

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

Masa-harta B

M3^c-s3-hrt



Third Intermediate Period, 21st Dynasty

From Western Thebes, Deir el-Bahari, DB 320, Cache I, the Royal Cache



[Masa-harta B]

Faience, blue glaze, details added in black

Third Intermediate Period, 21st Dynasty

From Western Thebes, Deir el-Bahari, DB 320, the Royal Cache

H. 10.2 cm. W. 3.0 cm. D. 2.4 cm.

ex Henry Wallis RWS Collection (1830-1916) - no. 60 is written on an old label under the feet



This bright blue glazed faience *shabti* is an 'overseer' figure and wears the characteristic ankle-length triangular apron that projects at the front. The figure wears a duplex wig with striations being added in black paint. The face is rudimentarily modelled. Large and boldly outlined eyes with eyebrows are added in black. The right arm is folded across the waist and the clenched hand holds a thick whip added in black that is thrown over the right shoulder. The left arm hangs stiffly down by the side of the body and has a bracelet painted on the left wrist. The legs and feet are indicated in the modelling. The back of the *shabti* is gently shaped. The *shabti* has no inscription but it can be attributed to Masa-harta.¹ The majority of other known 'overseers' do not have the striations on the wig. They have either a *seshed*-headband added in black, or have the short front lappets painted black (see the following database).

Masa-harta was the eldest son of Pinudjem I who, as a de facto leader, ruled over the south of Egypt as High Priest of Amen. Upon Pinudjem's death, Masa-harta succeeded his father as High Priest of Amen and subsequently became the fourth de facto leader at Thebes in the 21st Dynasty while the north of the country was ruled by pharaohs from Tanis including one of the brothers of Masa-harta, Psusennes I. It has been suggested that Masa-harta was probably not in office as High Priest of Amen for very long, maybe for only eight years because he seemingly died at El-Hiba as a result of ill health.² El-Hiba was a frontier town at the southern limit of Upper Egypt that was under the control of the Theban High Priests where it was

apparently used as an alternative residence to Thebes on occasions. Masa-harta was perhaps briefly succeeded as High Priest by a younger brother called Djed-Khonsu-iwef-ankh about whom little seems to be known and who was succeeded by another brother, Men-kheper-Re B who was in office for about 50 years.³

Masa-harta's mother was Pinudjem I's lesser wife, Isit-em-Khebit A. It is generally thought that he married Tayu-heret.⁴ As High Priest of Amen, Masa-harta's name never appears written in a cartouche and none of the *shabtis* have a *uraeus* – the usual attributes denoting kingship. Two examples wear a beard below the chin.

Masa-harta was responsible for rewrapping the mummy of Amenhotep I (CG 61058) that had been ransacked by thieves in antiquity.⁵ The mummy was placed in a coffin that had originally belonged to a nobleman. It was adapted for its Royal purpose with the addition of a *uraeus* and a divine beard, although the latter is now missing.⁶ The coffin containing the mummy of Amenhotep I was found in the Royal Cache, Cache I (DB 320).

Masa-harta was also responsible for rewrapping the mummy of queen Merit-Amen of the 18th Dynasty. His name is to be found on the edge of a piece of linen now to be found in New York (MMA 30.3.9) from one of the mummy bandages that reads: 'Linen, made by the High Priest of Amen, Masa-harta, justified, for his father Amen in Year 18.'⁷

The coffins of Masa-harta, which were opened on 30th June, 1886, are made of cedar wood (Luxor MM 1/3, MM 2/3 & MM



Fig. 1. The lid of the outer coffin (left) and inner coffin (right) and the mummy board (centre) for Masa-harta.
(Daressy, G., *Cercueils des Cachettes Royales* (Cairo, 1909) pls. XXXVI & XXXVIII).

4 – JE 26195 = CG 61027). They comprise an outer coffin (CG 61027A), an inner coffin (CG 61027B) and a mummy board (CG 61027C) (see Fig. 1).⁸ The outer coffin is virtually intact with only the gilded right hand missing (see Fig. 2). The gilded hands and faces are missing on both the inner coffin and the mummy board. These elements were no doubt removed by the



Fig. 2. Detail of the lid of the outer coffin for Masa-harta in the Cairo Museum (JE 26195 CG 61027).
(Photo: courtesy of VB).

