

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

Em-ka-ek-Re

M-k3-k-Rc



Third Intermediate Period, 21st Dynasty

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



Em-ka-ek-Re

Faience, blue glaze, details added in black

Third Intermediate Period, 21st Dynasty

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

a. H. 10.0 cm. W. 3.0 cm. D. 2.3 cm.

ex Michel Phillippe Collection (Paris)

Published: Aubert, L., *Les statuettes funéraires de la Deuxième Cachette à Deir el-Bahari* (Paris, 1998), pp. 69, 109, pl. VIII [no. 17]; Janes, G., *Shabtis – A Private View. Ancient Egyptian funerary statuettes in European private collections* (Paris, 2002), pp. 84–85 [No. 42]

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

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

b. H. 10.2 cm. W. 3.1 cm. D. 2.5 cm.

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

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



a

A worker and an 'overseer' *shabti* for the same owner. The worker *shabti* (a) wears a fully painted tripartite wig. Breasts are faintly modelled below the front lappets of the wig. The arms are crossed right over left on the chest and clenched hands hold a pair of small hoes that are added in black. The face is simply defined, the only details being the eyes and eyebrows that are added in black. The ears protrude in front of the lappets of the wig. A trapezoidal-shaped basket with diamond-hatched detail is carried on the back with carrying straps emerging below the rear lappet of the wig. A vertical column of a painted hieroglyphic inscription within framing lines that are closed at the top by a thick horizontal line names the owner as [Em]-ka-ek-Re. The inscription on the *shabti* omits the 'Em' in the writing of the name. This is obviously a scribal error that is seemingly unique on this particular example.

The 'overseer' *shabti* (b) is a worker *shabti* that has been modified by applying a long, ankle-length apron – the dress of

everyday life, to the front of the torso. The figure wears a tripartite wig that is painted black. The arms are crossed left over right on the chest and the clenched hands hold a whip in the left and a hoe that has been modified into a whip in the right. Both are added in black paint. Breasts are faintly modelled below the front lappets of the wig. The face is somewhat simply modelled and has the eyes and eyebrows added in black. The ears protrude in front of the lappets of the wig. The front of the apron has a vertical column of a hieroglyphic inscription that is added in black within framing lines that are closed at the top naming the owner as Em-ka-ek-Re (Of the *ka* of Re, or My *ka* belongs to Re?).

Shabtis for this owner are from the Second Cache, also known as the Bab el-Gasus or the Priests of Amen Cache at Deir el-Bahari, Western Thebes.


The name Em-ka-ek-Re is noted by Bouriant in the list he compiled of owners of *shabtis* that were found in the Cache.¹ He



b

Inscriptions

describes them as being made of blue glazed faience and notes that both workers and ‘overseer’ *shabtis* were found. The entry in the list has no number. There is no mention of the name Em-ka-ek-Re being found on any of the coffins listed by Daressy. A number of anonymous coffins were found in the Second Cache and it is perhaps likely that one of these sets belonged to Em-ka-ek-Re. Indeed, Daressy writes: *il est à noter que fréquemment les statuettes ont été trouvées loin du cercueil de leur propriétaire et qu’il en est d’autres appartenant à un mort dont nous n’avons pas reconnu le sarcophage.*²

Daressy and Bouriant do list the name of another individual whose name is usually read as Maat-ka-Re , thus written differently to that of Em-ka-ek-Re on the present *shabtis*. Daressy and Bouriant give Maat-ka-Re the number A 132 with an associated coffin set that was usurped from a certain Ankh-es-en-Iset that is to be found in Cairo (JE 29612 – outer coffin = CG 6286–6287; inner coffin = CG 6288–6289; mummy board = CG 6283).³ Funerary papyri for this lady are also to be found in Cairo (S.R.IV.959) and (S.R.IV.548 = JE 95650 = 14.7.35.8).⁴ The *shabtis* for Maat-ka-Re are listed by Bouriant. They are described as being made of pottery that was painted white.⁵ However, considering that she is a daughter of Pinudjem II and Iset-em-khebit D, it seems that no examples are currently known for this lady called Maat-ka-Re, which is a real mystery. The present author believes that these pottery *shabtis* are irrelevant to the owner of the present type of blue glazed faience *shabtis* for Em-ka-ek-Re and not associated with Daressy’s List A 132.

