

# DATABASES FOR SHABTIS OF THE THIRD INTERMEDIATE PERIOD (c. 1069-656 BC)

## Nes-ankh-ef-(en)-maat

*Ns-<sup>ᵛ</sup>nh.f-(n)-m3<sup>ᵛ</sup>.t*



God's Servant of Amen

Third Intermediate Period, 21st Dynasty

From Abydos, Cemetery D, tomb 11



## Nes-ankh-ef-(en)-maat

Faience, light green/blue glaze, details added in black

Third Intermediate Period, 21st Dynasty

From Abydos, Cemetery D, tomb 11

a H. 15.0 cm. W. 4.5 cm. D. 4.1 cm.

ex F. G. Hilton-Price (1842-1909) Collection [no. 4992]<sup>1</sup>

Published: Janes 2002, pp. 95-97 [nos. 48a]

Exhibited: 'Shabtis,' Cybele Gallery, Paris, 2003

'Shabtis: Suspended Truth in Context,' The Manchester Museum, 2017

b H. 14.9 cm. W. 4.5 cm. D. 4.3 cm.

Published: Janes 2002, pp. 95-97 [nos. 48b]

Exhibited: 'Shabtis,' Cybele Gallery, Paris, 2003

'Shabtis: Suspended Truth in Context,' The Manchester Museum, 2017



a

Two mummiform *shabtis* wearing a plain tripartite wig with a *seshed* headband tied at the back that is added in black. The arms are crossed on the chest and clenched hands hold a pair of hoes that are faintly modelled in shallow relief and painted black. The face on [a](#) is comparatively well modelled with the nose and mouth both being clearly defined whereas on [b](#) the

facial details are mostly lacking. Both *shabtis* have large eyes with eyebrows that are painted in black. A square-hatched rectangular-shaped basket with short shoulder straps that emerge at the sides of the lower end of the rear lappet of the wig is painted on the back of [b](#). A similar basket, although slightly wider, also with square-hatched details but longer shoulder





b

straps that fall from the top of the shoulders on either side of the rear lappet are painted on a. A vertical column of a painted hieroglyphic inscription with framing lines is added on the front of the *shabtis* naming the owner as Nes-ankh-ef-(en)-maat (He lives for Truth)<sup>2</sup> with the title of God's Servant of Amen.

The tomb that contained *shabtis* for Nes-ankh-ef-(en)-maat and other owners – Nes-pa-ka-shuty, Iw-ef-ankh, Iry and Neb-heh, was excavated by the Egypt Exploration Fund in the 1899–1900 season at Abydos. Looking through the table of private names found on pieces found during the excavations that was published by Arthur Mace, there can seemingly be no other alternative to the Tomb 11 in Cemetery D although it is perhaps strange why Nes-ankh-ef-(en)-maat is not mentioned, especially when the *shabtis* are themselves rather fine and large examples. The only contender attributed to Tomb 11 in the list of names is Nes-ankh-tawy who also has the title God's Servant of Amen. This seems a likely misreading of the name Nes-ankh-ef-(en)-maat.<sup>3</sup> It should also be noted that example a, as well as some examples in museum collections, has a label attached to the back giving the name as Nest-ankh-f-ta. Tomb 11 is described as being a reused 18th Dynasty tomb that consisted of a large open court, a pit, and an inner chamber which was probably arched. The tomb (see Fig. 1) contained a 'number of glaze ushabtis.' The tomb was subsequently reused in the 25th–30th Dynasties and also contained a 'number of tiny uninscribed ushabtis.'

Only worker *shabtis* have so far been identified for Nes-ankh-ef-(en)-maat.

It is worth commenting that the Egypt Exploration Report for 1899–1900 states that 'the number of ushabtis brought home [from the excavations at Abydos] was so large that we are enabled for the first time to make presents of them to individual subscribers.'<sup>4</sup> This would account for the examples from the site that are found in some private collections today.

