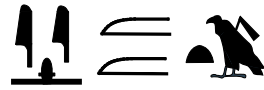


DATABASES FOR SHABTIS OF THE THIRD INTERMEDIATE PERIOD  
(c. 1069-656 BC)

Iy-hotep-em-em-Mut

*Iy-ḥtp-m-m-Mw.t*



Third Intermediate Period, 22nd Dynasty  
From Western Thebes, the Ramesseum



## Iy-hotep-em-em-Mut

Faience, light blue glaze, details added in black

Third Intermediate Period, 22nd Dynasty

From Western Thebes, the Ramesseum

H. 10.5 cm. W. 4.1 cm. D. 3.6 cm.

ex old English private collection

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

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



A mummiform *shabti* wearing a plain tripartite wig with fairly short front lappets and with a *shed* headband that is painted in black high on the wig and tied at the back. The arms, which are quite boldly modelled and have protruding elbows, are crossed right over left on the chest, the hands hold a pair of stylised hoes that are also modelled in relief in front of the upper arms. The face is somewhat crudely modelled and the mouth and chin push forwards. Eyes and eyebrows are added in black. The ears are simply defined and they protrude in front of the side lappets of the wig. A large rectangular-shaped basket with diamond-hatched detail and shoulder straps is painted quite low on the back of the figure. The straight back of the *shabti* is distinctly flattened and the sides are perpendicular and with feet at right angles with the back. An unframed vertical column of painted inscription on the front of the figure names the owner as Iy-hotep-em-em-Mut (Mut is Merciful?).

Although the name of this owner is not listed by Quibell in his excavation account of *shabtis* found at the Ramesseum in Western Thebes, a *shabti* for Iy-hotep-em-em-Mut is illustrated (see fig. 1).<sup>1</sup>

'Overseer' *shabtis* for Iy-hotep-em-em-Mut are rare with only three being currently known (see below in the list of parallels). They wear a short bipartite wig with striations modelled in shallow relief at the lower end of the front lappets and they carry a basket, which

is unusual. The hoes are highlighted in black paint on some of the worker *shabtis* known in the group.

The palaeography of the inscription shows that the worker *shabtis* were probably inscribed by a different hand when compared with one of the three currently known 'overseer'



Fig. 1.

A *shabti* for Iy-hotep-em-em-Mut as illustrated in Quibell's excavation account for the Ramesseum.

(Quibell, J. E., *The Ramesseum* (London, 1898), pl. II (11)).

figures. This is noticeable when comparing the *ws* hieroglyph (Gardiner Q 2) in *Wsir*. The drawing of this on the worker *shabtis* is very flat, being not much more than a horizontal line that is slightly thicker at the left end, whereas on one of the ‘overseers’ it is very much enlarged and open – i.e. not filled–in except for a short vertical stroke. The hieroglyph is also written facing in the opposite direction. From the number of *shabtis* studied by the author it can be noted that the duality sign of two slanting short strokes (Gardiner Z 4) is omitted on some of the *shabtis* despite the inscription appearing to be written by the same hand. It must be assumed that the same artist drew the other painted details on the *shabtis* – they are very much the same across the group, for example, most have *seshed* headbands that are painted very high on the wig.

### Inscription



*Wsir Iy-htp-m-m-Mw.t m3<sup>c</sup>.t-hrw*

The Osiris, Iy–hetep–em–em–Mut, justified.

## Typology and database of *shabtis* for Iy–hotep–em–em–Mut

*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).

**WORKERS** – mummiform; light blue glazed faience; details are added in black; wear a plain tripartite wig with a *seshed* headband that is tied at the back and worn high on the head; the face is simply modelled with little attention to details; eyes are outlined in black or applied as dots and have eyebrows; ears protrude in the front of the lappets of the wig; boldly modelled arms are crossed right over left on the chest; clenched hands hold pair of hoes that are modelled in raised relief, some being painted black; a rectangular–shaped basket is carried on the back with diamond–hatched or square–hatched (rare) detail and with carrying straps; feet are at right angles, with a straight back; a vertical column of a painted hieroglyphic inscription on the front without framing lines. 7.9–11.1 cm in height.

Aberdeen (ABDUA 20232 & 23125).<sup>2</sup> ① ②

Aylesbury (AYBCM 2003.5.1).<sup>2</sup> ③

Berlin (ÄM 13394).<sup>3</sup> ④

Bolton (BOLMG 1902.49.8 ⑤ & A.35.1968 ⑥).<sup>4</sup>

Bonn (ÄMB no. 38).<sup>5</sup> ⑦

Cambridge (FWM E.SU.13 & E.SU.??;<sup>6</sup> ⑧ ⑨ MAA 2006.138).<sup>7</sup> ⑩

Glasgow (GLAHM D.1932.149 ⑪ & D.1964.42 ⑫).<sup>8</sup>

Harrogate (HARGM 7377).<sup>9</sup> ⑬

Leeds (LCM LEEDM.D.2004.0001.098).<sup>10</sup> ⑭

Liverpool (WM 36.119.118 – an upper half fragment only, 44.19.11, ⑮ 52.55.158 ⑯, 55.5.60 & 58.32.27 ⑰).<sup>11</sup>

London (BM EA 71229 ⑱ & 71230;<sup>12</sup> UC 39933 ⑲, 39934 ⑳ & 40400).<sup>13</sup>

Manchester (MM 1812 ㉑, 4633a ㉒, 4633b ㉓ & 83462 ㉔).<sup>14</sup>

Oxford (ASH 1958.348 & 1971.1428).<sup>15</sup>

Philadelphia (PUM E 1907 ㉕, E 14559, E 14593a & b, 14644?, 14690 & 14691).<sup>16</sup>

Porto (FCP 41.01.02).<sup>17</sup> ㉖

Rochdale (RAHS 18.11.5).<sup>18</sup> ㉗

Toronto (ROM 984x2.16).<sup>19</sup>

Former Alexander Keiller Collection.<sup>20</sup>

Former RB Collection (England) – sold by Cotswold Auction Company 2021, lot 260. ㉘

Kemehu Collection.<sup>29</sup>

Bonhams 1993a, part of lot 10.

