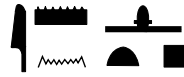


DATABASES FOR SHABTIS OF THE THIRD INTERMEDIATE PERIOD (c. 1069-656 BC)

Amen-hotep

Imn-ḥtp



Third Intermediate Period, 21st Dynasty

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



Amen-hotep

Faience, blue glaze, details added in black

Third Intermediate Period, 21st Dynasty

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

- a H. 10.0 cm. W. 3.3 cm. D. 2.0 cm.

Published: Janes, G., *Shabtis – A Private View. Ancient Egyptian funerary statuettes in European private collections* (Paris, 2002), pp. 73-74 [no. 36a]

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

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

- b H. 9.0 cm. W. 3.2 cm. D. 2.1 cm.

ex Michel Phillipe Collection (Paris)

Published: Aubert, L., *Les statuettes funéraires de la Deuxième Cachette à Deir el-Bahari* (Paris, 1998), p. 54; Janes, G., *Shabtis – A Private View. Ancient Egyptian funerary statuettes in European private collections* (Paris, 2002), p. 75 [no. 36b]

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

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



A mummiform worker *shabti* and an 'overseer' for the same owner. The worker wears a plain tripartite wig with a *seshed* headband that is tied at the back. The arms are crossed left over right above the waist and clenched hands hold a pair of hoes that are fairly small but boldly painted in black. A square-shaped basket is thickly outlined on the back below the rear lappet of the wig. The basket is slightly offset to the left and has carrying straps that hang down the sides of the lappet of the wig. The face is very poorly defined and has rather crudely painted eyes and eyebrows. A single vertical column of a painted hieroglyphic inscription within a frame that is closed at the top with a thick line names the owner as Amen-hotep (Amen is Satisfied).¹ He has the titles of *wab*-priest and Scribe.

The 'overseer' *shabti* is a modified worker. It wears a plain tripartite wig with a *seshed* headband that is tied at the back. The top of the wig is quite voluminous, especially at the back. Instead

of the expected arm position of having one hanging down by the side of the body with other being held across the waist, the arms on this example are crossed left over right above the waist. Clenched hands hold a pair of whips that are identified by having a wavy strand hanging down from the handle. A triangular-shaped projecting ankle-length apron has been added to the front of the torso of the original worker *shabti* as the main modification from worker to 'overseer.' A vertical column of a painted hieroglyphic inscription is added in black on the front of the apron and extends over the ankles and the feet. The owner is named as Amen-hotep with the titles of *wab*-priest and Scribe.

Shabtis for this owner are from the Second Cache, also known as Bab el-Gasus and the Priest's of Amen Cache at Deir el-Bahari, Western Thebes.²

The inner coffin and mummy cover for Amen-hotep is to be found in Washington (NMMNH A154959 – inner coffin (see Fig.



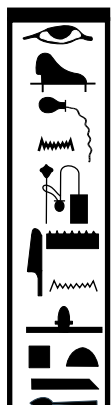
b

1) & A364999 – mummy cover).³ The coffin gives further titles of God's Father of Amen-Re, King of the Gods, Scribe of the Recruits of the army, and *wab*-priest of Mut in the temple of Amen. A side from a coffin inscribed for Amen-hotep is to be found in London (BM EA 15658) that was acquired in 1875. Initially considered to be for the same owner as the *shabtis* and coffin in Washington and thus from the Priests of Amen Cache, because of its acquisition date it can be discounted as being part of the funerary equipment for the Amen-hotep under discussion.⁴ Furthermore, it has the title of Chief of the Musicians of Amen that is not found on any of the other funerary equipment belonging to Amen-hotep.

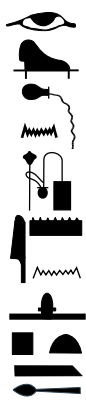
A Book of the Dead papyrus for Amen-hotep is to be found in Cairo (S.R.IV.543 = JE 95646 that gives the name of Amen-hotep's mother as Isis) together with an Amduat papyrus (S.R.IV.546 = CG 95648 – also naming the mother's name – see Fig. 2).⁵

A *shabti* box is potentially to be found in the Cairo Museum as noted by Bouriant (B 45)⁶ although its current whereabouts is not known. The *shabtis* for Amen-hotep themselves comprise two types of workers and one type of 'overseer' (see the following database). 'Overseer' *shabtis* are mostly to be found in the Cairo Museum where 19 are known. The same museum has 39 worker *shabtis* although, without visual inspection, it is not easy to differentiate between the two types.