Another variant of the name has been proposed as Ma-ka-ek-Re.⁶



a

*shd Wsir [M]-k3-k-Rc
m3c.t-hrw*

The illuminated one,
the Osiris, [Em]-ka-
ek-Re, justified.



b

*shd Wsir M-k3-k-Rc
m3c.t-hrw*

The illuminated one,
the Osiris, Em-ka-ek-
Re, justified.

Typology and database of parallel *shabtis* for Em-ka-ek-Re

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; wear a fully painted tripartite wig; breasts are modelled in shallow relief beneath the front lappets of the wig; quite boldly modelled arms are crossed left over right above the waist; clenched hands hold a pair of small hoes that are added in black; a trapezoidal-shaped basket with diamond-hatched detail is carried on the back with carrying straps emerging below the centre of the rear lappet of the wig; the face is quite small and round in shape and simply modelled; the eyes and eyebrows are added in black; ears protrude in front of the side lappets of the wig; the feet curve gently forwards; a vertical column of a painted hieroglyphic inscription is added on the front with framing lines closed by a thick horizontal line at the top; the owner is named as Em-ka-ek-Re.
c. 9.8–10.5 cm in height.

Bristol (BMs Ha 6863).⁷ ①
Cairo (CG 46739–46741, 46743–46748).⁸
Compiègne (MAV 4049–12–8).⁹ ②
Cortona (MAC 106).¹⁰ ③
Lisbon (MNA E 467 (R) & E 468 (R)).¹¹ ④ ⑤
London (BM EA 66719 ⑥; ¹² UC 39906).¹³ ⑦
Moscow (PM 6178).¹⁴
Paris (MdL E 22092).¹⁵ ⑧
Roanne (MJD 287).¹⁶
Stockport (STOPM LX.16.4 & LX.16.5).¹⁷ ⑨ ⑩

German private collection. ⑪
Kemehu Collection. ⑫
Memphis Collection (NH-194 – ex VB Collection; NH-311 – ex Helios Gallery, UK).¹⁸ ⑬ ⑭
Bonhams 1993, lot 415 illus. p. 39 – read as T-kak-Re.
Couton Veyrac Jamault 2020, lot 520 – ex Maurice Feuillet Collection.
Millon & Associés 2005, lot 24.
Sotheby's 2023, lot 213. ⑮





WORKER 2 – mummiform; light blue glazed faience; details are added in black; wear a plain tripartite wig with a *seshed* headband added in black; breasts are modelled in shallow relief beneath the front lappets of the wig; boldly modelled arms are crossed left over right above the waist; clenched hands hold a pair of small hoes that are added in black; a trapezoidal basket with diamond-hatched detail is carried on the back with carrying straps emerging below the centre of the rear lappet of the wig; the face is quite small and round in shape and simply modelled; the eyes and eyebrows are added in black; ears protrude in front of the side lappets of the wig; the feet curve gently forwards; a vertical column of a painted hieroglyphic inscription is added on the front with framing lines closed by a thick horizontal line at the top; the owner is named as Em-ka-ek-Re.
c. 9.8–10.0 cm in height.

Alexandria (GRM number unknown – perhaps Cairo CG 46742 – see Cairo below).^①
Atlanta (MCCM 2018.010.300 – read as Iry?).^②
Cairo (CG 46742).^②

German private collection – ex Bonhams 2011, lot 344.^③
Memphis Collection (NH-362 – ex Timeline Auctions 2022, lot 0575).^④



OVERSEER 1 – modified worker *shabtis* wearing the dress of daily life with an ankle-length projecting triangular apron that has been applied to the torso; blue glazed faience; black painted details; wear a fully painted tripartite wig; breasts are modelled in shallow relief beneath the front lappets of the wig; the face is triangular in shape and simply modelled; the eyes are quite large and outlined with eyebrows above; simply defined ears protrude in the front of the lappets of the wig; the arms are crossed left over right on the chest; clenched hands hold a whip and a crudely modified hoe or a pair of hoes although Newberry says that examples to be found in Cairo carry a pick and a hoe; some examples carry a basket on the back; the feet are gently curved in profile; the apron has a vertical column of a painted hieroglyphic inscription with framing lines closed at the top that names the owner as Em-ka-ek-Re. c. 10.0–10.3 cm in height.

