

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

Ankh-ef-en-Bastet

ḥnh.f-n-B3stt



Third Intermediate Period, 22nd Dynasty
From Abydos, North Cemeteries, Cemetery E



Ankh-ef-en-Bastet

Faience, blue-green glaze, details added in black
Third Intermediate Period, 22nd Dynasty
From Abydos, North Cemeteries, Cemetery E
H. 10.6 cm. W. 3.5 cm. D. 2.5 cm.



A mummiform worker *shabti* wearing a short bag wig with a *seshed* headband tied at the back being added in black. The wig has a triangular section in the shape of a fish's tail hanging pendant at the back. The hands meet on the chest, the right being slightly higher than the left. The right hand holds a hoe that is modelled in raised relief and painted black. The left hand holds the cord for a square shaped basket that is outlined and painted in black behind the left shoulder. The face is quite well defined and has the eyes and eyebrows boldly painted in black that makes them quite prominent. The mouth is unsmiling and the nose is broad. The chin is square. The ears protrude in front of the lappets of the wig but they are only faintly suggested. In profile the buttocks of the figure are gently defined. The lower legs and feet have been rather crudely and wrongly reconstructed. When compared to other examples of *shabtis* for this owner (see the following database), the feet stand upon a very shallow rectangular shaped base, an unusual feature that is not typical for Third Intermediate Period *shabtis*. A vertical column of a painted inscription within framing lines on the front of the *shabti* gives the name of the owner as Ankh-ef-en-Bastet (He lives for Bastet).¹

Of the known parallel *shabtis* for Ankh-ef-en-Bastet it seems that there are two types of worker *shabtis* – those like the present example (Worker 1) and others that wear a slightly longer wig that is painted black with a *seshed* headband being left the underlying blue colour of the glaze or painted in red (Worker 2). At least one example has the fish's tail at the back of the wig and with the arms crossed right over left on the chest. A single

hoe is carried although there are examples that show the hoe being carried in the right hand as opposed to being carried in the more common left hand. The basket, usually square-hatched, is added in red paint. This type has a broader body and is not as curvaceous when viewed in profile. They are taller at around 12 cm. in height. The inscription on this type always lacks the Osiris preliminary. Some Worker 1 type *shabtis* also occur without this preliminary. It is possible that two different owners of the same name are represented, but a unifying feature that is found on both types is the carrying of a single hoe and the shallow base below the feet. Surely this cannot be coincidental? Other slight variations in parallels of Worker type 1 are that the framing lines of the inscription are sometimes closed at the top and some examples have a loop at the top of the basket where the carrying rope joins.

Similarly, there are two types of 'overseer' *shabtis* for Ankh-ef-en-Bastet. There are examples wearing the short bag wig as found on Worker 1 *shabtis* although without the fish's tail at the back (Overseer 1). They have the right arm folded across the chest and the clenched hand holds a whip that is added in black. The whip appears to be shown around the back of the neck before falling over the left shoulder. The second type are similar in style to Worker 2 *shabtis* in that they have a wig that is painted black with a *seshed* headband that is blue (Overseer 2). The whip again appears to be shown around the back of the neck before falling over the left shoulder to run down the front of the left arm. These examples are taller than Overseer 1 at around 12 cm. in height.

Both types have a vertical column of a painted hieroglyphic inscription naming the owner as Ankh-ef-en-Bastet.

Several *shabtis* of Third Intermediate Period date are listed and some are also illustrated by John Garstang in his account of the excavations at El Arábah (Abydos) in 1900. Ankh-ef-en-Bastet is not one of these. However, several examples known in museum collections are recorded as coming from Abydos and gifted to them by the Egyptian Research Account in 1900, thus the *shabtis* for Ankh-ef-en-Bastet are almost certainly from Abydos, North Cemetery, Cemetery E.²

Other *shabtis* with similarities of the hands meeting on the chest and carrying a single hoe and basket are known in Liverpool (GM E.1728 – for Iby)³ and Bolton (BOLMG 1900.54.71).⁴ Although with a mostly illegible inscription, the Bolton example has been identified as being for Ankh-ef-en-Bastet, but having a fully painted wig, this would make it unique in the group. The present author believes this attribution to be incorrect. For these *shabtis*, see Fig. 1.