Inscriptions



a



b

Wsir wꜥb n sꜥ Imn-ḥtp mꜣꜥ-ḥrw

The illuminated one, the Osiris, the *wab*-priest and Scribe, Amen-hotep, justified.



Fig. 1. The lid of the inner coffin for Amen-hotep in Washington (NMNH A154959).

(Photo: © The Smithsonian).



Fig. 2. The opening vignette of the Amduat papyrus for Amen-hotep with figures separated into two registers by an elongated sign for the sky, filled with zig-zag strokes denoting water. The upper register shows a solar barque (left) with a hawk-headed sun god, Maat with the feather of Truth on her head and two more deities being pulled by four gods with a cobra-headed rope and a fire-spitting serpent below towards three mounds, each surmounted by a soul bird with arms raised in adoration. The mounds contain a recumbent bearded mummy. The second register shows two headless gods with a tall serpent between them (left). The left god has a feather in place of a head while the other has a lamp. A giant winged serpent with human legs stands in front with an inscription saying: Lord of Fear in the Netherworld, the Many-faced One in the Place of Silence. To the right of the serpent are two mounds surmounted by serpents and two more deities, one with a serpent as a head, the other headless. The mounds, which are separated by the sign for the Necropolis, contain contorted figures of enemies. To the right are two goddesses seated upon shrines, their feet resting on mounds. The left goddess wears the Red crown of Lower Egypt, the other the White crown of the Upper Egypt. Between the deities is a headless mummy facing left. Reclining against the edge of the semicircular border of the papyrus is a bearded mummy with legs emerging to hold a large sun disc. A scarab is added above the chest of the mummy. (Cairo S.R.IV.546 = JE 95648).

(Photo: courtesy of VB 2021).

Typology and database of parallel *shabtis* for Amen-hotep

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 1 – mummiform; mid to bright blue glazed faience; details are added in black; longer in the body than *shabtis* of type 2; wears a plain tripartite wig with a *seshed* headband that is tied at the back; breasts are faintly suggested in the modelling below the front lappets of the wig; the face is triangular in shape with a pointed chin and somewhat crudely modelled; eyes are large and crudely outlined with eyebrows; ears sometimes very faintly defined; arms crossed left over right above the waist; clenched hands hold a pair of hoes that are quite boldly painted; a rectangular or square-shaped basket with square or slightly rectangular-hatched detail, or just thickly outlined (rare), with carrying straps most of which fall down the sides of the rear lappet of the wig to the uppermost corners of the basket is carried in the centre of the back; some baskets are held from straps that emerge from below the lappet to the centre of the basket (very rare); some baskets have loops in the uppermost corners; feet are gently curved in profile; a vertical column of a painted hieroglyphic inscription with framing lines is closed at the top with a thick line gives the title(s) and name of the owner.

c. 8.7–10.5 cm in height.

Aberdeen (ABDUA 20146).⁷ ①
 Alexandria (ALM 1750).⁸ ②
 Avranches (MDAH D.2012.0.17).⁹ ③
 Basel (BVM 593).¹⁰
 Berlin (ÄM 11947/01 & 11947/02).¹¹ ④ ⑤
 Cairo (CG 46663–466691 & 46734–46738).¹² ⑥
 Copenhagen (NMD 3977).¹³ ⑦
 Florence (ME 8548 & 8549).¹⁴ ⑧
 Leiden (RMO F 93/10.14).¹⁵ ⑨
 Lisbon (SGL 2506–10A).¹⁶ ⑩

London (BM EA 24865 & 24866).¹⁷ ⑪ ⑫
 Paris (MdL E 22118).¹⁸ ⑬
 Roanne (MJD 284).¹⁹
 St. Petersburg (HERM 1318^⑭ & 3848).²⁰
 Kemehu Collection.²¹ ⑮
 Memphis Collection (NH-313 – ex Gray's 2021, lot 97.²² ⑯
 Bonhams 2024, part of lot 70 – ex Bodo Bleß (1940–2022) Collection (Berlin).^⑰
 Christie's 1997, part of lot 121.