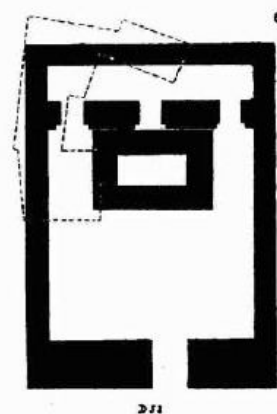
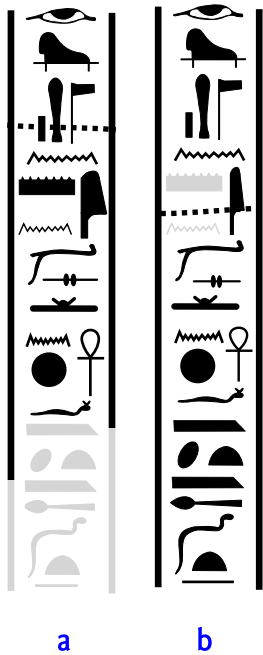


Fig. 1. A plan of Abydos, North Cemeteries, Cemetery D, tomb 11. (Randall-MacIver & Mace 1902, pl. XXVI [no. 6].)

## Inscriptions



*Wsir ḥm-nṯr n 'Imn Ns-ḥf-(n)-mꜣt  
mꜣt-ḥrw d.t*

The Osiris, the God's Servant of  
Amen, Nes-ankh-ef-(en)-maat,  
justified forever.

## Typology and database of parallel *shabtis* for Nes-ankh-ef-(en)-maat

*Shabti* types and subtypes from a study of parallel examples to be found in museum collections, private collections and those offered for sale at auctions and by dealers (images are not to scale).

**WORKERS** – mummiform; green-blue glazed faience; details are added in black; tripartite wig with a *seshed* headband tied at the back; face is sometimes very well modelled; eyes are large and boldly outlined and with eyebrows; ears are not clearly defined, if at all one some, although there are examples where they are well modelled and protrude in the front of the lappets of the wig; the arms are crossed on the chest; clenched hands carry a pair of hoes that are modelled in shallow relief and painted black; a rectangular or square-shaped basket with square-hatched or diamond-hatched (rare) details and usually with carrying straps down the side of the rear lappet of the wig is painted in the middle of the back; the feet are gently curved in profile; a vertical column of a boldly painted hieroglyphic inscription with framing lines open at the top is added on the front.

c. 14.2–15.0 cm in height.

- |   |   |
|---|---|
| Bolton (BOLMG 1900.54.118 – recorded as coming from Abydos, 1967.A.75 & 1967.A.76). <sup>5</sup> ①–③                | St. Helens (SAHMG 1900.010.0018). <sup>20</sup> ⑱                             |
| Detroit (DIA 21.4.1 – recorded as coming from Abydos, Cemetery D, tomb 11 – read as Nes-ankh-ef-ta). <sup>6</sup> ④ | Southport (AT 165 & 173). <sup>21</sup> ⑳ ㉑                                   |
| Glasgow (GLAHM D.8 ⑤; <sup>7</sup> KEL 29.5.1912 & 1900.126bg). <sup>8</sup> ⑥                                      | Warrington (WAGMG 1900.374 – recorded as coming from Abydos). <sup>22</sup> ㉒ |
| Greenock (MMAG 1987.316). <sup>9</sup> ⑦  | Windsor (ECM 158–2010). <sup>23</sup> ㉓                                       |
| Harrogate (HARGM 7326). <sup>10</sup> ⑧   | French private collection. <sup>24</sup>                                      |
| Liverpool (WM 24.9.00.108, 56.21.588 & 56.22.603). <sup>11</sup> ⑨–⑪  | Kemehu Collection. <sup>25</sup> ㉔ ㉕  |
| London (BM EA 32717 – recorded as coming from Abydos). <sup>12</sup> ⑫  | Memphis Collection (NH-113). <sup>27</sup>                                    |
| Manchester (MM 3619). <sup>13</sup> ⑬   | Christie's 1984, lot 186.   |
| Newbury (WBM 1936.105.6 & 1936.105.7). <sup>14</sup> ⑭ ⑮  | Christie's 2011b, part of lot 132. <sup>28</sup>                              |
| Nottingham (NCM 1901–595). <sup>15</sup> ⑯  | Sotheby's 1988b, lot 28.  |
| Oxford (ASH E. 1971.1419 – lower legs and feet missing). <sup>16</sup>  | Anubis Ancient Art (2014). <sup>23</sup>                                      |
| Philadelphia (PUM E14354 – recorded as coming from Abydos). <sup>17</sup> ⑰   | Hixenbaugh Ancient Art (no. 8680 – ex Boston (MFA RES.22.18).                 |
| Pittsburgh (CMNH 1662–7). <sup>18</sup>   | Puhze Gallery (1985). <sup>24</sup> ㉖   |
| Preston (PRSMG A1558.3). <sup>19</sup> ⑱  |   |





