

# THE MORGAN LIBRARY STATUE OF TJANEFER SON OF NESPAMEDU (CK 971)

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This paper discusses the block statue of Tjanefer, a member of the well-known family of Nespamedu, who was in the service of the god Amun of Karnak during the Late Period. The statue is in the collection of the Morgan Library New York (Inv. AZ152), although its findspot and acquisition history are uncertain. Raven compiled the genealogy of Tjanefer's family in 1980, but the statue's inscriptions are published here for the first time. Comparing its style and paleographical characteristics with other parallels, and considering the genealogy of the family, it can be dated to between the second half of the Thirtieth Dynasty and the early Ptolemaic Period.

## THE STATUE'S PROVENANCE

The statue of Tjanefer son of Nespamedu depicts him squatting with arms folded on his knees and wearing an indistinct garment (figs 1–4).<sup>1</sup> The statue's inscriptions identify its owner, a member of a well-known priestly family during the Thirtieth Dynasty.<sup>2</sup> The statue is part of the small collection of Egyptian objects in the collection of banker John Pierpont Morgan (1837–1913).<sup>3</sup> Morgan was fascinated by books, antiquities, and ancient civilizations and his fascination led him to travel to ancient lands, where he met his end.<sup>4</sup>

\* I am so pleased to contribute to this volume honouring Emily Teeter. A friend who is well known for her interest in Egyptian art, collections, object records and collection history, Emily is a person who spreads positive energy everywhere and to everyone. She has always been a good support to colleagues and young scholars, and I keep happy memories of my two visits to Chicago and our times together at CIPEG meetings and in Egypt.

1 My sincere thanks to the Morgan Library for permission to publish this statue and for providing images of it, and to Mrs J. Tonkovich, the curator, for her kind support.

2 Raven 1980: 20ff; Raven 1984: 19–31.

3 Karnak Cachette database: <http://www.ifao.egnet.net/bases/cachette/?id=971>; Tonkovich 2018: 49.

4 In January 1913, he made his last journey to Egypt and Sudan during which he purchased some objects. He was taken ill on the way to Khartoum, and thus returned to Cairo, and onwards to Rome where he died (Tonkovich 2018: 5, 9ff, 18–19).

He commissioned the architect Charles Follen McKim to design a freestanding library adjacent to his home in uptown New York, where he housed some of his collection. According to the Museum's records, the statue, which is given the accession number AZ152, was purchased by Morgan before 1913. The provenance of this statue has been subject to some confusion. It is not known whether Morgan acquired this statue on one of his visits to Egypt or through another channel.<sup>5</sup> According to the Morgan Museum's curator J. Tonkovich, he left no relevant notes in his diary, and its definite provenance remains unknown.<sup>6</sup>



FIG. 1: The statue of Tjanefer son of Nespamedu. The Morgan Library New York [CK 971 - Inv. AZ152]. (Courtesy of the Morgan Library Museum, New York.)

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- 5 See the Morgan Library collection catalogue: <https://www.themorgan.org/objects/item/214096>.
- 6 If Morgan purchased the statue on his last journey to Egypt, his sudden death might explain why no notes about the statue survive. Thanks to Jennifer Tonkovich for sharing all the available information in the archive of the museum.



FIG. 2

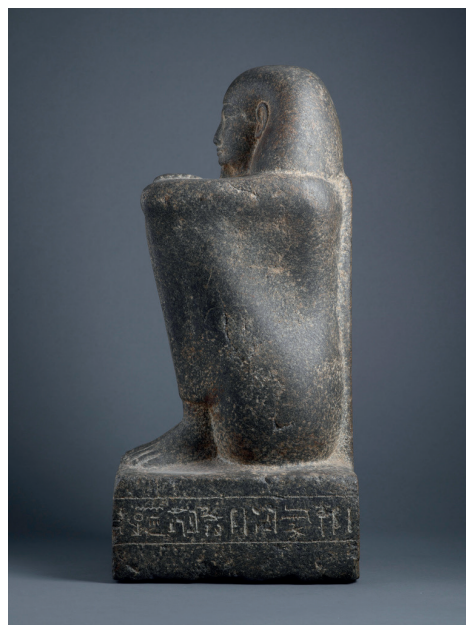


FIG. 3



FIG. 4

FIG. 2: Right profile of the statue of Tjanefer son of Nespamedu. The Morgan Library New York, CK 971 - Inv. AZ152. (Courtesy of the Morgan Library Museum, New York.)

FIG. 3: Left profile of the statue of Tjanefer son of Nespamedu. The Morgan Library New York, CK 971 - Inv. AZ152. (Courtesy of the Morgan Library Museum, New York.)

FIG. 4: Back of the statue of Tjanefer son of Nespamedu. The Morgan Library New York, CK 971 - Inv. AZ152. (Courtesy of the Morgan Library Museum, New York.)

## ARCHAEOLOGICAL CONTEXT

While the statue's findspot is not recorded, B. V. Bothmer had no doubt that it came from Karnak based on its style and inscriptions.<sup>7</sup> The Karnak Cachette Database notes that the statue probably came from the Cachette and thus assigns it the database number CK 971.<sup>8</sup>

<sup>7</sup> Bothmer 1960: 96; Raven 1980: 21.

<sup>8</sup> Karnak Cachette database: <http://www.ifao.egnet.net/bases/cachette/?id=971>. The database gives no reason why the object is assigned to the Cachette.

