

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

Iset-em-Khebit D

3s.t-m-3h-bi.t



Supreme Chief of the Harem of Amen

Third Intermediate Period, mid to late 21st Dynasty

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



Iset-em-Khebit D

Faience, blue glaze, details added in black

Third Intermediate Period, mid to late 21st Dynasty

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

H. 14.2 cm. W. 4.6 cm. D. 3.6 cm.

ex Horace A. Owen (1910–1993) Collection (West Hampstead, London)

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

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



A mummiform *ushabti* wearing a tripartite wig that is painted black; just below the front lappets of the wig are a small pair of breasts. The arms, which are well modelled and have protruding elbows, are crossed right over left above the waist and the hands hold hoes that are modelled in low relief and painted black. A trapezoidal basket with square-hatched design is neatly painted with carrying straps below the rear lappet of the wig. The face is comparatively well modelled with chubby cheeks, a broad nose and a faintly smiling mouth. The eyes are somewhat recessed and crudely painted in black with barely discernable eye brows. The left ear protrudes in front of the side lappet of the wig, but the right ear is really non-existent. Four horizontal bands of a crudely painted inscription with guide lines names the owner Iset-em-

Khebit! (Isis is in Khemmis = Akhmim) with the title of Supreme Chief of the Harem of Amen. In terms of chronology, she is referred to as Iset-em-Khebit D.

Ushabtis for Iset-em-Khebit D are recorded as coming from the Royal Cache at Deir el-Bahari in Western Thebes, DB 320.²

Iset-em-Khebit was a daughter of the High-Priest of Amen, Men-Kheper-Re as recorded, for example, on the rims of bronze vessels from the Royal Cache (see below). Men-Kheper-Re ruled Upper Egypt from Thebes during the 21st Dynasty (c. 1045–992 BC). As well as being his half-sister, Iset-em-Khebit was the second wife of Pinudjem II, the successor of Men-Kheper-Re to rule as High-Priest of Amen.³ Pinudjem married Iset-em-Khebit after the death of his first wife, Nesy-Khonsu.³ Iset-em-Khebit

and Pinudjem had three children – a son called Pa-seba-kha-en-niwt (Greek Psusennes II) who became his father's successor as High-Priest of Amen at Thebes and eventually became the last king of the 21st Dynasty (c. 959–945 BC), and daughters Her-webkhet and Henut-tawy (D). Iset-em-Khebit outlived her husband by several years and died after Year 13 of Psusennes II.⁴

Various elements from Iset-em-Khebit's burial group, the most complete to be recovered from the Royal Cache, are to be found in Cairo (GEM and the NMEC). Her coffins (CG 61031A–C = JE 26198) represent a fine set, the outer one being a truly superb example with gilded hands and face all intact (see Figs. 1a & 2a).⁵ These elements were removed from the inner coffin and the mummy board (see Figs. 1b, 2b & 3). Ikram and Dodson suggest this was probably done by the workmen who were responsible for burying Pinudjem II's body in the Cache several years later.⁶ According to Niwiński, Iset-em-Khebit had two sets of coffins made for her although some twenty years apart. The earlier set was usurped by Pinudjem II's first wife, Nesy-Khonsu.⁷

The mummy wrapping of Iset-em-Khebit (CG 61093) is considered to be the finest example of the period and because of this it has never been unwrapped (see Fig. 1b).⁸ X-ray images have shown that there are several amulets and other objects in the mummy wrappings.⁹ A funerary papyrus (Cairo S.R.IV.525 = JE 26228 bis), which has never been fully published, was found inside an Osiris figure (see Fig. 4).¹⁰ There is a set of four alabaster canopic jars (Cairo JE 26254A–D) that have painted lids (see Fig. 6)¹¹ and two *ushabtis* boxes (JE 26275 & TR 14/12/27/3 – see Fig. 7).¹² Another *shabti* box has been attributed to Iset-em-Khebit, indeed it is inscribed with her name, but it has been suggested that it was usurped by Nesy-Khonsu. If that was the case, one must perhaps question why her name was not written on it.¹³ Iset-em-Khebit's name was erased when her coffins were usurped for Nesy-Khonsu. Maspero comments that the *ushabtis* boxes were found as remnants among the debris in the tomb and that they were going to be restored.¹⁴ There appears to be signs of water damage on the boxes, as is also found on the foot of Iset-em-Khebit's outer coffin. Since there is no evidence of water entering DB 320 it has been suggested that this damage must have happened whilst the *ushabtis* boxes and coffin were in another tomb prior to their removal and reburial in the Cache.¹⁵

