

## Article

# The 19th-Century Inventories of the Museo Egizio, Turin: How to Get Lost in Them and How to Find Your Way Back

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## Abstract

The present study intends to analyse and contextualise the history of the 19th-century inventories of the Museo Egizio's collections of Egyptian antiquities in Turin. The museum's first collection, sold by Bernardino Drovetti and acquired by the Kingdom of Sardinia, was accompanied by an inventory compiled in French. This was the first in a series of inventories of the museum's collection, which grew over time. This series was concluded in the last quarter of the 19th century, when a printed edition, still in use today, was published in two volumes in 1882 and 1888, respectively. This edition bears witness to the composition of the collection at that time. In 64 years (1824–1888), several objects changed their inventory numbers four times, making it difficult to reconstruct their museum biographies. The origin of the inventories themselves is not always entirely clear, some not being dated or signed. This article sets out archival research on this little-known aspect of the museum's history. This study provides the initial results (detailed in a table and five appendixes) of ongoing work to identify the objects in the collection through the different inventories that have followed one another over time.

## الملخص

هدف هذه الدراسة هو تحليل وتنسيق سيرة تاريخ المتحف في القرن التاسع عشر من خلال قوائم جرد مجموعة الآثار المحفوظة في المتحف المصري في تورينو. برناردينو دروفيتي باع المجموعة الأولى من القطع الأثرية المحفوظة في المتحف إلى مملكة سردينيا، وكانت مصحوبة بقائمة كُتبت باللغة الفرنسية وتُصِف كل محتويات المجموعة. تعتبر تلك القائمة هي الأولى ضمن عدة قوائم تمت كتابتها لمجموعة القطع الأثرية المحفوظة في المتحف ولقد تم تحديثها عدة مرات مع مرور الوقت. انتهى عمل الأرشيف في الربع الأخير من القرن التاسع عشر عندما طُبعت نسخة في مجلدين، بين الأعوام 1882 و1888، تشرح حالة المجموعة في ذلك الوقت ولا تزال قيد الاستخدام حتى يومنا هذا. خلال الـ64 عاماً (1824-1888)، تغيّر رقم أرشيف العديد من القطع المحفوظة لأربع مرات، مما جعل من الصعب إعادة بناء السيرة الذاتية الخاصة بكل القطع، غالباً ما يصعب التعرف على مصدر قوائم الجرد، حيث لم يتم تثبيت التاريخ على بعض القطع أو التوقيع عليها. تتناول هذه المقالة دراسة الأرشيف لهذا الجانب الغير المعروف من تاريخ المتحف من خلال استخدام الجداول (مرفقة)، تبحث هذه الدراسة في النتائج الأولية والجزئية للتعرف على القطع الموجودة في المجموعة من خلال قوائم الجرد المختلفة التي تعاقبت مع مرور الزمن.

## Dealing with a long-standing issue

The long and complex research presented in this article, which began a few years ago and is still ongoing, has the eventual aim of clarifying the never-explained inventory sequence of the so-called "*Vecchio Fondo*" (literally "Old Fonds") and reconstructing its formation history as much as possible. The expression "*Vecchio Fondo*" designates the set of 69 differ-

ent collections that arrived at the Museo Egizio in Turin over a period of 64 years, between 1824 and 1888,<sup>1</sup> plus the Savoy and Donati collections, which were acquired at an earlier date and transferred from the University building to the museum around 1830. This paper also aims to trace the history of the inventories and the growth of the Museo Egizio's collections during the 19th century up to 1888, when

the second and last volume of the Fabretti, Rossi and Lanzone catalogue was published. This catalogue is the first comprehensive museum inventory ever to be compiled for the Ancient Egyptian section. It was commissioned by the director at the time, Ariodante Fabretti (1816–1894), with the help of Egyptologists Francesco Rossi (1827–1912) and Vittorio Ridolfo Lanzone (1834–1907), and is still in use today.<sup>2</sup> When the antiquities arrived in the Museo Egizio, they began a new chapter in their history, one in which they were given an additional identity to the one conferred on them by their previous history. This happened when a number was assigned to them on a tag or sticker affixed to the objects, or written directly on the objects themselves. Had all the objects been already accompanied by correct provenance information, this new identity would have made it possible, over the decades, to trace them back to the time of their acquisition and thus to the collection to which they belonged. Unfortunately, this only happened for some of them, due to the objects becoming mixed with others and losing information about their collections of origin. Furthermore, between 1824 and 1888 the museum adopted new inventory numbering systems on more than one occasion, each time starting over from the beginning. Each of these systems was autonomous and almost completely disconnected from its predecessors. Their adoption was motivated by a wish for clarity, for creating a new, single, and definitive inventory. However, each new number gave the object a new identity, distinct from its previous one, which made its prov-