It is notable also that the Morgan Library online catalogue references neither the Cachette nor any previous inventories. The Cachette database lists an accession inventory (no. 10) which probably caused some confusion. It was probably copied from the Brooklyn Corpus of Late Egyptian Sculpture,<sup>9</sup> which must have referred to an internal handlist at the Morgan Library, and not an inventory. The current Morgan curator Tonkovich clarified that the numbering system for the Morgan Museum was only recently established, indicating that ‘all the objects in the period rooms were treated as decoration and not given proper accession numbers until ca. 2000, when the former registrar started a system with the prefix AZ’.<sup>10</sup>

The statue has also been confused in some literature with another statue of the same Tjanefer, son of Nespamedu, ex-Cairo JdE 36976 from the collection of Omar Pacha (no. 398).<sup>11</sup> The confusion occurred because of the misleading information that H. De Meulenaere gave M. Raven for his study of the genealogy of the Nespamedu family. De Meulenaere assumed that the Morgan statue of Tjanefer was the same as ex-Cairo JdE 36979. Raven relied on De Meulenaere’s opinion, since acknowledged as incorrect, although he later changed his assumption based on new evidence that proved the existence of the same owner’s statue ex-Cairo JdE 36976.<sup>12</sup> Although the two statues belong to the same owner, which might have caused the confusion, they are not identical in either style or attitude. Bothmer<sup>13</sup> and Azim<sup>14</sup> linked the statue from the Omar Pacha collection with the statue K 141 (CK 117) and not CK 971. In the Cachette database, Coulon<sup>15</sup> assumes that Cachette K 141 is probably the Omar Pacha figure.<sup>16</sup> We can conclude that Tjanefer certainly has two statues, the block statue in the Morgan Library (CK 971) and the kneeling statue ex-Cairo JdE 36976 (K 141/CK 117).<sup>17</sup> Although the confusion with ex-Cairo JdE 36976 has been solved, its findspot has not been proved with certainty. A Karnak if not a Cachette provenance rests on the fact that several members of the same family had dedicated more than one statue in the temple of Karnak.<sup>18</sup> In addition to Tjanefer, his brother Djedhor dedicated two statues: Cairo

9 Bothmer 1960: 96.

10 Jennifer Tonkovich, personal communication.

11 Raven 1980: 21; Anonymous 1929: no. 398, pl. 59.

12 Raven 1980: 21.

13 Bothmer 1960: 95ff.

14 Azim and Reveillac 2004: I, 308.

15 <http://www.ifao.egnet.net/bases/cachette/?id=971>. An assumption that has also not been proved due to lack of evidence.

16 Kneeling statue of Tjanefer son of Nespamedu CK 117/ K 141 (Ex. Cairo JdE 36976). Currently in a private collection in Memphis, USA, <https://www.ifao.egnet.net/bases/cachette/ck117>. The ‘K’ prefix is the original one applied by Legrain during the excavations, while the ‘CK’ prefix is that of the Cachette database project. Not all objects on the Cachette database have a K number as well as a CK number.

17 Perdu 2016: 465–69.

18 One of them was a block statue, a common form from the Middle Kingdom onwards. Schulz notes that several officials have more than one block statue, and pairs are also common. For examples from the Middle Kingdom up to the Late Period. Schulz 2011: 4ff.

CG 37861,<sup>19</sup> a block statue made of grey granite; and T.R.8.12.24.5,<sup>20</sup> a standing figure of schist, where he wears a long wig and a short kilt, his arms stretched down beside his body.

### GENERAL DESCRIPTION

The Morgan statue is made of grey granite and is in very good condition. It measures 45.5 cm in height, 17.5 cm in width, and 21.2 cm in depth. The statue depicts Tjanefer son of Nespamedu, a God's Father and priest of the third phyle of Amun-Re of Karnak,<sup>21</sup> in squatting form on a high integral base. He wears a wide wig and an indistinct garment that covers his body except his feet and arms. He has a sharp face, long narrow eyes, almost plastic eyebrows, and a short beard. His arms are crossed in the usual manner for a block statue. The left hand lies flat, palm down, while the right hand holds something not clearly identifiable.<sup>22</sup>

The statue revives the archaic style of early Saite period block statues, together with some characteristics that certainly date the statue to the Thirtieth Dynasty. It has been noted that block statues became popular once again during the Thirtieth Dynasty and early Ptolemaic periods, especially for middle ranking officials.<sup>23</sup> The stylistic changes and the palaeographical peculiarities seen on the Morgan statue are shared among some datable sculptures.<sup>24</sup> The changes in the attitude and the proportions are common among examples with indistinct garment and bare feet.<sup>25</sup> The early Saite prototype of this statue is clearly seen in the statue of Ipy and his wife at the Walters Museum,<sup>26</sup> the statue of Keref in Brussels,<sup>27</sup> and of Nesna-Isut in New York.<sup>28</sup> As has been noted, the Morgan statue is very close in style to other datable parallel statues of the same family, the statue of Tjanefer's son Djedhor (JdE 37200),<sup>29</sup> and his brother Djedhor (JdE 37861).<sup>30</sup> Compare, for instance, the wide bag wig that extends behind the ears and ends just below the shoulders; the position of the arms and hands on the knees; the beard, set back so far from the chin

19 Porter and Moss 1972: II, 159; Jansen-Winkel 2001: I, 94–96 (no. 17); II, 372 (no. 17). Cachette database CK 545: <https://www.ifao.egnet.net/bases/cachette/ck545>.