Also of note is a large chest or box, perhaps intended for holding linen (JE number unknown – see Fig. 9). Of special interest is a leather funerary tent or canopy (Cairo JE 26276), the purpose of which has aroused much speculation (see Figs. 10 & 11).¹⁶ There is also a mummified gazelle, probably Iset-em-Khebit's pet, that was found inside a wooden case (JE 26227),¹⁷ and various baskets containing food offerings,¹⁸ as well as bronze stands (JE 26265A & 26265B) and libation vessels or vases (Copenhagen National Museum 6619 – ex Hilton Price Collection [no. 1514], Moscow PM I.1.a 5937 and London BM EA 25566 (see Fig. 5).¹⁹ A large wig was found in a basket (JE 26270)²⁰ and there were a further eight wigs lying loose in the tomb (JE 26252A–H).²¹

On her *ushabtis*, Iset-em-Khebit has the title of Supreme Chief of the Harem of Amen. Her coffins and papyrus give several other titles including those of Prophetess of Mut, Prophetess of Min, Horus and Isis in Koptos, and Prophetess of Osiris, Horus and Isis in Abydos.

Maspero says that the *ushabtis* for Iset-em-Khebit were very cumbersome and barbaric in their execution and that the glaze is less beautiful than others from the Royal Cache.²² These comments are perhaps a little harsh!

The word *ushabti*, which translates as 'answerer,' is written in the inscription on figurines for Iset-em-Khebit as well as those for her

husband Pinudjem II and others for Nesy-per-nub from the Priests of Amen Cache, Bab el Gasus. These are the first examples inscribed with the word *ushabti* that would eventually be used throughout the Late Period and the Ptolemaic Period with the odd exception.²³

In 2015, 37 *ushabtis* were on display in the Cairo Museum (JE 26237 – see pp. 9–10 & 12) comprising 31 workers and six 'overseers.' Although there are some *ushabtis* for Iset-em-Khebit that bear no title, the majority are inscribed with that of Supreme Chief of the Harem of Amen.

As can be seen in the following database (see pp. 11–23) the worker *ushabtis* basically fall into four groups: those with arms crossed left over right on the chest with either horizontal bands of inscription or vertical columns of inscription, and others that have the arms crossed right over left with horizontal bands of inscription or vertical columns of inscription. The colour of the glaze varies within these groups, being either brilliant bright blue or light blue. *Shabti* scholar Dik van Bommel has separated the colour variation and proposed groups for the two colours of glaze.²⁴ The present author has not followed this proposal because the colour of the glaze of the *ushabtis* is not always easy to accurately distinguish in photos to be found in museum catalogues or online databases and the variations are sometimes very small in any case, thus making it difficult to assign them to the appropriate group with any degree of certainty. Illustrations in catalogues cited often vary in the shade of the colour of the glaze even where the same *ushabti* is illustrated more than once. In the author's opinion this difference in the colour of the glaze was surely coincidental in the manufacturing process and serves no functional purpose.

There are two types of 'overseers' although one type seems to be unique with only one example seemingly known. Both types have the right arm folded across the waist, the hand holding a whip on the right shoulder, while the left arm is hanging down by the side of the body usually holding a shorter whip or stick that is modelled in relief and painted.

Regarding the following database – the baskets on the backs of the worker *ushabtis* have not been seen in many cases, including all of those on display in the Cairo Museum, so comments regarding them are quite brief.

