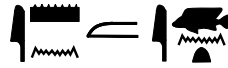


DATABASES FOR SHABTIS OF THE THIRD INTERMEDIATE PERIOD (c. 1069-656 BC)

Amen-em-Inet

Imn-m-In.t



God's Servant of Amen

Third Intermediate Period, 22nd Dynasty

Probably from Western Thebes



Amen-em-Inet

Faience, blue-green glaze, details added in black

Third Intermediate Period, 22nd Dynasty



Provenance unknown but probably from Western Thebes

H. 14.0 cm. W. 5.9 cm. D. 4.2 cm.


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



A large faience mummiform *shabti* wearing a fully painted voluminous tripartite wig that has a short rear lappet. Somewhat thin arms are crossed right over left on the chest and the clenched hands hold a pair of hoes that are faintly modelling in relief and painted black. Large eyes with eyebrows are painted on the face that is rudimentarily modelled. Ears are crudely defined and protrude in front of the lappets of the wig. There is a large rectangular-shaped basket with square-hatched detail painted on the back of the *ushabti*. Three vertical columns of a painted hieroglyphic inscription with framing lines are added around the front and sides of the torso of the figure. The owner is named as Amen-em-Inet¹ (Amen is in the Valley), his title being God's Servant of Amen. The name and title are followed by a very much shortened version of Chapter 6 of the *Book of the Dead* – the *shabti* spell.

The figure is called an *ushabti* (wšb.tyw) in the inscription. Looking at parallel figures (see the following database) the 'w' is written with either  or . The word *ushabti* (answerer) is first found on funerary figurines for Pinudjem II and his second wife, Iset-em-Khebit D.

There appear to be two types of worker *ushabtis* for Amen-em-Inet – those that are characterised by being large and with three vertical columns of inscription like the present example and another type, of which only one example has been identified, that is much smaller and quite slender in comparison. As far as the author is aware, no 'overseer' figures are known to date.

There are only two examples so far known of the second type of worker *ushabti*. One has the word Amen in the title God's Servant of Amen written in a cryptographic way using the hieroglyph . This writing is first attested in the Third Intermediate Period, 22nd Dynasty.²

The name Amen-em-Inet is well attested in ancient Egypt, notably in the New Kingdom, but also in the Third Intermediate Period where, for example, the name is found on a set of coffins from the Priests of Amen Cache (Bab el-Gasus) at Deir el-Bahari. However, this particular Amen-em-Inet has the title of God's Father of Amen and so is most likely for a different owner.³

The Valley referred to in the name Amen-em-Inet probably refers to the valley on the west bank at Thebes that has the funerary temples of king Montu-hotep II and queen Hatshepsut

at the head. The Beautiful Festival of the Valley was an ancient Egyptian festival that celebrated the dead. Sacred barques of Amen, Mut and Khonsu were carried in huge processions from Karnak temple to the West Bank of the Nile.

Inscription



*i wšb.tyw ipn ir ʕš tn Wsir ḥm-ntr n ʿImn
ʿImn-m-ʿIn.t m3^c-ḥrw r ir k3.t nb n ḥr.t-ntr m.k
k3.tn*

O, this *ushabti*, if called by Osiris the God's Servant of Amen, Amen-em-Inet, justified, to do any work there in the God's Land, 'here I am,' you shall say.

Typology and database of parallel *shabtis* for Amen-em-Inet

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 I – mummiform; green-blue glazed faience; details are added in black; broad and quite stocky; wears a fully painted tripartite wig with a short rear lappet; face is quite small and crudely modelled; eyes are large and boldly outlined and with eyebrows; crudely defined ears protrude in the front of the lappets of the wig; the arms, which are boldly modelled, are crossed right over left above the waist; clenched hands carry a pair of hoes that are modelled in raised relief and painted black; a rectangular-shaped square-hatched basket with carrying straps is painted in the middle of the back; the feet are gently curved in profile; three vertical columns of a boldly painted hieroglyphic inscription with framing lines.

c. 14.0–14.7 cm in height.