20 Jansen-Winkel 2001: I, 97–100; II, 373, pls 38–39 (no. 18); Cachette database CK 641: <http://www.ifao.egnet.net/bases/cachette/ck641>.

21 Rashed 2019: 55, 117, and 132; Bothmer 1960: 97; Jansen-Winkel 2001: I, 77; Perdu 2016: 467ff (on the statue CK 117).

22 The left hand is shown over the right one. It is not clear whether he holds a kerchief or a bunch of flowers in his right. The right hand may vary in its position and the symbol it holds, but the left seems always to lie flat, palm down, throughout the fourth century B.C. Bothmer 1960: 96.

23 Schulz 2011: 5; Bothmer 1960: 95ff.

24 Rashed 2019: 118.

25 Bothmer 1960: 95 (no. 76).

26 Bothmer 1960: 35f (no. 30), pl. 28 (figs 62–64).

27 Bothmer 1960: 37f (no. 31), pls 28–29 (figs 65–67).

28 Bothmer 1960: 38f (no. 32), pls 30–31 (figs 68–70).

29 The statue of Djedhor JdE 37200 from the Karnak Cachette (CK 377), depicting him squatting. Rashed 2019: 117ff.

30 Cairo JdE 37861 squatting Statue of Djedhor son of Nespamedu and brother of Tjanefer from the Cachette (CK 545). Rashed 2019: 118f; Jansen-Winkel. 2001: I, 94–96 (no. 17); II, 372 (no. 17).

that it appears to be filler for the statue, similar to that on the statue of his son Djedhor (JdE 37200).<sup>31</sup> The proportions of the statue of Tjanefer show a notable difference in comparison to the classical style of the early Saite Period. Although the size of the statue itself does not change much, the depth of the base has been reduced even further in relation to its height.<sup>32</sup> Compare also the statue of Tjanefer's brother Djedhor (JdE 37861),<sup>33</sup> which is not much larger in size, although its owner has a higher position and influence.

### THE INSCRIPTIONS

The statue is inscribed with short hieroglyphic inscriptions on the base and the back pillar (figs 5–8). It is worth noting that the lack of inscription on the front of the statue – the typical surface for inscription – is unusual and was perhaps the result of an attempt to inscribe the statue efficiently and/or quickly. This

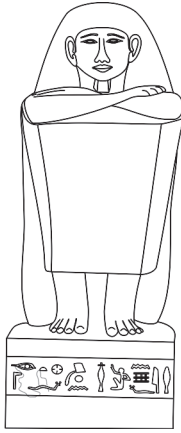


FIG. 5: Facsimile drawing of the front of the statue of Tjanefer son of Nespamedu. (Drawing by Eman El-Saeed.)

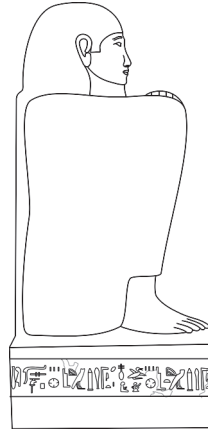


FIG. 6: Facsimile drawing of the right profile of the statue CK 971. (Drawing by Eman El-Saeed.)

suggestion is corroborated by some completely uninscribed block statues from the Cachette.<sup>34</sup> Thus, the inscriptions of the statue have been reduced to include only a short version of the offering formula, titles, and owner's name. The inscriptions are incised and enveloped within incised borderlines. The signs are engraved in a very rough manner similar to some dateable parallels, including statues of other family members.<sup>35</sup> The inscriptions are generally

31 Rashed 2019: 118ff. Bothmer stated that there is some variation among contemporary Theban sculptures. Sometimes the chin rests directly on the block, while in other examples it is modeled freely without the support bared. Bothmer 1960: 96.

32 Bothmer 1960: 96 (note); Schulz 2011: 4ff.

33 Porter and Moss 1972: II, 159; Jansen-Winkel. 2001: I, 94–96 (no. 17); II, 372 (no. 17).

34 E.g. Cairo statue CK 1050 = T.R. 24.12.42.2 (<https://www.ifao.egnet.net/bases/cachette/ck1050>) and Cairo statue CK 1121 (<https://www.ifao.egnet.net/bases/cachette/ck1121>). Both are made of limestone and good examples for stock production during the Late Period.

35 Bothmer 1960: 96. Compare e.g., his statue K 117, and the statue of his brother Djedhor JdE 37861, and his son Djedhor JdE 37200. Rashed 2019: 120ff, figs 1–4; Perdu 2016: 466ff, pl. 1.

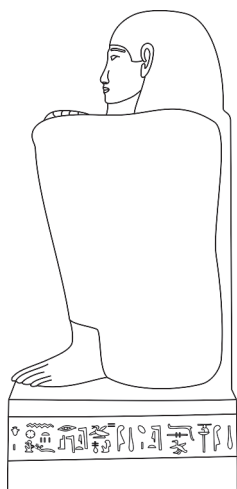


Fig. 7: Facsimile drawing of the left profile of the statue CK 971. (Drawing by Eman El-Saeed.)



FIG. 8: Facsimile drawing of the back of the statue CK 971. (Drawing by Eman El-Saeed.)

quite clear, although a few signs are unclear or partly damaged or probably squeezed to fit the available space.