It has not been possible to ascertain where some the *ushabtis* that were in the old collections of Amherst, Bethell, de Rustafjaell, Hilton Price, Hoffman, Martyn Kennard, Lady Meux, and MacGregor are now (see below) or to assign them to an *ushabti* type. It seems that the collection provenance did not follow these *ushabtis* in most cases.

Inscription



Wsir hr.yt wr.t hnr.t (tp.yt) n Imn 3s.t-m-3h-bi.t m3°.t-hrw dd.s i wsb.tyw ip.tw

The Osiris, the Supreme Chief of the Harem of Amen, Iset-em-Khebit, justified, she speaks: O, *ushabtis* when you are called.



Figs. 1a & b.

The outer coffin lid (left), the reverse of the mummy board and mummy of Iset-em-Khebit D (right).

(Photos: left – courtesy of VB, 2015; right – Maspero & Brugsch 1881, pl. 16).



Figs. 2a & b.

The upper part of the lid of the outer coffin of Iset-em-Khebit (left) and of the inner coffin (right).

(GJ, 2020 & VB, 2020).



Fig. 3. The inner coffin of Iset-em-Khebit D lying in the base of the outer coffin (Cairo S.R.IV.525 = JE 26228 bis).
(Photo: courtesy of VB, 2020).



Fig. 4. The opening vignette of Iset-em-Khebit D's Book of the Dead papyrus showing the owner making offerings to Osiris—Kheny-imentiu-Wen-nefer Foremost of the West (Cairo S.R.IV.525 = JE 26228 bis).
(Photo: courtesy of VB, 2024).



Fig. 5. A bronze vase inscribed on the rim for Iset-em-Khebit D (London, BM EA 25566).
(Photo: © The Trustees of the British Museum).



Fig. 6. The canopic jars of Iset-em-Khebit D (Cairo JE 26254A–D).
(Photos: courtesy of CESRAS, Moscow).



Fig. 7. Two *shabti* boxes inscribed for Iset-em-Khebit (Cairo, JE 26275 & TR 14/12/27/3). (Photos: courtesy of CESRAS, Moscow).



Fig. 8.

Another *shabti* box that is inscribed for Iset-em-Khebit D although it is considered that it was usurped by Nesy-Khonsu although her name was not written on it (Cairo, JE 26275).



Fig. 9.

A box or chest perhaps used to hold linen clothing for Iset-em-Khebit (Cairo, JE number unknown).

(Photos: courtesy of CESRAS, Moscow).



Fig. 10.

The funerary tent of Iset-em-Khebit D in the National Museum of Egyptian Civilization, Cairo.

(Photo: after VB 2021).



Fig. 11.

The funerary tent of Iset-em-Khebit D as drawn by Villiers Stuart (*The Funeral tent of an Egyptian Queen*, London 1882).



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Typology and database of parallel *ushabtis* for Iset-em-Khebit D