Dieppe (CMD – without an inventory number – probably donated by Camille Saint-Saëns in 1896. Saint-Saëns, one of France's most famous composers, often visited Egypt, indeed it was his favourite destination for winter holidays. He presumably purchased the *ushabti* when he was there.⁴ ①

Laon (MAAL 37.1469 – bequest from the Paul Marguerite de La Charlonie Collection, 1937).⁵ ②

Paris (Mdl MG 16345 = 1969–513, 16373 = 1969–610, 16375 = 1969–545, 16384 = 1969–495, 16386 = 1969–518, 16387 = 1969–517 & 16399 = 1969–522 – all ex Ricci Seymour Collection, 1912 then to Paris, Musée

Guimet and then to Lyon, Musée d'Histoire Naturelle (1913) before being transferred to Lyon, Musée des Beaux-Arts in 1969.⁶ ③–⑨

Yekaterinburg (SRM CM-1934 – formerly in the collection of P. A. Koniukhov (a merchant) until 1912).⁷ ⑩

Kemehu Collection. ⑪

Russian private collection of Vasyutinskaya Elena–Florence – ex Sergei Shchukin (1854–1936) Collection.⁸ ⑫

Helios Gallery (England). ⑬

Treasuregate Gallery (Belgium). ⑭

Bergé 2017, lot 67 – former Dr. Lachèze Collection, acquired 1830–40. ⑮



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WORKER 2 – mummiform; green–blue to mid blue glazed faience; details are added in black; small and quite slender when compared to Worker 1; wears a plain painted tripartite wig with a thick *seshed*/headband that is boldly added in black; the face is simply modelled and round in shape; the eyes are indicated with large black dots and with eyebrows; crudely defined ears protrude in the front of the lappets of the wig; arms are crossed right over left above the waist; clenched hands carry a pair of hoes that are boldly painted in black; a trapezoidal–shaped basket is outlined in black on the back with oblique line detail and carrying straps; the feet are gently curved in profile; a single vertical column of a painted hieroglyphic inscription without framing lines is added on the front. c. 7.9–8.1 cm in height.

Eton (ECM 377–2010 – ex William Joseph Myers Collection, 1858–1899).⁹ ①

Lyon (MBA 1969–580 – ex Ricci Seymour Collection, 1912 then to Paris, Musée Guimet and then to Lyon, Musée

d'Histoire Naturelle (1913) before being transferred to Lyon, Musée des Beaux–Arts in 1969).¹⁰ ②



Photo credits:

WORKER 1: Dieppe = © Jean Goret – Collection du Musée de Dieppe; Laon = © Musée d'art et d'archéologie du Pays de Laon; Lyon = © Lyon MBA – Photo DR; Yekaterinburg = © Sverdlovsk Regional Museum; Russian private collection = courtesy of Petukhov Alexey; Helios Gallery = courtesy of Helios Gallery; Treasuregate = GJ; Bergé = © Pierre Bergé & Associés. **WORKER 2**: Eton = © Eton College; Lyon = © 2024 Musée du Louvre / Département des Antiquités égyptiennes.

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 For 16375 = 1969–545, see <https://collections.louvre.fr/ark:/53355/cl010339954>
 For 16384 = 1969–495, see <https://collections.louvre.fr/ark:/53355/cl010339959>
 For 16386 = 1969–518, see <https://collections.louvre.fr/ark:/53355/cl010339961>
 For 16387 = 1969–517, see <https://collections.louvre.fr/ark:/53355/cl010339983>
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9. See the website of Eton College Collection: <https://catalogue.etoncollege.com/object-ecm-377-2010>
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Abbreviations

CMD	Château-Musée (Dieppe).
JE	Journal d'entrée du musée du Caire.
MAAL	Musée d'art et d'archéologie (Laon, France).
MdL	Musée du Louvre (Paris).
MG	Musée Guimet (Paris).
OLA	Orientalia Lovaniensia Analecta (Leuven).
SRM	Sverdlovsk Regional Museum (Yekaterinburg, Russia).

Auction catalogue reference

Bergé, P. (auctioneers, Paris): *Archéologie* (Paris, 2nd February, 2017).