The palaeographic characteristics of the inscriptions on the Morgan statue follow a common style which is incised roughly in bas relief and enclosed within borderlines. The graphic characteristics of the period are seen in the hieroglyphs (𓂏, 𓂐, and 𓂑), and the varied writings of *imn* (𓂒, 𓂓),<sup>36</sup> among others. The manner in which the texts are incised suggests that they were added some time after the manufacture of the statue itself, because it was common during the Late Period for individuals to purchase unfinished statues from stock, on which inscriptions were added later upon request.<sup>37</sup> Consequently, it is assumed that the statue of Tjanefer was probably purchased and donated by one of his sons to the temple of Amun-Re in Karnak.<sup>38</sup> As discussed above, the statue shows a close stylistic affinity, and typical graphical forms of its hieroglyphs, with the statue of his son Djedhor (Cairo JdE 37200). This might encourage one not only to suggest that they came from the same workshop,<sup>39</sup> but also that both statues were made and commissioned at the same time. Thus, the statue was probably made for Tjanefer by his son Djedhor if both were not made by one of their descendants.<sup>40</sup>

36 Compare with the inscriptions of Djedhor JdE 37200. Rashed 2019: 119.

37 Bothmer 1960: 96; Schulz 2011: 5.

38 Although there is no donation text, this is suggested because Tjanefer was described as an 'Osiris' and carried the epithet *mꜣꜥ-hrw*. See the texts on the base [3.1.1] and back pillar [3.2]. Unfortunately, the inscriptions do not reveal the name of his son who might have made the statue for him. Compare the case of the statue of Djedhor son of Tjanefer JdE 37354. Jansen-Winkel 2001: I, 8; II, 366, pls 31–34; Rashed 2019: 133 (no. 96). C. Price came to the same conclusion, that most Late Period non-royal statues at Karnak were posthumous donations after the death of the person represented, usually by a son and successor in office. Price 2011: 100–37.

39 Bothmer 1960: 96.

40 Rashed 2019: 133.

THE INSCRIPTION ON THE BASE

One horizontal line of inscription bordered by incised lines runs around the base. It consists of two short texts that contain abbreviated versions of formulae and the owner's titles. Both start from the centre of the front side and go around the base. The first text continues leftwards occupying the left and back sides of the base, while the second, which is shorter, continues to the right to occupy the right side in addition to the half of the front side.

THE TEXT TO THE LEFT (FIGS 5-6, 8)



- (1) *Im3hw n niwt.f Wsir*
- (2) *it-ntr hm Imn-m-Ipt-swt t3-nfr s3 it-ntr hm-ntr Imn-m-Ipt-swt Ns-p3-mdw m3<sup>c</sup>-hrw*
- (3) *ir n nb(t)-pr Thjt (n) Imn-R<sup>c</sup> hnsw-ir-di.s m3<sup>c</sup> hrw*

*The honoured one of his town, <sup>a</sup> Osiris, <sup>b</sup>*  
*The God's Father, priest of Amun in Karnak, Tjanefer, son of the God's Father,*  
*priest of Amun in Karnak Nespamedu, justified.*  
*born of the mistress of the house, the sistrum player <sup>c</sup> of Amun-Ra Kbonsu-irdas,*  
*justified. <sup>d</sup>*

THE INSCRIPTION READING TO THE RIGHT (FIGS 5, 7)

The text starts in the centre of the front of the statue:



- (1) *hsy(.w) n sp3(.t).f jm3-*
- (2) *ib n it.w(.f) n wsir it-ntr t3-nfr m3<sup>c</sup>-hrw s3 it-ntr Ns-p3-mdw m3<sup>c</sup>-hrw*

*The praised one <sup>e</sup> of his nome, <sup>f</sup> the beloved one. <sup>g</sup>*  
*of his town, <sup>b</sup> Osiris, the God's Father Tjanefer, <sup>k</sup> justified, son of the God's*  
*Father Nespamedu, justified.*



## THE INSCRIPTION ON THE BACK PILLAR (FIG. 8)

The back pillar has two columns of inscription that are framed by separation lines. The inscription features the regular offering formula addressed to Amun-Re on behalf of the god's servant Tjanefer.<sup>41</sup> The text reads from right to left:



(1) *ḥtp-di-nsw n Imn-R<sup>c</sup> P3w.ty t3.wy di.f pr nb ḥr wdḥ.w.f m3<sup>c</sup> nb ḥr ḥnt*

(2) *.f n k3 n wsr it-nṯr ḥm n Imn-m-Ipt-swt t3-nfr m3<sup>c</sup>-ḥrw ir n nbt-pr ḥnsw-ir-di.s m3<sup>c</sup>-ḥrw*

*An offering which the king gives to Amun-Ra, the primordial god of the two lands. <sup>1</sup> May he give all that comes forth upon his offering table, <sup>m</sup> all becomes true before him*

*to the ka of the God's Father, the priest of Amun in Karnak, Tjanefer, justified.  
Born of the mistress of the house Khonsu-irdas, justified.*

## COMMENTARY

(a) *im3ḥw n niwt.f* (the honoured one of his town): probably in reference to Amun-Re,<sup>42</sup> and his city of Thebes, in whose service Tjanefer worked and who is addressed in the formula.<sup>43</sup> The suffix pronoun (*.f*) probably refers to Amun-Re and not to the deceased, although the god's name is missing here. *im3ḥw ḥr/n*, the honoured, revered, or venerated<sup>44</sup> is common in funerary formulas and the titles of individuals from the Old Kingdom onwards.<sup>45</sup> Often it is followed with a name of a deity or their epithet.<sup>46</sup>

(b) *wsir* (the deceased): the text here, and at other points, refers to Tjanefer as the deceased.<sup>47</sup> This might support what has been assumed here that the statue

41 It is noted that the formula on the back pillar of his statue K 117 is addressed to Ptah-Sokar-Osiris, and to Osiris. Perdu 2016: 468, fig. 1.