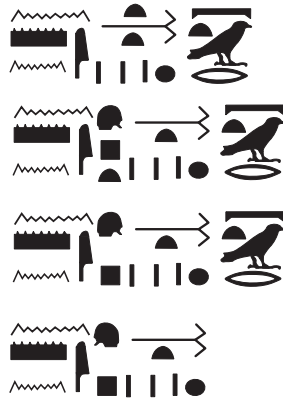
Inscription elements and variants

1. Preliminary

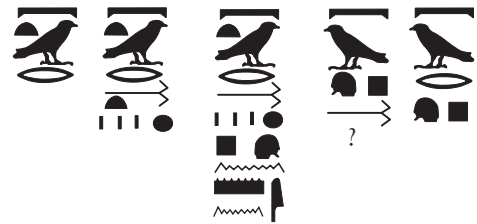


Wsir
The Osiris

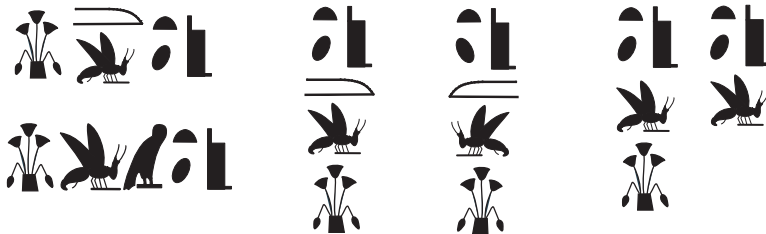
2. Title



hr.yt wr.t hnr.t tp.yt n 'Imn
Supreme Chief of the Harem of Amen

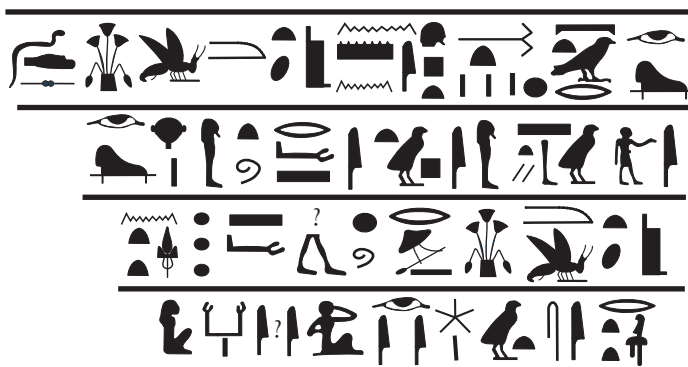


3. Name



3s.t-m-3h-bi.t
Iset-em-Khebit

4. Chapter 6 of the Book of the Dead – often a very abbreviated version that is difficult to read



Wsir hr.yt wr.t hnr.t tp.yt n 'Imn 3s.t-m-3h-bi.t
dd.s

The Osiris, the Supreme Chief of the Harem of Amen, Iset-em-Khebit, she speaks: (Chapter 6 of the Book of the Dead with variants)

After London, BM EA 24396.

5. Ending (sometimes omitted)



m3^c.t-hrw
justified

Comments on Iset-em-Khebit's *shabtis* in the Cairo Museum (37 were on display in 2015 – see pp. 9–10, 12)

Note – Newberry records inventory numbers CG 48528 (a worker) and CG 48530 (an 'overseer' with a basket being carried on the back). It is impossible to know which type CG 48528 falls into regarding the crossing of the arms. The colour of the glaze is simply described by Newberry as being 'blue of fine quality.'²⁵



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; mid to refulgent bright blue glazed faience; black painted details; fully painted voluminous tripartite wig; breasts below lappets (most); face is usually well modelled; full cheeks with an unsmiling mouth giving a somewhat stern expression; eyes are modelled and sometimes quite sunken and outlined and with eyeballs in black and with eyebrows boldly painted, some being quite arched; ears not always discernable although some are well modelled and protrude in front of the lappets of the wig; very well modelled arms are crossed left over right above the waist; clenched hands hold a pair of hoes in shallow relief and painted or just painted; square, trapezoidal or rectangular shaped basket with square-hatched, diamond-hatched or horizontal line detail basket is painted in the centre of the back in varying sizes; fairly short body length below the crossed arms that curves inwards before flaring out at the feet; most are inscribed with preliminary, Iset-em-Khebit's title and name followed by a shortened version of Chapter 6 of the *Book of the Dead*; some have a justified ending; the inscription is written in three, four or five horizontal bands within framing lines often with overspills of hieroglyphs outside of the lower marked line.
c. 14.0–16.8 cm in height.