Abd el-Rassul's who also did likewise with funerary papyri and jewellery as none are known for Masa-harta.⁹ All three elements of this coffin group are finely painted with scenes showing Masa-harta offering to various deities and other funerary scenes.

The mummy of Masa-harta is now to be found in Luxor (MM 1 = CG 61092) and it shows that he was quite a portly man although his mummy, especially his face, was over-packed by the embalmers and in this aspect is similar to the mummies of his step-mother Queen Henut-tawy (A), his half-sister Maat-ka-Re, and his wife Tayu-heret (see Fig. 3).¹⁰



Fig. 3. The mummy of Masa-harta (MM 1 = CG 61092).
(Smith, G. E., *The Royal Mummies* (Cairo, 1912), pl. LXXIX.).

Two linen mummy shrouds are also to be found in Luxor (MM 2 = JE 46878 = JE 48953 – for one adorning the mummy of Masa-harta lying in his inner coffin, see Fig. 4).¹¹ Two *shabti* boxes are noted by Aston but there are no further details.¹² There are no other surviving funerary items known for Masa-harta.



Fig. 4 One of the mummy shrouds adorning the mummy of Masa-harta lying in the trough of his inner coffin in the Mummification Museum, Luxor.
(Photo: courtesy of VB).

Masa-harta's name occurs on a leather funerary tent (Cairo JE 26276) that was found in the Royal Cache. It is likely that this was a catafalque cover used during the funeral ceremonies for Isit-em-Khebit D. She was a daughter of Masa-harta's brother Men-Kheper-Re B. The cover also records the name of Masa-harta's father, Pinudjem I.¹³

Masa-harta is depicted offering lettuces to the god Min and presenting offerings to Amen in reliefs to be found on the doorway east of the Ninth pylon at Karnak temple and also on the outer walls of the Fourth courtyard.¹⁴ Dodson and Hilton note that Masa-harta's name is also to be found on some ram-headed sphinxes at Karnak.¹⁵ There is a large sandstone anthropomorphic statue of a falcon bearing a dedicatory text by

Masa-harta that was discovered in the temple of Khonsu at Karnak. This is now in to be found in Brussels (MRAH E.5188).¹⁶

The *shabtis* for Masa-harta are fewer in number than those for other owners found in the Royal Cache (DB 320). They fall into the usual category of worker *shabtis* and 'overseers' (see the following database). All are made in a refulgent bright blue glazed faience with details being added in black. The 'overseer' *shabtis* are all uninscribed whereas the workers bear Masa-harta's name and most give his title of High Priest of Amen. The worker *shabtis* are mostly very well-modelled although there are a few exceptions (see Figs. 5 & 6 for the examples that were on display in the Cairo Museum in 2015).