42 '*... n niwt.f*', an epithet which has often been associated with Amun/ Amun-Re. Amun-Re is called Lord of the town (Thebes), e.g. *Imn-n-niwt*, 'Amun of Thebes', and *Imn-R<sup>c</sup>-n-pr.f*, 'Amun-Re in his house'. Leitz 2002: 318; Rashed 2019: 120, figs 2, 4.

43 It has been noted above that the family of Tjanefer had been in the service of Amun of the Karnak and the Theban deities. This is shown in the owner's statue K 117, where the formula reads '*im3ḥw-ḥr nṯrw nbw m W3st*'. Perdu 2016: 468, 466–69.





44 Erman and Grapow 1926–63: I, 82.1-20; Jones 2000: 11f (no. 42).



45 Erman and Grapow 1926: I, 82.1-20; Jones 2000: 11–43ff (nos 42–247), see more references and attestations therein; Barta 1968: 303.








46 Leitz 2002: I, 305; Jones 2000: 11 (no. 42). For a datable example, see its attestation on the statue JdE 37200: Rashed 2019: 126, figs 6–7.

47 It is repeated also on his statue K 117. Perdu 2016: 1 61, 468.

was made for him by his son, although the inscriptions do not include any other indication of this.<sup>48</sup>

(c) *ḥt Imn-R<sup>c</sup>* (the sistrum player of Amun-Re):<sup>49</sup> a common title during the later periods for females involved in the priestly service of several deities.<sup>50</sup> Among them are the female members of the owner's family who have inherited the title.<sup>51</sup> It is attested with several orthographies such as , , .<sup>52</sup> For example, it has been written with its alphabetic spelling here,<sup>53</sup> and on his statue K.117,<sup>54</sup> while it has been attested with the ideogrammatic writing ()<sup>55</sup> on the statue of his son Djedhor (JdE 37200), and his brother Djedhor son of Nespamedu (T.R.8.12.24.5).<sup>56</sup>

(d) The last element in the writing of *m<sup>3c</sup> hrw* is the sign , which is probably a miswriting for the sign . The word *m<sup>3c</sup> hrw* is also written in alphabetic writing which is characteristic for the Thirtieth Dynasty.<sup>57</sup>

(e) ,<sup>58</sup> also , ,<sup>59</sup> ,<sup>60</sup> *hsy(w)* (praised one):<sup>61</sup> a noun that occurs often from the Pyramid Texts onwards with the meaning of 'praised one' or 'beloved'<sup>62</sup> by the king<sup>63</sup> or a god,<sup>64</sup> in funerary texts and formulae.<sup>65</sup> The term is occasionally attested with the determinative: , e.g. , , *hz.y*, statue,<sup>66</sup> a term that describes the honoured person as well as their statue.<sup>67</sup> The meaning of the block statue itself has been associated with the term *hsyw*, 'praised one.' It describes the reputation of the individuals who dedicated statues to the

48 Compare the case of the statue of Djedhor son of Tjanefer Cairo JdE 37354, who is called an Osiris in his inscriptions which indicate that the statue was dedicated by his son. Jansen-Winkel 2001: I, 81; II, 366, pls 31–34.

49 Erman and Grapow 1926–63: I, 121.18.

50 It occurs frequently in the titles of individuals from the New Kingdom onwards in association with several deities such as Amun, Hathor and Isis. Rashed 2019: 124 (nos 58 and 60).

51 E.g. on the statue Cairo JdE 37200; TR.8.12.24.5; JdE 37861; K 117; and Rijksmuseum Inv. AH10.

52 Erman and Grapow 1926–63: I, 121.18.

53 Erman and Grapow 1926–63: I, 121.18.

54 Perdu 2016: 468, and pl. 1.

55 Erman and Grapow 1926–63: I, 121.18.

56 Rashed 2019: 124, figs 2, 4; Jansen-Winkel 2001: II, 373 (c).

57 De Meulenaere 1961: 41; Rashed 2019: 131 (no. 88).

58 Erman and Grapow 1929–63: III, 156.5–22.

59 It often occurs from the Middle Kingdom onwards. Erman and Grapow 1929–63: III, 156.5.

60 This form occurs often after the New Kingdom, and often during the Late Period. WB III, 156.5.

61 Erman and Grapow 1929–63: III, 156.5–22.

62 Erman and Grapow 1929–63: III, 156.6–8.

63 E.g. 'greatly praised one of the lord of the Two Lands, from the New Kingdom'. Taylor 2001: no. 1696,

64 E.g. 'the great beloved one of the lord of the two lands'. Taylor 2001: no. 1696; Kanawati 1981, fig. 1, 8. And *hz.y-n-mnw-nb-jp.w*, 'One favored by Min, the lord of Akhmim'. Jones. 2000: II, no. 2403.

65 It occurs also as a divine epithet with deities. Leitz 2002: V, 474ff. It has been associated with Horus Heknu several times in the pBrooklyn 47.218.84. Cf. Meeks 2006: 125.