Inscription



Wsir ʿnh.f-n-[Bʒstt mʒʿ-hrw]

The Osiris, Ankh-ef-en-[Bastet, justified].



Fig. 1. *Shabtis* for Iby in Liverpool (GM E.1728) and one with an illegible inscription in Bolton (BOLMG 1900.54.71).
(Photo: GJ 2012; AD 2007).

Typology and database of *shabtis* for Ankh-ef-en-Bastet

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).

WORKER I – mummiform; blue–green glazed faience (blue would have been the original colour); details are added in black; wear a plain short bag wig with a fish–tail shaped rear lappet and with a *seshed* headband tied at the back; face is quite small, some being quite well–modelled with an unsmiling mouth and a square chin; the eyes are outlined in black and have eyebrows; ears protrude in the front of the lappets of the wig; the hands meet above the waist with the right being slightly higher than the left; a single hoe is carried in the clenched right hand, modelled in raised relief and painted black; the elbows are very pronounced; a square outlined basket is carried behind the left shoulder from a rope that is held in the left hand; the hips widen before tapering to narrow ankles and a shallow base; the posterior is gently shaped when viewed in profile; a vertical column of a painted hieroglyphic inscription on the front of the *shabtis* with framing lines, some are closed at the top, gives the name of the owner as Ankh-ef-en-Bastet; the hieroglyphs are outlined; there are several variants in the inscription including some without the Osiris predicate.

9.8–10.3 cm in height.

Amsterdam (APM 9474).³ ①

Batley (KLMUS 1984.5063).⁴ ②

Birmingham (BIMAG 1989A60).⁵

Burnley (TH EG 138).⁶ ③

Cambridge (FWM E.SU.96).⁷ ④

Chiddingstone (EDECC 01.0281).⁸ ⑤

Glasgow (GLAHM D.1929.37).⁹ ⑥

Harrogate (HARGM 7295).¹⁰ ⑦

Liverpool (WM 24.9.00.160, 24.9.00.166 & 44.19.4).¹¹ ⑧–⑩

London (BM EA 54841 ⑪; ⑫ UC 40242).¹³ ⑫

Manchester (MM 1314).¹⁴ ⑬

Philadelphia (PUM E14377).¹⁵ ⑭

Toronto (ROM 910.23.7 ⑮ & 984x2.8).¹⁶

Kemehu Collection. ⑯

Artcurial 2019, lot 143 – former Maurice Bouvier Collection. ⑰

Bonhams 1993, part of lot 8.

Bonhams 1994, part of lot 230.

Sands of Time Gallery, Washington, 2023 [no. EU2137].





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OVERSEER 1 – dress of daily life comprising of a knee-length triangular projecting apron; green-blue glazed faience; details are added in black; wear a short plain bag wig with a *seshed* headband tied at the back; the face is fairly simply modelled; the eyes are boldly outlined in black and have eyebrows; the right arm is held across the waist and the clenched hand holds a whip; the left arm hangs down by the side of the body; a vertical column of a painted hieroglyphic inscription is written on the apron and extends on the legs, one parallel example with thin framing lines, the other without; the owner is named as Ankh-ef-en-Bastet; the hieroglyphs are outlined. c. 9.7 cm in height.

Batley (KLMUS 966.18).¹⁷ ①
 Liverpool (WM 36.119.103).¹⁸ ②



WORKER 2 – mummiform; green-blue glazed faience; details are added in red and black; wear a fully painted short bag wig, some with a fish-tail rear lappet and with a *seshed* headband tied at the back left the underlying colour of the glaze; face is quite small and well-modelled; the eyes are neatly painted and have eyebrows; the ears are clearly modelled and protrude in the front of the lappets of the wig; the arms are boldly modelled in relief and are crossed right over left on the chest; a single hoe is modelled in relief and carried in either clenched hand (mostly the right), some are painted in red; a small square-hatched or fully painted basket, added in red, is carried in either hand (mostly the left); the *shabtis* stand upon a shallow base; a vertical column of a boldly painted hieroglyphic inscription is written on the front with framing lines open at the top; the owner is named as Ankh-ef-en-Bastet; the hieroglyphs are outlined; all are without the Osiris predicate. 12.0–12.4 cm in height.