There were 17 *ushabtis* of this type on display in the Cairo Museum (2015).
Adelaide (SAnM A40528).²⁶
Amsterdam (APM 9468).²⁷ ①
Berlin (ÄM 8541, 8543 & 8544).²⁸ ②–④
Boston (MFA 64.2249).²⁹ ⑤
Brooklyn (BRM 39.92).³⁰
Cambridge (FWME.62.1932³¹ ⑥; MAA 1948.2683).³² ⑦
Chicago (OIM 17356;³³ AI 1894.1940).³⁴
Chiddingstone (EDECC:01.2396 ⑧ & 01.2398).³⁵ ⑨
Colmar (stolen in 1972).³⁶
Cortona (MAC 201, 234 & 236).³⁷
Figeac (MCh E 158 – now in Cahors).³⁸
Florence (MANF 6158 ⑩ & 6160).³⁹
Geneva (MAH 021028).⁴⁰ ⑪
Jerusalem (IM 97.63.81).⁴¹
Leiden (RMO F 1931/10.2).⁴² ⑫
London (BM EA 24396, 30040, 35218).⁴³ ⑬–⑮
Moscow (PM I.1.a 1576 & 1716).⁴⁴ ⑯ ⑰
Madrid (MAN 15768).⁴⁵
New York (MMA 90.6.264).⁴⁶ ⑱
Oxford (ASH 1884.48).⁴⁷ ⑲
Paris (MdL E 7660 ⑳, E 7661㉑, 20145㉒, 22124㉓ & 25418).⁴⁸
Roanne (MJD 239).⁴⁹
Aubert Collection. One example.⁵⁰
Memphis Collection (NH-192 – ex Batemans 2008, lot 582㉔, ⁵¹ NH-261 – ex Chauviré Courant 2018, lot 35㉕ – ex Y. & J. Deschamps Collection [no. 157] – same *shabti* as Pescheteau-Badin 1992, lot 35, NH-279 – ex Millon 2018, lot 123 – ex Claude Harel Collection (1932–2016), ㉖ NH-366 – Pandolfini 2022, lot 59).^㉗
Swiss private collection (Freiburg).⁵²
Ader 2023, lot 12. ㉘
Artemis 2023, lot 0003A – ex Vero Beach, Florida, USA collection, see also Olbrantz⁵³ where the *ushabti* is erroneously dated as being New Kingdom 18th Dynasty and Brockway & MacCleod,⁵⁴ illustrated. ㉙
Bergé 2005, lot 742.
Bergé 2006, lot 628 – now in a Belgian private collection. ㉚
Blanchet & Associés 2012, lot 89.
Boisgirard-Antonini 2014, lot 2. ㉛
Bonhams 2009 lot 53 – now in a Belgian private collection. ㉜
Bonhams 2023, part of lot 289. ㉝
Bonhams & Brooks 2001, lot 440.
Bonhams & Brooks 2001, lot 282 – same *ushabti* as Bonham & Brooks 2001.
Carlsen Gallery, Inc. 2022, part of lot 0057. ㉞
Christie's 1977, lot 496, arm position unknown but assumed to be left over right – ex Ernest Brummer Collection; Christie's 1980, lot 256 – now in Chiddingstone Castle Collection (EDECC:01.2396).
Christie's 1980, lot 189.
Christie's 1980, lot 91 – now in Chiddingstone Castle Collection (EDECC:01.2398).
Christie's 1983, lot 90.
Christie's 1993, lot 104 – ex Llewellyn Phillips Collection.
Christie's 2009, lot 155.
Christie's 2009, lot 6.
De Maigret 2012, lot 65 – ex Charles Bouché Collection.
Dessaut 2015, lot 106 – formerly sold by Sineau 1990, lot 104 – now in a Dutch private collection (VB-1162). ㉟
Drouot 2001, lot 59; HVMC 2023, lot 35 – same *ushabti* as Tessier & Sarrou 2015, lot 103. ㊱
Morelle 1982, lot 34.
Pescheteau-Badin 1992, lot 36.
Pescheteau-Badin 2009, lot 32.
Pescheteau-Badin 2012, lot 179 – same *ushabti* as Blanchet & Associés 2012, lot 89.
Phillips 1998, lot 37.
Sotheby's 1970, lot 38.
Sotheby's 1979, lot 99.
Sotheby's 1984, lot 121 – arm position unknown but assumed to be left over right) & lot 139.
Sotheby's 1989, lot 367.
Sotheby's 2004, lot 45 – ex Charles Pankow Collection.
Sineau 1990, lot 104 – see Dessaut above.
Tessier & Sarrou 2015, lot 103.
Eberwein 2013, no. 16.