66 Erman and Grapow 1929–63: III, 157.1; Jansen-Winkel 2001: I, 219, Anm.3; El-Damaty 1990: 2.


67 Schulz 2011: 6. It comes in reference to the votive statues which were often placed within temples. Many of the private statues made to be placed in temples are block statues, as here. For more examples and discussion upon the statues and the concepts of favour see also. Price 2011: 160–72.




temple and implies recognition and participation in the continuous rituals and offerings in the temple.<sup>68</sup>


**(f)** *sp3(.t)* (nome / district):<sup>69</sup> the term refers to a land division in an administrative context. Occasionally, it occurs in reference to Thebes or Edfu in the Theban/Edfu contexts since *sp3* occurs sometimes instead of *niwt*, town.<sup>70</sup> On the base, the opposite text starts with *im3hw n niwt.f*, which suggests that *sp3.t* and *niwt* have been used to give the same meaning in reference to Thebes and its Nome, the town of Amun-Re whom the owner serves.

**(g)** *im3-ib* (beloved; much-liked):<sup>71</sup> an adjective that often indicates being friendly or beloved of someone.<sup>72</sup> It also occurs in the meaning of *im3-ib*, to be happy.<sup>73</sup>

**(h)**  *niwt.f*: the reading of this sign-group is problematic because the signs are partly crowded or unclear, and probably one or more signs are erroneously written. The hieroglyphs for *niwt* and the seated man underneath raise questions as to whether or not this is miswritten:

The text reads ‘*im3-ib n niwt.(f)*, the much-liked in his town’, in which case the seated man might be erroneously written. Otherwise it occurs as a determinative of the preceding word *im3-ib*, and it is included in the sign-group by mistake. One might also note that the seated man is formed in its hieratic shape () , which does not occur in this form elsewhere here or on his son Djedhor’s statue (JdE 37200).

An alternative reading is also suggested for this group in which it reads: *im3-ib n it.i*, the much-liked by my/ his father. In accordance with this reading, the sign  is a miswriting, while the position of the seated man raises a question. It is not clear whether it is used in this sign-group as a determinative for *it*, or the preceding word. It also occurs as the suffix pronoun of the 1st person for *n it.(i)*, in which the words <sup>74</sup> and  are switched.

**(k)** The hieroglyph of the seated man in the name of T’janefer is written here and on the back pillar in the form of the noble kneeling with the flagellum ().<sup>75</sup> It occurs often in the writing of personal names, especially that of the deceased. It is attested also with the same form on the statue of the son Djedhor (JdE 37200). Compare its form on line 6 of the inscriptions on the

68 Colburn 2016: 226–38.


69 Erman and Grapow 1926–63: IV, 97.4–99.11.

70 Wilson 1997: 826. In some cases it is also used instead of *niwt* to mean ‘town’.

71 Erman and Grapow 1926–63: I, 79.20–23. Chassinat 1932: VII, 204.12–13. Erman and Grapow 1926: I, 79.14–16, and 79.20–23.

72 E.g. Cairo CG 22151. Ali 2014: 6 (L.14), 12.




73 Erman and Grapow 1926–63: I, 79.17–19; Wilson 1997: 67.








74 For the different forms of the word, in which the sign  occasionally, but not always, occurs as a determinative, see Erman and Grapow 1926–63 I, 141.10–11.

75 Gardiner 1959: 447 (sign A52).










front of the garment,<sup>76</sup> and also in the inscriptions of his family member Djedhor's statue (JdE 37354).<sup>77</sup>

It should be noted that the engraver of the inscriptions wrote the sign in three different ways on the statue. In addition to this form, one might count the one in the preceding word (see note (h)), and the third is seen at the front and right side of the base. Of further note is the ram-headed staff in the name of Nespamedu, which is attested with two different forms on the back and the right side of the base.

**(l)** *P3wtyw t3wy* (the primordial god of the two lands, vars. , , ):<sup>78</sup> a divine epithet that is often associated with the sun god<sup>79</sup> and Amun<sup>80</sup> from the New Kingdom onwards. e.g. *Imn-R<sup>c</sup> p3wtyw t3wy hpr ds.f.*<sup>81</sup> As a divine epithet *P3wtyw*, primordial god,<sup>82</sup> occurs often with the creator and primeval deities.

**(m)** *wdh.w* (offering table): occurs with variations, e.g.: , , , .<sup>83</sup> The term , , , *wdh.w* may also have the meaning of 'offering'.<sup>84</sup> It occurs often in offering formulas of the Late Period, e.g. on the statue of Djedhor (JdE 37861),<sup>85</sup> and statue JdE 36945,<sup>86</sup> T.R.7.6.24.3.<sup>87</sup>

Although the inscriptions are short and incised in a rough manner, one can note some palaeographical characteristics of the Thirtieth Dynasty, which are also common on the inscriptions of other family members. Among these one might include:

- The graphical form of certain signs such as , , and  are identical on other dateable parallels including the statue of the son Djedhor, JdE 37200.
- The use of more than one orthography in the writing of certain signs and words such as ( and ; , and  for *imn*;  and 

76 Rashed 2019: 120ff, figs 2 and 4.

77 Jansen-Winkeln 2001: I, 77; II, 366, 369.

78 Erman and Grapow 1926–63: I, 496.1–2; Leitz 2002: III, 23f; Wilson 1997: 343.

79 Erman and Grapow 1926–63: I, 496.1.

80 Erman and Grapow 1926–63: I, 496.2; Sethe 1929: ss.17; Leitz 2002: III, 23f; Wilson 1997: 343. It is attested on several statues of the Late Period, e.g. JdE 36918 (El Sayed 1984: 129); JdE 36954 (Jansen-Winkeln 2001: II, 401, no. 26); and on his brother Djedhor's statue JdE 37861 (Jansen-Winkeln 2001: 372, no. 17).