Christie’s 1989, lot 16 and pl. 1 for an illustration.

Sotheby’s 2002b, part of lot 101.

Puhze Gallery 1997 [no. 322].







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**OVERSEERS** – dress of daily life with a short-sleeved tunic and a knee-length triangular-shaped projecting apron; light blue glazed faience; details are added in black; wear a short bipartite wig with striations modelled on the front lappets; a *seshed*/headband that is tied at the back is worn high on the head and added in black; the face is fairly simply modelled; eyes and eyebrows are added in black; the right arm is held across the waist and holds a whip that is added in black; the left arm hangs down by the side of the body; a rectangular-shaped diamond-hatched basket is boldly painted on the back with carrying straps (one example only?); the ankles and feet are modelled; a vertical column of a painted hieroglyphic inscription is painted on the front of the apron and ankles without framing lines.  
9.4–9.8 cm in height.

Aberdeen (ABDUA 20364).<sup>21</sup> ①

London (UC 39948).<sup>22</sup> ②

Stockport (STOPM LX.16.2).<sup>23</sup> ③



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**Photo credits:**

GJ with the exceptions of **WORKERS**: Aylesbury = courtesy of Buckingham County Museum; Berlin = © Staatliche Museen zu Berlin – Ägyptisches Museum und Papyrussammlung; Bolton = Anthony Donohue; Bonn = © Egyptian Museum Bonn; London = courtesy of the Trustees of the British Museum and courtesy of The Petrie Museum of Egyptian and Sudanese Archaeology, UCL; Philadelphia = courtesy of the Penn Museum; Porto = © Araújo. **OVERSEERS**: London = courtesy of the Petrie Museum of Egyptian and Sudanese Archaeology, UCL.

1. Quibell, J. E., *The Ramesseum* (London, 1898), pl. II (11).
2. See the Accessing Virtual Egypt website: <https://www.ucl.ac.uk/museums-static/ave/search/individual/index.php?museumname=Buckinghamshire>.
3. Roeder, G., *Aegyptische Inschriften aus den Staatlichen Museen zu Berlin II*, (Leipzig, 1924), p. 580.
4. Communication with Tom Hardwick.
5. Communication with Andreas Blasius.
6. Communication with Dr. Helen Strudwick. See the website of the Fitzwilliam Museum: <https://fitzmuseum.cam.ac.uk/>
7. Communication with Imogen Gunn. See the website of the Museum of Archaeology and Anthropology, the University of Cambridge: <https://collections.maa.cam.ac.uk/>
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9. Communication with Ros Watson. See the website of the Harrogate Egyptian Collection: <https://harrogate.abasetcollections.com/>.
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12. See the website of the British Museum: <https://www.britishmuseum.org/>
13. See the website of the Petrie Museum of Egyptian and Sudanese Archaeology: <https://collections.ucl.ac.uk/>. For UC 39933, see Petrie, W. M. F., *Shabtis* (London, 1935), p. 14, pls. XVII, XXXVII [no. 332].
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17. Araújo, L. M. de, *Estatuetas Funerárias Egípcias da XXI Dinastia* (Lisbon, 2003), p. 791 [no. 1].
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19. Communication with Helen House.
20. Keiller, A., *Catalogue of the Ushabti and Egyptian Antiquities in the Collection of Alexander Keiller* (printed for private circulation?, 1928), p. 12 [no. 66].
21. Communication with Dr. Abeer Eladany. See also the website of the University of Aberdeen: <https://calm.abdn.ac.uk/museums/>.
22. See the website of the Petrie Museum of Egyptian and Sudanese Archaeology: <https://collections.ucl.ac.uk/>.
23. Janes, G., *The Shabti Collections 4 – Stockport Museums* (Lymm, 2012), p. 3 [no. 3].

## Abbreviations

ABDUA	University of Aberdeen, Human Culture Collection.
ÄM	Ägyptisches Museum (Berlin).
ÄMB	Ägyptisches Museum (Bonn).
ASH	Ashmolean Museum (Oxford).
AYBCM	Buckinghamshire County Museum (Aylesbury, England).
BM	The British Museum (London).
BOLMG	Bolton Museum & Art Gallery (Bolton, England).
FCP	Faculdade de Ciências (Porto).
FWM	Fitzwilliam Museum (Cambridge).
GLAHM	The Hunterian Museum and Art Gallery (Glasgow).
HARGM	Royal Pump Room Museum (Harrogate, England).
LCM	City Museum (Leeds, England).
MAA	Museum of Archaeology & Anthropology (University of Cambridge).
MM	The Manchester Museum (England).
PUM	The University of Pennsylvania Museum of Archaeology and Anthropology (Philadelphia).
RAHS	Rochdale Arts & Heritage Service (Rochdale, England).
ROM	Royal Ontario Museum (Toronto).
STOPM	Stockport Museums (England).
UC	University College, London (Petrie Museum of Egyptian and Sudanese Archaeology).
WM	World Museum (Liverpool).

## Auction and dealer catalogue references

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