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WORKER 2 – mummiform; mid to refulgent bright blue glazed faience; black painted details; fully painted voluminous tripartite wig; most are without breasts below the front lappets; face is quite small and usually well modelled; full cheeks; eyes are modelled and sometimes quite sunken and outlined and with pupils in black and with eye brows boldly painted, some being quite arched; ears, some well modelled, protrude in front of the lappets of the wig (rare); very well modelled arms are crossed right over left above the waist; clenched hands hold a pair of hoes modelled in relief and painted; square-hatched or diamond-hatched trapezoidal or square basket is painted in the centre of the back; longer body length below the crossed arms than Worker 1; most are inscribed with preliminary, Iset-em-Khebit's title and name followed by a version of Chapter 6 of the *Book of the Dead*, some have a justified ending; the inscription is written in three, four or five horizontal bands within framing lines.
c. 14.0–16.5 cm in height.

There were two *ushabtis* of this type on display in the Cairo Museum (2015).

Cambridge (FWM E.SU.148).⁵⁵ ①

Chicago (OIM 17357;⁵⁶ AI 1894.1941).⁵⁷

Cortona (MAC 267).⁵⁸

Durham (DUROM.1953.10 – ex Rawnsley Collection).⁵⁹ ②

Edinburgh (NMS A.1965.39 – ex Hilton Price Collection although not noted in the catalogue or manuscript of his collection).⁶⁰ ③

Hildesheim (RPM 313).⁶¹ ④

London (UC 39867).⁶² ⑤

Madrid (MAN 15787).⁶³

Oxford (ASH 1884.46).⁶⁴ ⑥

Princeton (PUAM y1961–113).⁶⁵ ⑦

Roanne (MJD 238).⁶⁶

Kemehu Collection. ⑧

Beaissant Lefèvre 2012, lot 8.

Bergé 2006, lot 627.

Bergé 2017, lot 60. ⑨

Bonhams 2023, part of lot 289. ⑩

Bonhams 2003, lot 292. ⑪

Choppin de Janvry 2010, lot 40.

Christie's 1980, lot 189.

Christie's 1994, lot 183.

Christie's 1996, lot 213.

Christie's 2016, lot 19 – ex Toledo Museum of Art. ⑫

Dore & Ress 2024, part of lot 1316. ⑬

Laurin – Guilloux – Buffetaud – Tailleur 1992, lot 36.

Pescheteau–Badin 2009, lot 31.

Pescheteau–Badin 2010, lot 142.

Sotheby's 2017, lot 107. ⑭



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WORKER 3 – mummiform; light to refulgent bright blue glazed faience; black painted details; fully painted voluminous tripartite wig; breasts below lappets (most); face is usually well modelled; eyes with brows boldly painted; ears protrude in front of the lappets of the wig (rare); very well modelled arms are crossed left over right above the waist; clenched hands hold a pair of hoes; square-hatched or diamond-hatched trapezoidal or square basket is painted in centre of the back; fairly short body length below the crossed arms: inscribed with preliminary, title and Iset-em-Khebit's name, but some do not give a title; some have a justified ending(?); the inscription is written in a single column, two columns or four columns with framing lines closed at the top.
c. 15.0–15.9 cm in height.

There were nine *ushabtis* of this type on display in the Cairo Museum (2015).

Florence (MANF 6159).⁶⁷ ①

Hildesheim (RPM 310).⁶⁸ ②

London (BM EA 22760).⁶⁹ ③

Madrid (MAN 15773 & 15777).⁷⁰

Moscow (PM I.1a 1585).⁷¹ ④

New York (MMA 90.6.263⁷² ⑤; YPM ANT.006094.002).⁷³

Paris (MdL E 7662 ⑥ & E 20324).⁷⁴ ⑦

Laurin – Guilloux – Buffetaud – Tailleur 1992, lot 35.