81 Chassinat 1932, II, 77, 1–2; Sethe 1929: ss.17.

82 Erman and Grapow 1926–63: I, 496.14–497.7; Wilson 1997: 343ff. It derived from the term *P3wt*, 'primeval times'. Erman and Grapow 1926–63: I, 496.1–9; Wilson 1997: 343; Faulkner 1982: 87.

83 Erman and Grapow 1926–63: I, 393.17; Faulkner 1982: 73.

84 Erman and Grapow 1926–63: I, 393.14–15; Faulkner 1982: 73.

85 Jansen-Winkeln 2001: I, 95; II, 372, no. 17, on the back. Compare also the offering formula on statue TR.9.6.24.3. Jansen-Winkeln 2001: I, 111, no. 20; II, 379.

86 Jansen-Winkeln 2001: II, 400.

87 Jansen-Winkeln 2001: II, 348.

𓆎𓆎𓆎𓆎. In the last example, the archaic form of the plural was used through repeating the sign three times.

- The alphabetic writing of some words, e.g. 𓆎𓆎 and 𓆎𓆎𓆎.

## TITLES AND GENEALOGY

The name of the owner is attested here and on his statue CK 141/K 117 but one can also trace him on other family statues.

### OWNER'S NAME

*Variants.* 1. 𓆎𓆎, 2. 𓆎𓆎, 3. 𓆎𓆎𓆎, 4. 𓆎𓆎. <sup>88</sup> It occurs in these forms with minor changes. The first form is attested twice here, and on his statue CK 141/K 117,<sup>89</sup> as well as on the Djedhor statue (JdE 37200).<sup>90</sup> The third variation occurs only once on the left side of the base, while the last form is attested here on the right side and back pillar as well as on the statue of his family member Djedhor.<sup>91</sup> Based on the inscriptions of the statues of this family, Tjanefer holds a middle-ranking priestly position in the service of the god Amun of Karnak. He holds the same main titles as other family members:

1. *it-ntr*, the God's Father (CK 971; K 117; JdE 37200).
2. *hm Imn-m-Ipt-sw*, the priest of Amun-Re of Karnak (CK 971; K 117; JdE 37200).

According to his titles, Tjanefer holds a lesser position than his brother and his son in the service of Amun-Re at Karnak. His son Djedhor holds additional titles, which are: *hm hdt*, (*hm*) *Hr*, (*hm*) *wr W3dty*, (*hm-ntr*) *imy 3bd.f n Imn-m-Ipt ntr*, (*hm-ntr*) *imy 3bd.f m pr n Imn-R<sup>c</sup> hr s3 3-nw ntr*, (the servant of the White Crown and (the servant of) Horus, great of the two diadems, (the servant) in his month in the temple of Amun-Re from the third phyle).<sup>92</sup> On one hand, this is assumed based on Tjanefer's titles as well as the size of his statues. On the other, one should consider whether the reduction of the dedicated space for inscriptions on his statues prevented him from presenting his full titles.<sup>93</sup> This suggestion is assumed because the inscriptions of Djedhor state twice that his father Tjanefer holds the same titles as him,<sup>94</sup> as indicated by

88 Ranke 1935: I, 387 (no. 9). It occurs from the Middle Kingdom onwards and became very popular during the Late Period.

89 Perdu 2016: 468, fig. 1.

90 Rashed 2019: 120, 125–27, 132, and figs 3–7. It occurs also with the same variation on the statue CK 233 of Djedhor son of Hor. Perdu 2012: I, 69 (no. 118).

91 Cairo JdE 37345. Jansen-Winkel 2001: I, 77; II, 366, 369.




92 Rashed 2019: 120, 125, 132–35. For the titles of his brother see: Rashed 2019: 135.

93 It is noted above that although the spaces might be reduced there was plenty of unused space on the front of the statue which could allow the addition of more titles if required.

94 Rashed 2019: 120ff, 124 (g), 126ff, figs 4, 6–7.



the standard phrase *mi nm*, ‘the like-titled’,<sup>95</sup> implying two persons share the same titles.<sup>96</sup> Thus Tjanefer, who is assumed to be the father of Djedhor (JdE 37200), probably holds the same titles as his son, listed on the front and back pillar of Djedhor statue.<sup>97</sup> However, the unused space on the front of the statue of Tjanefer may in fact indicate that the son Djedhor had more titles than his father.

### Father

Name: ,<sup>98</sup> ,<sup>99</sup> ,<sup>100</sup> *Nes-p3-mdw* (Nespamedu).

His name has variant writings, in which the simple hieroglyph for staff (𓏏) alternates with the ram-headed staff of Amun (𓏏 or 𓏏). This alternation is common for this hieroglyph in religious and funerary texts during the Late Period.<sup>101</sup> His titles read: *it-ntr*, *hm Im-m-Ipt-swt*, ‘The God’s Father, and the priest of Amun-Re of Karnak’ (CK 971; K 117).<sup>102</sup>

### Mother

Name: ,<sup>103</sup> ,<sup>104</sup> *hnsu-ir-di.s* (Khonsu-Irdas).