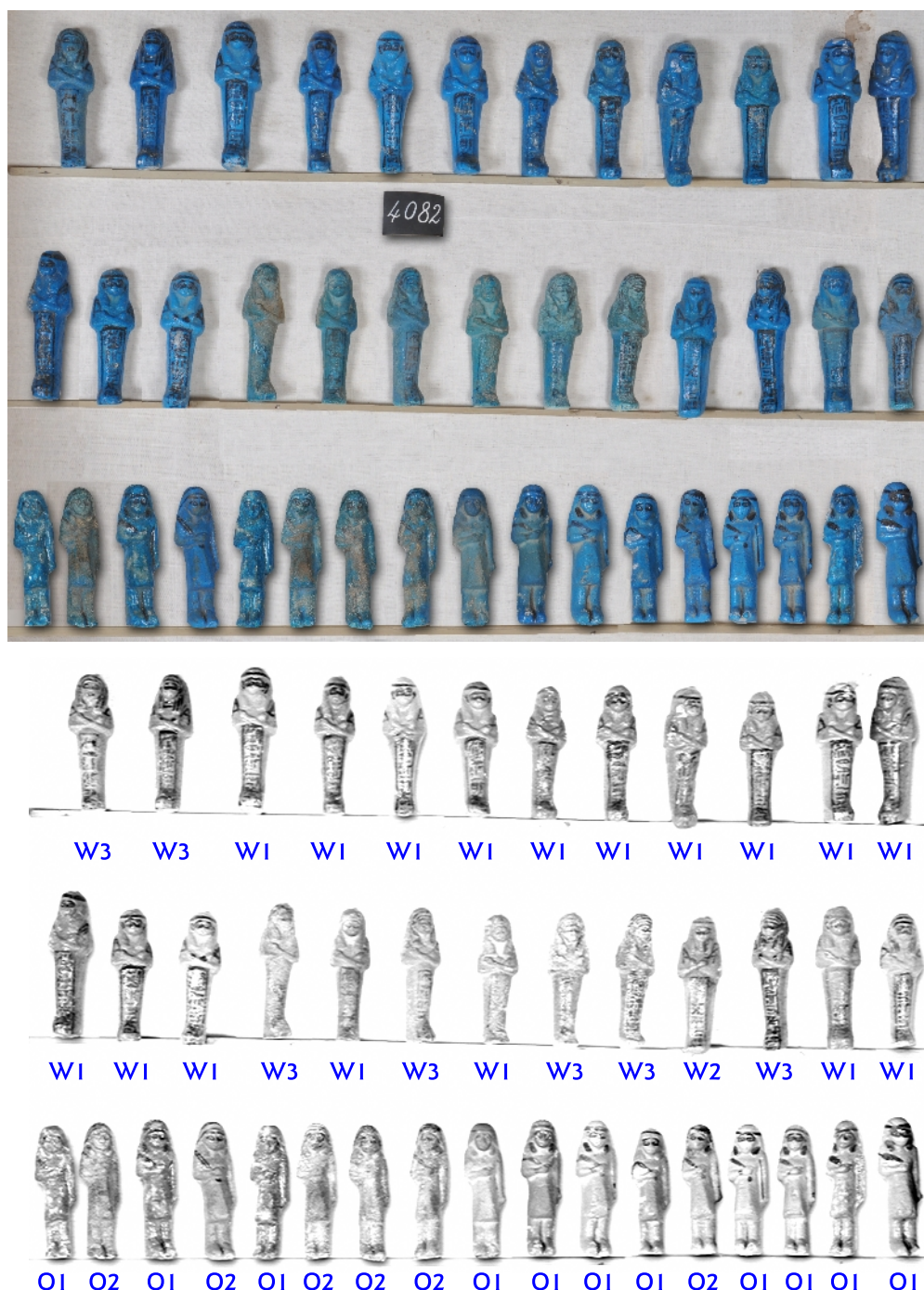


Fig. 5 A collage of the *shabtis* for Masa-harta that were on display in the Cairo Museum in 2015 with the types identified thus: W1 = Worker 1; W2 = Worker 2; W3 = Worker 3; O1 = Overseer 1; O2 = Overseer 2 (see the following database).

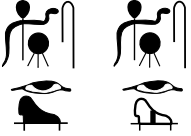
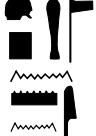
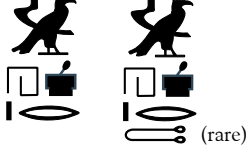


Fig. 6. The *shabtis* for Masa-harta that were on display in the Cairo Museum in 2015.



Typology and database of parallel *shabtis* for Masa-harta

Inscription elements and variants on worker *shabtis*.

1. Preliminary (except one example)	2. Title (most)	3. Name	4. Ending (often unclear)
			
<i>shd Wsir</i> The illuminated one, the Osiris	<i>hm-ntr tpy n 'Imn</i> High Priest of Amen	<i>M3-s3-hrt</i> Masa-harta	<i>m3'-hrw</i> justified

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 plain tripartite wig with a *seshed* headband that is tied at the back being added in black; the arms are crossed left over right on the chest and the hands hold a pair of a small hoes; a rectangular or square-shaped basket is carried on the back, usually with carrying straps, and with either square or diamond-hatched detail; faces are small and quite round in shape although some are small and very broad; eyes are large and often very boldly outlined and with pupils in black and eyebrows above; the ears protrude in the front of the lappets of the wig and are sometimes outlined in black; a few examples have bracelets painted on the wrists; buttocks are sometimes gently curved in profile; the feet are quite short and stubby; a vertical column of hieroglyphic inscription is added in black paint with framing lines that are closed at the top giving Masa-harta's name and title of High Priest of Amen (most).
c. 8.3–10.6 cm in height.