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WORKER 2 – mummiform; mid to bright blue glazed faience; details are added in black; fairly short body compared to those of type 1; wears a plain tripartite wig with a *seshed* headband that is tied at the back; the front of the wig is well defined in the modelling and the top of the head is much more voluminous than on type 1 examples; breasts are not shown in the modelling; the face is oval in shape with some being quite well modelled; eyes are large and boldly outlined and with eyebrows; faintly modelled ears protrude in the front of the lappets of the wig; the arms are crossed left over right above the waist; clenched hands hold a pair of hoes that are usually boldly painted; a rectangular-shaped basket with square or rectangular-hatched details and carrying straps shown down the sides of the rear lappet or immediately below the centre of the lappet is carried in the centre of the back; some baskets have elaborate ties in the uppermost corners; the feet are gently curved in profile; a vertical column of a painted hieroglyphic inscription with framing lines closed by a thick line at the top gives the title(s) and name.

c. 8.7–10.5 cm in height.

Brussels (MRAH E.0544a & E.0544b).²³ ① ②

Cairo (CG 46768–46772 – slightly wider, so perhaps this type).²⁴ ③

Copenhagen (NMD 3978).²⁵ ④

Leiden (RMO F 93/10.13).²⁶ ⑤

Lisbon (SGL 2507–10B).²⁷ ⑥

Lyon (MBA E 313).²⁸ ⑦

Moscow (PM I.1.a 6812).²⁹

Oslo (EM 2309 & 8088).³⁰

Paris (MdL E 22103).³¹ ⑧

Rome (MGE 25239).³²

St. Gallen (KM VK C 0730).³³ ⑨

Vienna (KHM ÄS 6196).³⁴ ⑩

Washington (NMNH A461115 – a worker).³⁵ ⑪

Yerevan (NGA V–438/812).³⁶ ⑫

Memphis Collection (NH–193 & NH–384).³⁷ ⑬ ⑭

Arte Primitivo 2023, lot 661 – ex Dr. W. Benson Harer Collection; ⑮ Bonhams 2007, part of lot 332 ⑯; Bonhams 2015, lot 16 – two examples. ⑰ ⑱



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OVERSEERS – dress of daily life with a long triangular projecting apron that has been applied to the torso of a worker *shabti*; mid to bright blue glazed faience; black painted details; wears a plain tripartite wig with a *seshed* headband that is tied at the back; the wig and top of the head are similar to those found on type 2 worker *shabtis*; the face is quite poorly modelled; the eyes are boldly outlined and have eyebrows; ears are not defined; the arms are crossed left over right above the waist further confirming that these are modified worker *shabtis*; clenched hands hold a pair of whips although some appear to carry a pair of hoes; ankles and feet are simply defined; a vertical column of a painted hieroglyphic inscription without framing lines is added on the front of the apron that sometimes extends over the ankles gives the title(s) and name.

c. 9.0–10.5 cm in height.

Cairo (CG 46644–46662 – 19 examples).³⁸ ① ②

Kemehu Collection.³⁹ ③



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

Abbreviations

ABDUA	University of Aberdeen, Human Culture Collection.
ALM	Alexandria Library Museum.
ÄM	Ägyptisches Museum (Berlin).
ASAE	Annales du Service des antiquités de l’Égypte (Cairo).
BM	The British Museum (London).
BVM	Völkerkundemuseum (Basel).
CAA	Corpus Antiquitatum Aegyptiacarum.
CG	Catalogue général du musée du Caire.
EM	Etnografisk Museum (Oslo).
HERM	The State Hermitage Museum (St. Petersburg, Russia).
JE	Journal d’entrée du musée du Caire.
KHM	Kunsthistorisches Museum (Vienna).
KM	Kulturmuseum (St. Gallen, Switzerland).
MBA	Musée des Beaux-Arts de Lyon (Lyon).
MDAH	Musée d’art et d’histoire (Avranches).
MdL	Musée du Louvre (Paris).
ME	Museo Egizio (Florence).
MGE	Museo Gregoriano Egizio (Vatican City, Rome).
MJD	Musée Joseph Déchelette (Roanne).
MRAH	Musée Royaux d’Art et d’Histoire (Brussels).
NGA	National Gallery of Armenia (Yerevan).
NMD	National Museum of Denmark (Copenhagen).
NMNH	Smithsonian National Museum of Natural History (Washington).
PM	The Pushkin State Museum of Fine Arts (Moscow).
RMO	Rijksmuseum van Oudheden (Leiden).
SGL	Sociedade de Geografia de Lisboa (Lisbon).

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