. Above the two upper women is the following text, in two lines facing right: *zʿ(w)tʿs Hnwtsn* (right), *Ny-ꜥnh-Bʿstt* (left), 'Her daughters, *Hnwtsn* and *Ny-ꜥnh-Bʿstt*'. Before the face of the right-hand woman in the lower register is *zʿ(w)tʿs*, 'her daughters', referring to both women but so located due to the lack of space above them. Their names are written in front of their legs: the woman on the right is named *Ny-kʿw-Hwthr* and that on the left *Ny-ꜥnh-Hwthr*.

The preservation of the piece is generally excellent. The hieroglyphs in the top right-hand corner have been damaged, presumably as a result of the removal of the block. Otherwise, slight damage has been suffered by the facial features, particularly of *Ny-kʿw-Hwthr* and, to a lesser extent, *'Int-kʿs* and *Nfr-pds*. An attempt has been made to erase the *zʿ*-goose before the lower pair of women. It is possible that such localized damage was in fact deliberately carried out. The quality of the raised relief is good, but that of the sunk is of a lower standard. No traces of colour are preserved.

Comments

Parallels for this piece have proved extremely difficult to uncover. There is a strong similarity to a pillar in the rock-cut chapel of the king's daughter (probably of Khafre) *Hmt-Rc* at Giza.¹ The deceased is shown facing three registers of her children of both sexes, with a small daughter behind her grasping her leg in the manner of *Nfr-pds*. There the similarity ends. It is surely impossible that a stone of the shape of Fitzwilliam E.7.1909 could have originated in a pillar, although how it would have fitted into a mastaba wall is unclear. The likely date of the tomb of *Hmt-rc* is the beginning of the Fifth Dynasty. A less similar example shows *Snt-itis*, the wife of the dwarf *Snb* (probably Sixth Dynasty), seated with two children before her and one behind.²

Both these tombs are at Giza. A persuasive argument in favour of a Giza origin for our block is the choice of names: *Hnwtsn*, because of its associations with the similarly-named wife of Khufu, is very common at that site; *'Int-kʿs* is also found almost exclusively at Giza.³ Of the numerous women named *'Int-kʿs* known from that site, none is clearly the same as our subject; the owner of the offering basin BM 1175⁴ was also 'priestess of Hathor', but her

¹ S. Hassan, *Giza* VI [3] (Cairo, 1946), fig. 41.

² H. Junker, *Giza* V (Vienna/Leipzig, 1941), 91 Abb. 23. I prefer Junker's dating of this tomb (*ibid.* 3–6) to N. Cherpion's assignment to the Fourth Dynasty (*BIFAO* 84 (1984), 35–54).

³ Compare the number of references in the indices of PM III², 370 (Giza) with 956–7 (Saqqara); *Hnwtsn*: 14 (Giza), 4 (Saqqara); *'Int-kʿs*: 8 (Giza), 2 (Saqqara).

⁴ *BM Stelae* 1², pl. xxxiii (4).

name is written with \sqcup rather than \sqsubset . This title is so common in the Old Kingdom that we should place no great emphasis on its presence or absence without other evidence.

The date is far more problematic than the provenance. Certain aspects of the way the deceased is represented recall the style of the Fourth and early Fifth Dynasties: the very broad shoulders are reminiscent of the reliefs of *Ḳbt* and *Wnšt*¹ as well as that of *Hmt-r* (above) and the relief possibly showing *Htp-hrs* and *Mrs-ḥḥ*.² These figures are also drawn so as to leave a gap between the body and arm of the woman through which the wig is sometimes visible, a feature which disappears later in the Fifth Dynasty. Against this, the use of sunk relief is extremely rare at Giza before the middle of the Fifth Dynasty, while sidelocks appear first in the Old Kingdom on figures of male children, and only later are they seen on girls,³ favouring a later rather than earlier date in the Fifth Dynasty.

The jewellery points towards a later date. In the depictions of women of the Fourth to early Fifth Dynasty noted above, there appears to be at most one bracelet per arm, and the anklets are plain or almost non-existent, while the bracelets worn by the wife of *Snb* (above) provide one of the closest parallels to those of *ʿInt-kʿs* and her family. It is possible that the wearing of bracelets and anklets in this fashion developed during the Fifth Dynasty. It is, of course, just possible that this piece is an archaizing example from the later Old Kingdom, when some of the earlier Old Kingdom stylistic devices reappear,⁴ although the cutting of the slab of *ʿInt-kʿs* is of rather a higher standard than most of these late pieces. I feel that the date must remain rather vague, with a preference for either the middle Fifth Dynasty or the later Sixth Dynasty.

ʿInt-kʿs held two titles 'priestess of Hathor' and 'priestess of Neith', both extremely common titles of women in the Old Kingdom. Although such names are common, the attachment of *ʿInt-kʿs* to the cult of Hathor was surely responsible in part for the naming of two of her children after the goddess.⁵

NIGEL STRUDWICK

Ein Käfig für einen Gefangenen in einem Ritual zur Vernichtung von Feinden

In *JEA* 71 (1985), M. Lehner and P. Lacovara sought to explain the 'enigmatic wooden object' found on the south side of Cheops' pyramid in 1960 as a frame for the transport of a tomb statue. It is here suggested that the object is actually a cage for a prisoner, which was used in a ritual for the destruction of the enemy. In support of this are cited a relief block from Karnak depicting just such a cage, and the Ritual for the Destruction of the Enemy (P. BM 10081), as well as the so-called Execration Texts and captive statues of the Old Kingdom.