enance even more confusing, separating it from the rest of the group to which it belonged (its collection of origin) and stripping it of all traces of its recent past. This naturally creates a certain amount of chaos whenever an attempt is made to study and reconstruct the history of an object or a particular collection in the Museo Egizio. Today, when there are several different labels with numbers on an object besides its current inventory number, this means that it was registered in earlier inventories than the last and current one, which was published in 1882 and 1888 (Fig. 1; see above, note 1). These different numbers on a single object, however, do make it possible to trace its history through successive inventories. Unfortunately, on many of the objects of the 19th century collection these labels have been removed or have fallen off.

However, there are some tools that allow us to attempt to reconstruct the history of how the collections have been managed and inventoried over time, and to partially retrace an object identity that has changed several times. Here, the main objects that will be discussed are those from the above-mentioned *Vecchio Fondo*, which received a new and final identity (“C.” or “Cat.”; for *Catalogo*, “Catalogue”) in 1882/1888, still used at the Museo Egizio today, as we just mentioned above. The tools available for this investigation will be examined below, and an example of a museum biographical reconstruction will be provided.

(TM)



**Fig. 1:** The different labels on Cat. 2471. Photos: Museo Egizio, Turin.

## The Drovetti collection and its inventories: The genesis of the “Catalogue”

The Museo Egizio was founded in 1824, the year in which an important collection of antiquities acquired in Egypt by Bernardino Drovetti was purchased by the Kingdom of Sardinia and arrived in Turin.<sup>3</sup> After the crates containing artefacts from Egypt had been stored in the warehouses of the firm Morpurgo & Tedeschi at the port of Livorno for some years while waiting for a buyer, between 1823 and 1824 the Savoy government and Drovetti concluded their negotiation. As early as November 1823, the first antiquities headed for Turin after having stopped in Genoa.<sup>4</sup> Approximately twelve months later, and precisely on November 8, 1824, the future keeper of the museum, Giulio Cordero di San Quintino,<sup>5</sup> was able to state in a letter to his friend, the Marquis Antonio Mazzarosa,<sup>6</sup> that he had rearranged most of the antiquities:

*Ho sistemato il nostro museo bellissimo in modo che vengano già gli Oltremontani a posta a vederlo.*<sup>7</sup>

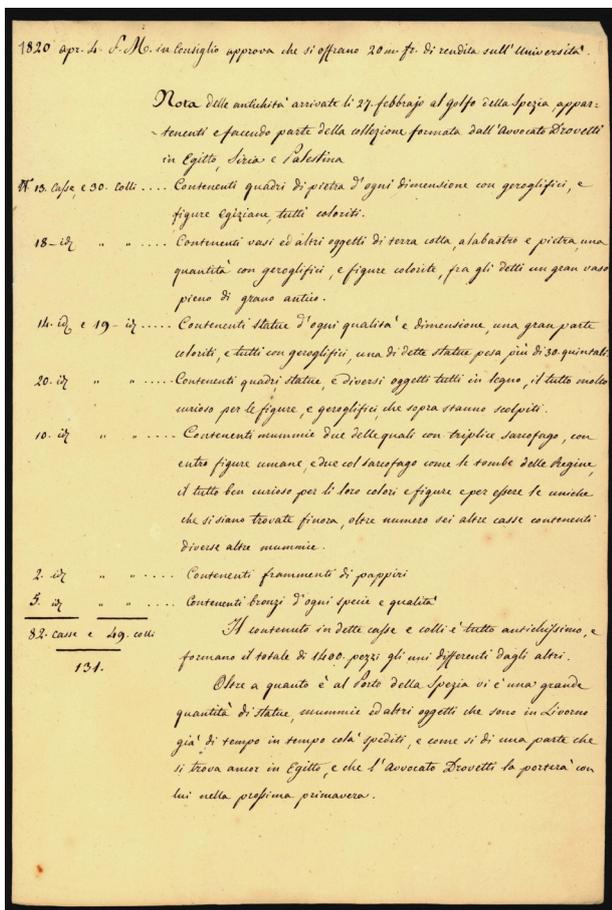
I arranged our beautiful museum in such a way that even the Ultramontanes [the French] may come expressly to see it.

Accompanying this collection was a *Catalogue de la Collection d'antiquités de Monsieur le Chevalier Drovetti*, of which at least two handwritten copies exist today, one held in the Museo Egizio, the other in the Accademia delle Scienze di Torino. This catalogue, written in French, lists the antiquities that were part of the collection that Drovetti intended to sell to Europe, subdivided by categories. It was eventually also published in print, in 1880.<sup>8</sup> This document (henceforth, the “Catalogue”) is mentioned in some letters written by Drovetti, from his residence in Alexandria, Egypt, to friends and collaborators in Europe, starting in 1822.