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WORKER 4 – mummiform; refulgent mid–light blue glazed faience; black painted details; fully painted voluminous tripartite wig; breasts below lappets; face is quite small and oval in shape and the definition is fairly mediocre when compared to B1; eyes are modelled and outlined and with pupils in black and with eyebrows; ears sometimes protrude in front of the lappets of the wig; well modelled arms crossed right over left above the waist; clenched hands hold a pair of hoes modelled in shallow relief and painted; square–hatched trapezoidal or rectangular shaped basket is painted in the centre of the back; the overall proportions vary from being quite broad to slender, some have a short body below the crossed arms; all are inscribed with preliminary, Iset–em–Khebit’s title (double inscription column examples); some have a justified ending(?); the inscription is written in a single column or in two columns with framing lines closed at the top.

c. 11.5–15.7 cm in height.

There were two *ushabtis* of this type on display in the Cairo Museum (2015).
Hildesheim (RPM 303).⁷⁵ ①
Istanbul (AOM 10191).⁷⁶

London (BM EA 58958).⁷⁷ ②
Paris (MdL E 14725).⁷⁸ ③
Christie’s 2023 part of lot 87.⁴ ④
De Maigret 2012, lot 65.



OVERSEER I – dress of daily life – a long near ankle–length triangular projecting apron but no obvious tunic; light blue to refulgent bright blue glazed faience; black painted details; fully painted bipartite wig with fairly short and narrow front lappets; faces are somewhat small and some have a rather doleful expression and with the mouth and chin pushed markedly forwards; eyes are modelled and outlined and with eyeballs added in black and eyebrows; faintly indicated ears protrude in front of the lappets of the wig (some); quite square shoulders; chest is modelled to perhaps suggest breasts if a female figure is intended or the musculature of the chest for a male (more likely?); left arm hanging by the side; right arm folded across the waist and a clenched hand holds a whip that is painted in front of the right shoulder; some carry a short stick or whip(?) in the left hand that is shown in relief and painted black; ankles and feet clearly modelled; the feet are somewhat pigeon–toed; some are inscribed with the Osiris preliminary and Iset–em–Khebit’s name within framing lines closed at the top (most); only three examples (Atlanta, Cairo and Chicago (FM)) give a title; some have a justified ending.

c. 14.0–14.7 cm in height.

There were five *ushabtis* of this type on display in the Cairo Museum (2015).
Atlanta (MCCM 2000.013.002).⁷⁹ ①
Berlin (ÄM 8539 & 8540 – types undetermined).⁸⁰
Bournemouth (BNSS C2S214).⁸¹ ②
Chicago (AI 1894.637 ③);⁸² FM 31024 ④).⁸³
London (BM EA 30401 ⑤ & 35094 ⑥).⁸⁴
Menton (MPRM.H 5451).⁸⁵ ⑦

New York (MMA 90.6.262 – uninscribed).⁸⁶
Oxford (ASH 1884.49).⁸⁷ ⑧
Paris (MdL E 20309).⁸⁸ ⑨
Vienna (KHM 9480).⁸⁹ ⑩
Former Hoffmann Collection (no. 226).⁹⁰
Christie’s 1979, lot 109 – noted as being 17 cm. in height – this is mostly likely to be erroneous.



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OVERSEER 2 – dress of daily life – a knee-length triangular projecting apron but no tunic; light blue glazed faience; black painted details; fully painted bipartite wig – more voluminous than Overseer 1; fairly well modelled face; eyes with eyebrows painted high above the eyes; ears protrude in front of the lappets of the wig; high, broad and square shoulders; the left arm is hanging by the side; the right arm is folded across the chest and a clenched hand holds a whip in front of the right shoulder; ankles and feet clearly modelled; inscribed with preliminary and Iset-em-Khebit's name in a vertical column within framing lines closed at the top on the front of the apron. c. 14.5 cm in height.

There was one *ushabti* of this type on display in the Cairo Museum (2015). ①



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Position of arms and *shabti* types unknown.