Im *JEA* 71 (1985) wurde versucht, eine Erklärung für das 'enigmatic wooden object' zu geben,⁶ das 1960 an der Südseite der Cheopspyramide in einer mit dünnen Leinenschnüren versiegelten Holzkiste entdeckt worden war, die sich in einer aus dem Felsen herausgehauenen Nische am Boden eines tief in den felsigen Untergrund getriebenen und mit drei großen Kalksteinblöcken verschlossenen Schachtes befand.⁷

Danach hätte es sich bei diesem rätselhaften Objekt (fig. 1)⁸ um ein Gestell zum Transport der Grabstatue, resp. der Ka-Statue, gehandelt, das ursprünglich auf einem der typischen

¹ Junker, *Giza* 1, Abb. 51, 63.

² Smith, *Sculpture*, pl. 45.

³ Müller, *LÄ* III, 273-4.

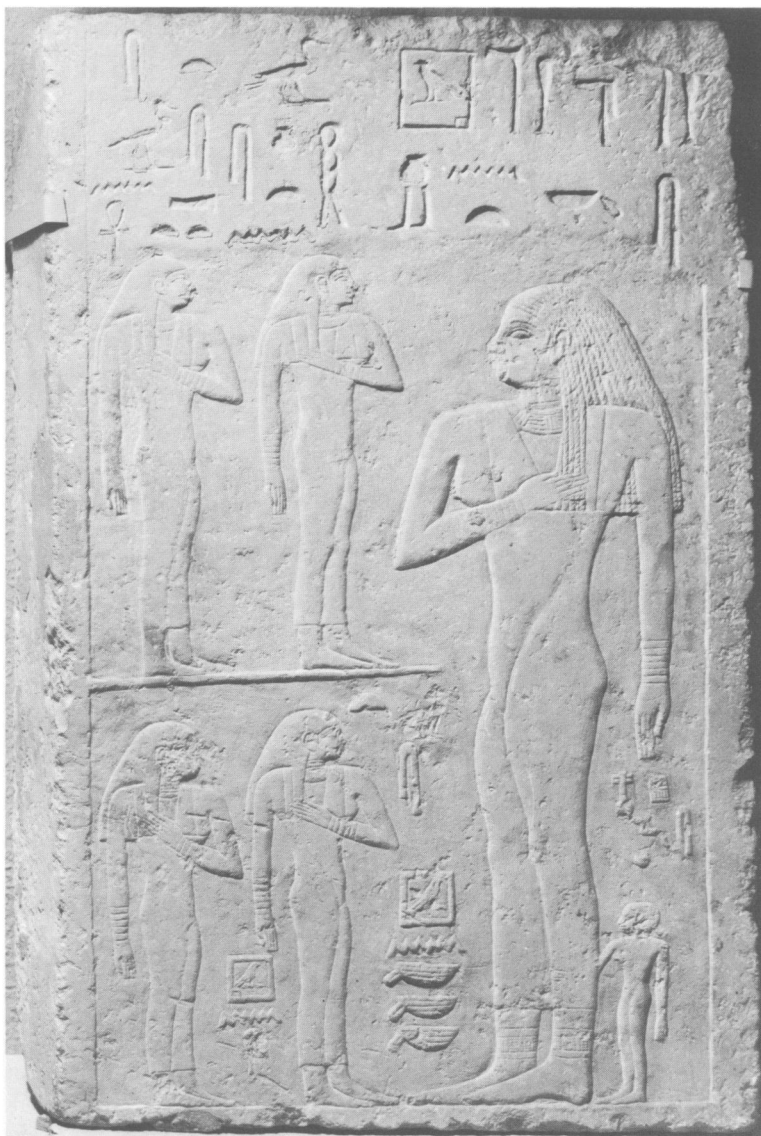
⁴ Such as the figure of *Ny-ḥḥ-Hwthr*, Junker, *Giza* IX, Abb. 39.

⁵ The following references to the names come from Ranke, *PN* 1: *ʿInt-kʿs* 36 (7), *Hwt-sn* 244 (1), *Ny-ḥḥ-Bstt* 171 (8), *Ny-kʿw-Hwthr* 180 (24), *Ny-ḥḥ-Hwthr* 171 (18). The name *Ny-ḥḥ-Bstt* is normally male.

⁶ M. Lehner und P. Lacovara, *JEA* 71 (1985), 169-74.

⁷ A. H. 'Abd el 'Al und A. Youssef, *ASAE* 62 (1977), 103-20, Taf. 1-15; A. H. 'Abd el 'Al, *ASAE* 63 (1979), Taf. 1-2.

⁸ Nach Lehner und Lacovara, op. cit. 169 fig. 1.



1. Fitzwilliam Museum, Cambridge, E.7.1909

A SLAB OF 'INT-K₃S (pp. 200-2)



2. Block from north wing of Second Pylon, Karnak

EIN KÄFIG FÜR EINEN GEFANGENEN (p. 206)