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## Photo credits:

GJ with the exceptions of: Bolton = Anthony Donohue; Christie's = © Christie's, London & New York; Detroit = © Detroit Institute of Arts; Hixenbaugh = © Hixenbaugh Ancient Art, New York; London = courtesy of the Trustees of the British Museum; Memphis Collection = courtesy of NH; Newbury = courtesy of West Berkshire Museum; Windsor = © Eton College Collections.

1. Hilton-Price, F. G., *A Catalogue of Egyptian Antiquities in the possession of F. G. Hilton Price* vol. 2 (London, 1908), p. 110 [no. 4992]; Sotheby, Wilkinson & Hodge (auctioneers, London), *Catalogue of the Important and extensive Collection of Egyptian Antiquities – the property of the late F. G. Hilton-Price, Esq.* (London, 12th – 14th, 17th – 21st July, 1911), p. 145 part of lot 1181.
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4. See the website of the Griffith Institute, University of Oxford: <https://egyptartefacts.griffith.ox.ac.uk/>
5. Communication with Tom Hardwick. For one, see Routledge, C *et al.*, *Quest for Immortality : The Bolton Museum Collection* (Taiwan, 2012), p. 186 [no. 194].
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12. See the website of the British Museum: <https://www.britishmuseum.org/>
13. Janes G., *The Shabti Collections 5 – A selection from the Manchester Museum* (Lymm, 2012), pp. 241–242 [no. 131].
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15. Communication with Ann Inskip.

16. Communication with Dr. Helen Whitehouse and Dr. Liam McNamara.
17. Communication with Chrisso Boulis. See the website of The University Museum, University of Pennsylvania: <https://www.penn.museum/collections/>
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20. Communication with Hannah Longworth.
21. Communication with Joanne Chamberlain.
21. Janes, G., *The Shabti Collections 2 – Warrington Museum & Art Gallery* (Lymm, 2011), pp. 39–40 [no. 27].
22. See the website of the Eton College Collections: <https://catalogue.etoncollege.com/object-ecm-158-2010>
23. Information courtesy of Niek de Haan.
24. Puhze 1985 (catalogue number not known).

## Abbreviations

|       |   |
|-------|---|
| ASH   | Ashmolean Museum (Oxford).  |
| AT    | The Atkinson (Southport).   |
| BM    | The British Museum (London).  |
| BOLMG | Bolton Museum & Art Gallery (Bolton).   |
| CNHM  | Carnegie Museum of Art (Pittsburgh).  |
| DIA   | Institute of Arts (Detroit).  |
| ECM   | Eton College, Myers Collection (Windsor, England).                                    |
| GLAHM | The Hunterian Museum and Art Gallery, Glasgow.  |
| HARGM | Royal Pump Room Museum (Harrogate).   |
| MFA   | Museum of Fine Arts (Boston).   |
| MM    | The Manchester Museum (England).  |
| NCM   | Nottingham Castle Museum (Nottingham).  |
| PRSMG | Preston Museum and Art Gallery.   |
| PUM   | The University of Pennsylvania Museum of Archaeology and Anthropology (Philadelphia). |
| SAHMG | St Helens Museum of Glass (World of Glass).   |
| WAGMG | Warrington Museum & Art Gallery.  |
| WBM   | West Berkshire Museum (Newbury, England).   |
| WM    | World Museum (Liverpool).   |

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