St. Petersburg (HERM 4726? & 18842?).⁹¹

Former Amherst Collection. Two examples.⁹²

Former Bethell Collection. One example.⁹³

Former de Rustafjaell Collection. Two examples that were acquired from Hilton Price (see below).⁹⁴

Former Hilton Price Collection (1541 & 1542 – described as being ‘a curious squat figure with a large head.’ The manuscripts of the Hilton Price Collection (vol. 3) state that the *ushabti* was ‘bought at Boulak for £1.’ It is not known which way the arms are crossed on the second example.⁹⁵

Former Hoffmann Collection (nos. 223 & 224).⁹⁶

Former Lady Meux Collection (no. 84).⁹⁷

Former MacGregor Collection. One example.⁹⁸

Former Hoffmann Collection (nos. 225 & 227 – the latter is now in the Aubert Collection (see below).⁹⁹

Former Martyn Kennard Collection. Two examples.¹⁰⁰

Aubert Collection (one example – acquired Drouot 20th October 1976, lot 103 – ex Hoffmann Collection no. 227 – see below).¹⁰¹

Photo credits

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See also the website of *shabti* scholar Dik van Bommel: <https://www.ushabtis.com/>

Abbreviations

AI	Art Institute (Chicago).
ÄM	Ägyptisches Museum (Berlin).
AOM	Ancient Orient Museum (Istanbul).
APM	Allard Pierson Museum (Amsterdam).
ASH	Ashmolean Museum (Oxford).
BM	The British Museum (London).
BNSS	Bournemouth Natural Science Society.
BRM	Brooklyn Museum (Brooklyn).
<i>CdE</i>	Chronique d'Égypte (Brussels).
CESRAS	The Centre for Egyptological Studies of the Russian Academy of Sciences (Moscow).
CG	Catalogue général du musée du Caire.
DUROM	Durham Oriental Museum (Durham University).
<i>EAO</i>	Egypt – Afrique & Orient (Montségur).
EDECC	Chiddingstone Castle (Edenbridge).
FM	Field Museum (Chicago).
FWM	Fitzwilliam Museum (Cambridge).
GEM	Grand Egyptian Museum (Cairo).
HERM	The State Hermitage Museum (St. Petersburg).
IM	Israel Museum (Jerusalem).
JE	Journal d'entrée du musée du Caire.
<i>JEa</i>	Journal of Egyptian Archaeology (London).
KHM	Kunsthistorisches Museum (Vienna).
MAA	Museum of Archaeology & Anthropology (University of Cambridge).
MAC	Museo dell'Accademia di Cortona (Cortona).
MAH	Museum of Art and History (Geneva).
MAN	Museo Arqueológico Nacional (Madrid).
MANF	Museo Archeologico Nazionale di Firenze (Florence).
MCCM	Michael C. Carlos Emery Museum (Atlanta).
MCh	Musée Champollion (Figeac).
MdL	Musée du Louvre (Paris).
MFA	Museum of Fine Arts (Boston).
MJD	Musée Joseph Déchelette (Roanne).
MMA	Metropolitan Museum of Art (New York).
MPRM.H	Musée de Préhistoire Régionale de Menton – collections Historiques (Menton).
NMEC	National Museum of Egyptian Civilization (Cairo).
NMS	National Museum of Scotland (Edinburgh).
OIM	Oriental Institute Museum (University of Chicago).
PM	The Pushkin State Museum of Fine Arts (Moscow).
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PUAM	Princeton University Art Museum (USA).
<i>RevEg</i>	<i>Revue égyptologique</i> (Paris).
RMO	Rijksmuseum van Oudheden (Leiden).
RPM	Roemer- und Pelizaeus-Museum (Hildesheim).
SAnM	South Australian Museum (Adelaide, Australia).
S.R.	Special Register (Cairo Museum).
TR	Temporary number (Cairo Museum).
UC	University College, London (Petrie Museum of Egyptian and Sudanese Archaeology).
YPM	Yale Peabody Museum of Natural History (New York).

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