

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

Ankh-ef-en-Mut C

ḥnh.f-n-Mwt



God's Father (of) Amen and Mut

Third Intermediate Period, 22nd Dynasty

From Western Thebes, Deir el-Bahari, Cache II, the Priests of Amen Cache, Bab el-Gasus



Ankh-ef-en-Mut C

Pottery

Third Intermediate Period, 21st Dynasty

From Western Thebes, Deir el-Bahari, Cache II, the Priests of Amen Cache, Bab el-Gasus

H. 12.7 cm. W. 3.8 cm. D. 3.2 cm.

ex Cairo Museum



A mummiform *shabti* wearing a plain tripartite wig that sits low on the forehead. The arms are crossed on the chest and the clenched hands that are rubbed and damaged hold a pair of hoes that are faintly added in raised relief. The somewhat damaged face is rounded in shape and rudimentarily modelled. The eyes are faintly suggested as black blobs. The ears are poorly defined and protrude in front of the lappets of the wig. The right ear is slightly more obvious than the left. Parallel *shabtis* usually have a simply outlined or square-hatched basket that is painted in black on the back but this is not evident on the present example. The front of the figure has a vertical column of a very faintly incised hieroglyphic inscription that names the owner as Ankh-ef-en-Mut C¹ (He lives for Mut) who has the titles of God's Father of Amen and Mut.

The inscription would have been applied by using a stamp to press into the surface of the figure prior to firing. This technique was also used on 'overseer' *shabtis* for Ankh-ef-en-Mut although the inscription is written in raised relief and consequently read from left to right (see following database). An interesting point to consider is whether the same stamp was used for making the inscriptions on both types of *shabtis*, the stamp itself being reversed to produce the different impressions. This

technique of stamping an inscription is rare on *shabtis*, but used, for example, in the making inscriptions on funerary cones.

Shabtis for Ankh-ef-en-Mut C are from the Priests of Amen Cache, Cache II at Thebes, Deir el-Bahari.²

Ankh-ef-en-Mut C was a son of the Theban High Priest, Men-Kheper-Re A, and (half-)brother of Pinudjem II, Hori, Tja-nefer, Gaut-seshenu A and Meret-Amen.³

The coffins of Ankh-ef-en-Mut C are to be found in Cairo (JE 29730/29741). These coffins comprise an outer coffin – CG 6092 (case) & 6093 (lid) that was usurped from a Chantress of Amen called Tent-mer-pa-Re, an inner coffin – CG 6091 (lid) & 6095 (case) and a mummy board – CG 6094 that was for a priest named Pa-diw-Amen.⁴

Funerary papyri for Ankh-ef-en-Mut are also to be found in Cairo Museum (Book of the Dead papyrus S.R.VII.10274 and Amduat papyrus S.R.VII.10652).⁵

A scarab made of green feldspar was found on the mummy of Ankh-ef-en-Mut.⁶ Apart from this scarab, the coffins, papyri, *shabtis* and two *shabti* boxes that are attributed to Ankh-ef-en-Mut⁷ nothing else is known belonging to this person. There is no mention of him on any of the monuments of his father Men-Kheper-Re A.

Inscription



*shd Wsir it-ntr (n) Imn n Mwt ʿnh.f-n-
Mwt m3^c-hrw*

The illuminated one, the Osiris, the
God's Father (of) Amen and Mut,
Ankh-ef-en-Mut, justified.

Typology and database of parallel *shabtis* for Ankh-ef-en-Mut C

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; red pottery; details are added in black; tall and quite slender; wears a plain tripartite wig that is worn low on the forehead; the face is small and round in shape with chubby cheeks; facial details are sometimes well modelled; eyes are painted as black blobs; ears, modelled in varying degrees of clarity, protrude in the front of the lappets of the wig; the arms are crossed above the waist; clenched hands hold a pair of hoes that are added in raised relief; a rectangular-shaped basket, simply outlined or with square-hatched detail (rare) is painted on the back with carrying straps at the upper corners that are added down the sides of the rear lappet of the wig; the feet are gently curved in profile; a hieroglyphic inscription is added in sunken relief being stamped into the surface of the pottery – all examples were seemingly inscribed using the same stamp, the only slight variation being the pressure that was used to press the stamp into the moist pottery prior to firing resulting in varying degrees of clarity of the inscription.
c. 12.3–13.5 cm in height.