Blackburn (BLMAG 37).¹⁹ ①
 Cambridge (FWM E.SU.76).²⁰ ②
 Harrogate (HARGM 3736).²¹ ③
 Manchester (MM 1243 & 8090).²² ④ ⑤

Oxford (ASH 1971.1400 & 1976.1908).²³ ⑥ ⑦
 Philadelphia (PUM E14738 – from Abydos).²⁴ ⑧
 Preston (PRSMG A1558.1).²⁵ ⑨
 Toronto (ROM 910.23.31).²⁶ ⑩





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OVERSEER 2 – dress of daily life with a knee-length triangular projecting apron; green-blue glazed faience; details are added in black; wear a short plain bag wig that is painted black with a *seshed* headband tied at the back that is blue; the face is well-modelled; the eyes are outlined in black and have faint eyebrows; the right arm is held across the waist and the clenched hand holds a whip that runs behind the neck before falling down the length of the front of the left arm that hangs down by the side of the body; a vertical column of a painted hieroglyphic inscription is written on the apron and extends on the legs with thin framing lines, the owner is named as Ankh-ef-en-Bastet; the hieroglyphs are mostly outlined.
12.3 cm in height.

London (BM EA 50099).²⁷ 



Photo credits:

GJ with the exceptions of **WORKER 1**: Harrogate = courtesy of Ken Griffin – the Egypt Centre, University of Swansea; London = courtesy of the Trustees of the British Museum and courtesy of the Petrie Museum of Egyptian and Sudanese Archaeology, UCL; Philadelphia = courtesy of the University of Pennsylvania Museum of Archaeology and Anthropology; Toronto = © Royal Ontario Museum; Arcturial = © Arcturial, Paris; Bonhams = © Bonhams, London. **WORKER 2**: Harrogate = courtesy of Ken Griffin – the Egypt Centre, University of Swansea; Philadelphia = courtesy of the University of Pennsylvania Museum of Archaeology and Anthropology; Toronto = © Royal Ontario Museum. **OVERSEER 2**: London = courtesy of the Trustees of the British Museum.

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2. Garstang, J., *El Arábah: A cemetery of the Middle Kingdom; survey of the Old Kingdom temenos; Graffiti from the temple of Sety* (London, 1901), p. 43, pl. 14.4
3. van Haarlem, W., *Shabti CAA Fascicle II*, vol. 1 (Amsterdam, 1990), pp. 83–84.
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See the website of the Global Shabti Project: <https://globalshabtiproject.abasetcollections.com/Objects?SavedSelections=&Search=ankhefenbastet>

Abbreviations

APM	Allard Pierson Museum (Amsterdam).
ASH	Ashmolean Museum (Oxford).
BIMAG	Museum & Art Gallery (Birmingham).
BLMAG	Museum & Art Gallery (Blackburn).
BM	The British Museum (London).
EDECC	Chiddingstone Castle (Edenbridge).
FWM	Fitzwilliam Museum (Cambridge).
GLAHM	The Hunterian Museum and Art Gallery (Glasgow).
HARGM	Royal Pump Room Museum (Harrogate).
KLMUS	Kirklees Museums and Galleries.
MM	The Manchester Museum (England).
PRSMG	Museum and Art Gallery – The Harris (Preston).
PUM	The University of Pennsylvania Museum of Archaeology and Anthropology (Philadelphia).
ROM	Royal Ontario Museum (Toronto).
TH	Towneley Hall (Burnley).
UC	University College, London (Petrie Museum of Egyptian and Sudanese Archaeology).
WM	World Museum (Liverpool).

Auction and dealer references

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