Cairo (CG 46749–46750, 46752–46756 & 46758).²² ①
Kemehu Collection. ②

Memphis Collection (NH-195).²³ ③
Art Market (UK) and one other of unknown whereabouts.²⁴



OVERSEER 2 – assumed to be modified worker *shabtis* wearing the dress of daily life with an ankle-length projecting triangular apron that has been applied to the torso; blue glazed faience; black painted details; wear a plain tripartite wig with a *seshed* headband tied at the back being added in black; breasts are modelled in shallow relief beneath the front lappets of the wig (assumed); the face is triangular in shape and simply modelled; the eyes are quite large and outlined with eyebrows above; simply defined ears protrude in the front of the lappets of the wig; the arms are crossed left over right on the chest; clenched hands hold a whip and a crudely modified hoe or a pair of hoes although Newberry says that examples to be found in Cairo carry a pick and a hoe; some examples carry a basket on the back; the feet are gently curved in profile; the apron has a vertical column of a painted hieroglyphic inscription with framing lines closed at the top that names the owner as Em-ka-ek-Re. c. 10.0 cm in height.

Cairo (CG 46751 & 46757).²⁵

Photo credits:

GJ with the exceptions of **WORKER 1**: Compiègne = © Musée Antoine Vivenel; Cortona = courtesy of NH; Lisbon = © L. M. de Araújo; London = courtesy of the Trustees of the British Museum and courtesy of the Petrie Museum of Egyptian and Sudanese Archaeology, UCL; Paris = © 2014 Musée du Louvre / Département des Antiquités égyptiennes; German private collection = courtesy of VB; Memphis Collection = courtesy of NH; Sotheby's = © Sotheby's, London. **WORKER 2**: Alexandria = courtesy of VB; Atlanta = courtesy of the Michael C. Carlos Emory Museum; Bonhams = © Bonhams, London; Memphis Collection = courtesy of NH. **OVERSEER 1**: Memphis Collection = courtesy of NH.

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2. *ibid.*, p. 14.
3. Lieblein, J., *Hieroglyphisches namen-wörterbuch. Genealogisch und alphabetisch geordnet nach den Ägyptischen denkmälern herausgegeben Supplement* (Leipzig, 1892), p. 1002 [no. 132 – noting that the name is found on the inner coffin of a set intended for Ankh-es-en-Iset]; Daressy, G., 'Les cercueils des prêtres d'Ammon,' ASAE 8 (Cairo, 1907), pp. 12, 34–35 [no. A 132]; Niwiński, A., *21st Dynasty coffins from Thebes* (Mainz, 1988), p. 118 [no. 80]; Naguib, Saphinaz-Amal., *Le clergé féminin d'Amon thébain*, OLA 38 (Louvain, 1990), p. 254 [no. 32]; Aston, D. A., *Burial Assemblages of Dynasty 21–25; Chronology – Typology – Developments* (Vienna, 2009), p. 188 [TG 805]; Jansen-Winkel, K., *Inschriften der Spätzeit vol. 1 Die 21. Dynastie* (Wiesbaden, 2007), p. 189 [no. 17].
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5. Daressy, G., 'Les cercueils des prêtres d'Ammon,' ASAE 8 (Cairo, 1907), p. 16.
6. Aston, D. A., *Burial Assemblages of Dynasty 21–25; Chronology – Typology – Developments* (Vienna, 2009), pp. 195–196. See also the website of *shabti* scholar Dik van Bommel: <https://www.ushabtis.com/>
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24. Communication with Niek de Haan and with grateful thanks.
25. Newberry, P. E., *Funerary Statuettes and Model Sarcophagi – Catalogue Général des Antiquités Égyptiennes du Musée du Caire* 3 vols. (Cairo, 1930–57), p. 40.

See the websites of *shabti* scholars Dik van Bommel: <https://www.ushabtis.com/> and Niek de Haan: <https://www.shabticollections.com/> and Dr. Meg Gundlach: <https://globalshabtiproject.abasetcollections.com/> and also the website of La Cachette de Bab el-Gasous: <http://beg.huma-num.fr/>.

Abbreviations

ASAE	Annales du Service des antiquités de l'Égypte (Cairo).
BM	The British Museum (London).
BMs	Bristol Museums (Bristol, UK).
CG	Catalogue général du musée du Caire.
GRM	Graeco-Roman Museum (Alexandria).
JE	Journal d'entrée du musée du Caire.
MAV	Musée Antoine Vivenel (Compiègne).
MCCM	Michael C. Carlos Emory Museum (Atlanta).
MdL	Musée du Louvre (Paris).
MJD	Musée Joseph Déchelette (Roanne).
MNA	Museu Nacional de Arqueologia (Lisbon).
OLA	Orientalia Lovaniensia Analecta (Leuven).
PM	The Pushkin State Museum of Fine Arts (Moscow).
STOPM	Stockport Museums (England).

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