- Amiens (MP 88.3.168).⁸ ①
Atlanta (MCCM 2018.010.354).⁹ ②
Basel (MKB III 615).¹⁰
Berlin (ÄM 11948).¹¹ ③
Birmingham (BIMAG 1969W1418).¹²
Brussels (MRAH E.05431a ④ & E.05431b).¹³
Cairo (CG 48160–48164).¹⁴
Cambridge (GC LR.26 – bequeathed in 1918–1919 by Gwendolen Crewdson, an administrator of Girton College, who purchased the *shabti* at the Cairo Museum in 1905 for 15 piastres).¹⁵ ⑤
Chicago (FM 31051).¹⁶
Copenhagen (NMD 3947 & 3948).¹⁷ ⑥ ⑦
Cortona (MAC 89 – with a very faint inscription).¹⁸
Derby (DMAG 2020.29).¹⁸ ⑧
Dublin (NMI 1892:248).²⁰ ⑨
Florence (ME 8536 & 8537).²¹ ⑩ ⑪
Kazan (NMRT HMPT 5404/33).²² ⑫
Leiden (RMO F 93/10.23 & 24).²³ ⑬ ⑭
Lisbon (SGL 2507–34A).²⁴ ⑮
London (BM EA 24807, 24808 & 55361;²⁵ ⑯ – ⑰ UC 40021).²⁶ ⑱
Marseille (MAM 5190).²⁷ ⑲
Paris (MdL E 22075 & 22076).²⁸ ⑳ ㉑ ㉒
Roanne (MJD 288).²⁹
Rome (MGE 19252).³⁰
St. Gallen (KM VK 730).³¹ ㉓
Stockholm (MMS NME 916).³² ㉔
Tübingen (HC 1785).³³ ㉕
Uppsala (G 18).³⁴ ㉖
Vienna (ÄS 6190).³⁵ ㉗
Washington (NMNH 027543 – 2 examples).³⁶ ㉘ ㉙
Winchester (WINCM 4080).³⁷ ㉚
Zurich (ASUZ 1093).³⁸
Former Michel Philippe Collection.³⁹
Kemehu Collection. ㉛
Hôtel des ventes de Monte-Carlo 2023, lot 140. ㉜



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OVERSEERS – dress of daily life with an ankle-length apron that slightly protrudes that has been added to the body of worker *shabtis* as a modification; red pottery; wears a plain tripartite wig that is worn low on the forehead; the face is small and round in shape with chubby cheeks; facial details are fairly simply modelled; the eyes are boldly outlined and the pupils are added as black dots; eyebrows are not shown; the ears are very poorly defined almost to the point of being non-existent and protrude in front of the lappets of the wig; the arms are crossed on the chest and with a third arm that hangs added down by the right side of the body, thus making them modified worker *shabtis*;⁴⁰ the right arm appears to have extra pottery added uppermost perhaps suggesting the sleeve of a tunic; the clenched hands on the front of the *shabti* carry a pair of hoes that are added in raised relief; the customary whip associated with ‘overseer’ *shabtis* is not indicated; a hieroglyphic inscription is added in raised relief on the surface of the pottery, the exact opposite orientation of the inscription found on worker *shabtis*; without the *shd* preliminary presumably because of a lack of space.
c. 12.7–13.2 cm in height.

Berlin (ÄM 11949).⁴¹ ①

Cairo (CG 48165–48169).⁴² ②

Cambridge (GC LR.36 – bequeathed in 1918–1919 by Gwendolen Crewdson, an administrator of Girton College, who purchased the *shabti* at the Cairo Museum in 1905 for 15 piastres).⁴³ ③

Lisbon (SGL: 2507–34B).⁴⁴ ④

London (UC 40022).⁴⁵ ⑤

Macclesfield (WPM 1810.1977).⁴⁶ ⑥

St. Petersburg (HERM AB–4732).⁴⁷ ⑦



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See the website of *shabti* scholar Dik van Bommel: <https://www.ushabtis.com/> and also the website of La Cachette de Bab el-Gasous: <http://beg.huma-num.fr/>.

Abbreviations

ÄM	Ägyptisches Museum (Berlin).
ÄS	Ägyptische Sammlungen (Vienna).
ASAE	Annales du Service des antiquités de l’Égypte (Cairo).
ASUZ	Archäologischen Sammlung der Universität Zürich (Zurich).
BIMAG	Museum & Art Gallery (Birmingham).
BM	The British Museum (London).
CG	Catalogue général du musée du Caire.
DMAG	Museum and Art Gallery (Derby).
FM	Field Museum (Chicago).
G	Gustavianum (Uppsala, Sweden).
GC	Girton College, Lawrence Room, University of Cambridge.
HC	Hohentübingen Castle (Tübingen, Germany).
HERM	The State Hermitage Museum (St. Petersburg, Russia)
JE	Journal d’entrée du musée du Caire.
JEA	Journal of Egyptian Archaeology (London).
KM	Kulturmuseum (St. Gallen, Switzerland).
MAC	Museo dell’Accademia di Cortona (Cortona).
MAM	Musée d’archéologie Méditerranéenne (Marseille).
MCCM	Michael C. Carlos Emery Museum (Atlanta).
MdL	Musée du Louvre (Paris).
ME	Museo Egizio (Florence).
MGE	Museo Gregoriano Egizio (Vatican City, Rome, Italy).
MJD	Musée Joseph Déchelette (Roanne).
MKB	Museum de Kulturen (Basel).
MMS	Medelhavsmuseet (Stockholm).
MP	Musée de Picardie (France).
MRAH	Musée Royeaux d’Art et d’Histoire (Brussels).
NMD	National Museum of Denmark (Copenhagen).
NMI	National Museum of Ireland (Dublin).
NMNH	Smithsonian National Museum of Natural History (Washington).
NMRT	National Museum of the Republic of Tartarstan (Kazan, Russia).
RMO	Rijksmuseum van Oudheden (Leiden).
SGL	Sociedade de Geografia de Lisboa (Lisbon).
WINCM	Winchester College Treasury (Winchester, England).
WPM	West Park Museum (Macclesfield, England).

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