She holds common titles for the period, which are also shared with the female members of the family.<sup>105</sup> Her titles read: *nbt pr*, *iht (n) Imn-Rc*, ‘The lady of the house and sistrum player of Amun-Re’ (CK 971; K 117).<sup>106</sup>

## GENEALOGY

Raven<sup>107</sup> discussed the genealogy of Nespamedu’s family, while I previously outlined the full genealogy of the family up to the fourth generation in

95 Erman and Grapow 1926–63: II, 37.10–11.

96 It occurs frequently in genealogies from the Twenty-Second Dynasty onwards. Selim 2004: 369 (on the base); Selim 2000: 365; El-Sayed 1983: 148 (on the front of the garment and the side); T.R. 8.12.24.5 (on the back pillar), see Jansen-Winkel 2001: II, 373 (c). Cairo CG 22151. Ali 2014: (L.1), 9 (no. 2); Erman and Grapow 1926–63: I, 79.17–19; Wilson 1997: 67.

97 For the titles of Djedhor son of Tjanefer, see: Rashed 2019: 131.

98 It occurs with this form in the inscription on the base, and on his statue K 117. Perdu 2016: 468, fig. 1.

99 Ranke 1935: I, 175 (1). This form is attested on the base of CK 971.

100 This form is attested on the statue of his daughter Tanetirt at Rijksmuseum van Oudheden (Inv. AH10). Raven 1980: 24–25.

101 Raven 1980: 20 (no. 5); Spiegelberg 1903: 184–90; Janssen 1977: 221–23.

102 Raven 1980: 20; Perdu 2016: 467, fig. 1.

103 Ranke 1935: I, 270 (22). This form occurs in the inscription on the back and base of his statue K 117. Perdu 2016: 468, fig. 1.

104 It occurs with this form in the inscription on the base. Also on the statue of Tanetirt daughter of Nespamedu at Rijksmuseum van Oudheden (Inv. AH10). Raven 1980: 24–25.

105 Rashed 2019: 132.

106 Raven 1980: 20; Perdu 2016: 467, fig. 1.

107 Raven 1980: 19–30.

the publication of the statue of Djedhor son of Tjanefer.<sup>108</sup> Based on the inscriptions on these statues, Tjanefer was the son of Nespamedu and Khonsu-irdas, and the brother of Djedhor (statues JdE 37861 and T.R. 8.12.24.5) and Wesirwer. I suggest two further generations of the family, including the son Djedhor (JdE 37200) from a wife called Ta-amun; and Djedhor's son Hor (statue T.R. 18.6.24.1)<sup>109</sup> (fig. 9).

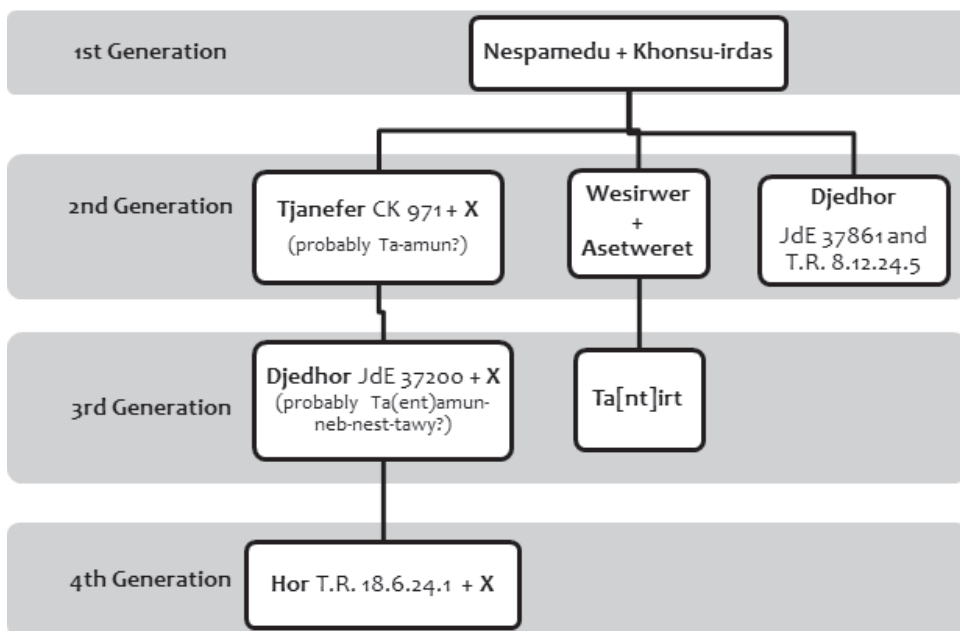



FIG. 9: A suggested genealogy of the family of Nespamedu.

## CONCLUSION

The statue dates to the second half of the Thirtieth Dynasty or early Ptolemaic Period. It has been assumed that the statue was made for Tjanefer together with the statue of his son Djedhor (JdE 37200); and probably was made for him by Djedhor whose statue is dated to this suggested period.<sup>110</sup> Its style and inscriptions assign its original setting to Karnak. The piece contributes to our knowledge of Nespamedu's family, and Late Period sculpture, while it also tells the story of the acquisition of an object. It highlights the object's history and origin, being one of numerous museum objects that have been moved several times from one collection to another without a full documentation of the object and its history.<sup>111</sup> 

<sup>108</sup> Rashed 2019: 132–35, with more evidence and suggestions.

<sup>109</sup> Rashed 2019: 134, table 1.

<sup>110</sup> Rashed 2019: 133.

<sup>111</sup> Stevenson 2017: 6off. For object history research, cf. Miniaci and Quirke 2009: 339–84; Rashed 2017: 18–32.

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