Cairo (17 examples were on display in 2015).¹⁷
 Berlin (ÄM 8537).¹⁸ ①
 Boston (MFA 64.2246, ② 66.1031, ③ 66.1032 & 1978.552 ④).¹⁹
 Bournemouth (BNSS C2S209).²⁰ ⑤
 Bristol (BMs H3160).²¹ ⑥
 Brussels (MRAH E 6757).²² ⑦
 Eton (ECM 399–2010).²³ ⑧
 Florence (MNAF 6142 – assumed to have a plain wig).²⁴
 Hildesheim (RPM 304).²⁵ ⑨
 Jaipur (CGM 10573 – ex Emilé Brugsch Collection).²⁶ ⑩
 London (BM EA 16055).²⁷ ⑪
 Madrid (MAN 15779).²⁸ ⑫
 Moscow (PM l.1.a1538, l.1.a 1539 & l.1.a 1594).²⁹ ⑬–⑮

New York (MMA OC 856 – assumed to have a plain wig).³⁰
 Paris (Mdl E 7683 & E 20296).³¹ ⑯ ⑰
 Worcester (WAMM 1925.568 with a very stylised inscription).³² ⑱
 Former Hoffmann Collection [nos. 246 & 247 – assumed to have a plain wig].³³
 German private collection.^⑲
 RB Collection (England).^⑳
 Bergé 2006, lot 587.
 Christie's 2014, lot 61. ⑲
 De Maigret 2012, lot 68. ⑲
 Laurin – Guilloux – Buffetaud – Tailleur 1992, lots G & H;
 Millon & Associés 2005, lot 21.







WORKER 2 – mummiform; mid to bright blue glazed faience; details are added in black; wear a plain tripartite wig with a *seshed* headband that is tied at the back being added in black; the face is quite small and round in shape and with a beard added below the chin – one example being painted in black and the other example being unpainted; the eyes are outlined and with pupils in black; eyebrows are added in black; the ears protrude in the front of the lappets of the wig and one of two known examples they are outlined in black; arms are crossed right over left on the chest and clenched hands hold a pair of small hoes that are added in black; a rectangular-shaped basket with square-hatched detail is carried in the centre of back with carrying straps; the feet are gently curved in profile; a vertical column of hieroglyphic inscription is added in black paint with framing lines that are closed at the top giving Masa-harta's name and title of High Priest of Amen. c. 9.6 cm in height.

Cairo (one example was on display in 2015).^①

Memphis Collection (NH-243 – ex De Maigret 2012, lot 69 – ex Charles Bouché Collection).^{③④}



WORKER 3 – mummiform; bright blue glazed faience; details are added in black; tripartite wig with striations added in black; face is quite round in shape; eyes are large and boldly outlined and with pupils in black; eyebrows are added in black; ears protrude in the front of the lappets of the wig and are detailed in black; arms crossed left over right on the chest; clenched hands hold a pair of small hoes that are added in black; a square-hatched basket with carrying straps is painted in the centre of back; a *wesekh*-collar is worn across the chest; bracelets are worn on the wrists; feet are gently curved in profile; a vertical column of a painted hieroglyphic inscription is added in black on the front of the *shabtis*, most with framing lines that are closed at the top giving Masa-harta's name and title of High Priest of Amen. c. 9.6–9.8 cm in height.

Alexandria (GRM – one example was on display in 2023).^①

Cairo (seven examples were on display in 2015).

Figeac (MCh E160).^{③⑤} Frankfurt (L 1707).^{③⑥}

Hanover (MAK inventory number unknown).^③

Hildesheim (RPM 318).^{③⑦}

Oxford (ASM 1884.54).^{③⑧}

Bonhams 2008, lot 18.^⑤

Laurin – Guilloux – Buffetaud – Tailleur 1992, lot J.



OVERSEER 1 – wearing the dress of daily life with a knee-length projecting triangular-shaped apron; mid to bright blue glazed faience; black painted details; wear a plain bipartite wig with fairly short rounded front lappets, most being painted in black; the rear lappet is undefined; a *seshed* headband tied at the back is added in black; small and simply modelled face; eyes are large and usually outlined and with eyebrows added; ears are not defined; a *wesekh*-collar is found painted on one example; the right arm is folded across the waist and the clenched hand holds a whip that is painted in black and extends around the side (as opposed to the more usual shoulder) and ends on the back; some examples are without a whip or it is very indistinct; one example holds the whip in front of the body; the left arm hangs down by the side of the body and some have a vertical black line extending down the length of the arm where it meets the body of the *shabti* – this could represent a stick being held in the clenched left hand(?); the left wrist sometimes has a bracelet added in black; one example has an armband on the upper left arm in addition to a bracelet; large and somewhat chunky ankles and feet are clearly modelled; all are uninscribed.

c. 9.5–10.5 cm in height.

Cairo (11 examples were on display in 2015).

Jaipur (CGM 10460 – ex Emilé Brugsch Collection).³⁹ ①

Laon (MAAL 37.1465, 37.1466 & 37.1467).⁴⁰ ②–④

Oxford (ASM 1884.64).⁴¹ ⑤

Paris (E 7675 & E 22133).⁴² ⑥ ⑦

Vienna (KM 5965).⁴³ ⑧

Former Maspero Collection.⁴⁴

Memphis Collection (NH-171).⁴⁵ ⑨

De Maigret 2012, lot 67 – ex Charles Bouché Collection. ⑩





⑥

⑦

⑧

⑨

⑩

OVERSEER 2 – wearing the dress of daily life with a knee-length projecting triangular-shaped apron; mid to bright blue glazed faience; black painted details; wear a bipartite wig with vertical or horizontal (rare) striations added in black; the short front lappets are unpainted or have vertical or horizontal line details added in black; the rear lappet is faintly defined in the modelling; small simply modelled face; eyes are outlined and with eyebrows added; ears are not defined; the right arm is folded across the waist and the clenched hand holds a whip that is boldly painted in black and extends over the left shoulder and ends behind the back; the left arm hangs down by the side of the body; ankles and feet are clearly modelled; all are uninscribed.
c. 9.5–10.2 cm in height.

Cairo (6 examples were on display in 2015). ①–③
Kemehu Collection.④



①

②

③

④

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43. Reiser-Haslauer, E., *Uschebti II – Kunsthistorisches Museum, Wien Ägyptisch-Orientalische Sammlung Lieferung 8* (Mainz am Rhein, 1992), pp. 41–42.
44. Aubert, J.-F., 'Une statuette de la grande prêtresse Nesikhonsou au Musée de Neuchâtel,' in *Gymnase Cantonal de Neuchâtel 1873–1973*, (Neuchâtel, 1974), p. 143 noting that it was sold at auction in Hôtel Drouot on 16th November, 1973, lot 44. Aubert also notes another example that was offered for sale on the art market in Paris. Aubert also attributes examples in the former Hoffmann Collection as being for Masa-harta, see Legrain 1894, p. 72–73 [nos. 248 & 253, the latter comprising two examples] although, with inscriptions saying 'Great of Ten' it seems that there was confusion with *shabtis* for queen Henut-tawy A who has a series of such figures. For 253, see also Aston, D. A., *Burial Assemblages of Dynasty 21–25; Chronology – Typology – Developments* (Vienna, 2009), p. 222.
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See also the website of *shabti* scholar Dik van Bommel: <https://www.ushabtis.com/>

Abbreviations

ÄM	Ägyptisches Museum (Berlin).
ASH	Ashmolean Museum (Oxford).
BM	The British Museum (London).
BMs	Bristol Museums (Bristol, UK).
BNSS	Bournemouth Natural Science Society.
CG	Catalogue général du musée du Caire.
CGM	Central Government Museum (Jaipur, India).
EAO	<i>Egypt – Afrique & Orient</i> (Montségur).
ECM	Eton College, Myers Collection (Windsor, England).
GRM	Graeco-Roman Museum (Alexandria).
L	Liebieghaus (Frankfurt).
MAAL	Musée d'art et d'archéologie (Laon, France).
MAK	Museum Auguste Kestner (Hanover).
MAN	Museo Arqueológico Nacional (Madrid).
MANF	Museo Archeologico Nazionale di Firenze (Florence).
MCh	Musée Champollion (Figeac).
MdL	Musée du Louvre (Paris).
MM	Mummification Museum (Luxor).
MMA	Metropolitan Museum of Art (New York).
MRAH	Musée Royaux d'Art et d'Histoire (Brussels).
OLA	<i>Orientalia Lovaniensia Analecta</i> (Leuven, Belgium).
PM	The Pushkin State Museum of Fine Arts (Moscow).
PM II ²	Porter, Bertha and Rosalind. L. B. Moss (1972) <i>Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, Volume II: Theban Temples</i> . Oxford: Clarendon Press. 2nd edition.
RPM	Roemer- und Pelizaeus-Museum (Hildesheim).
WAMM	Worcester Art Museum (Massachusetts).

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