In the various documents and letters connected with the purchase of the Drovetti collection, a series of summary lists are cited, some of them now held in the State Archive in Turin. The purpose of these lists was to determine the number and character, and assess the economic value, of the antiquities the Savoy king had decided to buy.<sup>9</sup> One of these

summary lists is dated to April 4, 1820, four years before the purchase, and is held in the State Archive in Turin.<sup>10</sup> This document, which is the outcome of the “Council of Conference” (Consiglio di Conferenza) with the King on April 4, records the purchase of the collection, which was subsequently given to, and managed by, the University of Turin, and consisted of 131 crates and packages, with a declared total of 1400 pieces. The list of objects corresponds to the shipment of antiquities that left Alexandria and arrived in the port of La Spezia on February 27 of the same year, i.e. a few weeks earlier. The document, however, ends by adding that “much remains in Livorno and much more in Egypt”, thus stating that the purchase did not concern only the antiquities that came with the 1820 shipment, but a larger collection, whose overall composition, as is specified, was unknown.

As can be seen in Fig. 2, the document is a simple list, enumerating the cases and packages containing the objects without descriptions or any further details. This information is nevertheless important, not only because it shows how complex and lengthy the negotiations for the purchase were, but especially because, for the first time, it gives us an idea of the size of the collection that Drovetti was willing to sell to the Savoy house at that time. In fact, the Savoy government had no clear knowledge of what they were about to purchase until the very end of the deal, when an inventory check was performed in September-October 1823, confirming the existence and size of the collection. This check was performed three and a half years after the King’s decision to purchase. Around the middle of this time lapse, the above-mentioned “Catalogue”, whose origins are still far from clear, came to the aid of the Savoy family. There is some doubt about its author and about whether it was compiled in Egypt or in the warehouses of Livorno after the decision was taken to sell the collection to the Savoys. While no solid information is available, it can be assumed from some letters that it was produced in Livorno itself, on Drovetti’s orders, in the spring of 1822. A *terminus post quem* for its drafting seems to be found in a letter to Drovetti’s friend Pierre Balthalon, dated January 3, 1822, almost two years after the above-mentioned summary list, where Drovetti writes: “Mes-



**Fig. 2:** Council of Conference document of April 4, 1820. State Archive in Turin, fonds: Istruzione Pubblica, M. 2, n. 1.

sieurs Morpurgo m'écrivent que vous les avez engagés à envoyer un catalogue de mes antiquités à Turin. Cette demande, qui ne me fût [sic] jamais faite (...).<sup>11</sup> This last sentence suggests that, before the above date no one, at least in Piedmont, had made such a request. On January 17, 1822, the diplomat informed his French friend that he had given power of attorney to Francesco Rignon, his collaborator in Turin, to complete the negotiation of the sale of the collection to the Savoy family:

*J'ai envoyé ma procuration à Turin pour traiter définitivement cette affaire et passer le contrat si le gouvernement sarde y est encore disposé. Je suppose bien que, pour mon malheur, l'absence de M. le Comte Vidua fils entrainera des retards auxquels je ne m'attendais pas, mais je compte cependant recevoir bientôt un oui ou un non. MM. Morpurgo ont bien fait d'envoyer les notes qu'ils ont pu recueillir sur les antiquités dont se compose mon cabinet je suis cependant surpris de la demande qu'on en a faite à*

*Turin. J'ai écrit à M. François Rignon, que j'ai nommé mon procureur, qu'en cédant ma collection, je voulais qu'il insère pour condition essentielle du marché que l'Université de Turin recevrait à titre de présent tous les monumens que j'ai trouvé et acheté depuis le mois de Xbre 1820, époque à laquelle je me suis engagé à lui céder mes antiques.*<sup>12</sup>

As can be read in the final part of this excerpt, Drovetti states that he ordered for the antiquities that arrived in Livorno after December 1820 (the date on which he officially committed to selling the collection) to also be included in the negotiation. We find these antiquities dispersed within the “Catalogue” marked with an asterisk along with their description, according to Drovetti’s instructions. This was a way of indicating the increase in the number of objects with 173 items spread among the various categories. We can also presume there was a subtle message to indicate the regard that Drovetti had for the buyer (the Kingdom of Sardinia) by increasing the collection (and thus its value) but still keeping the price agreed upon in 1820, 400,000 Piedmontese lire. The fact that these asterisks were dispersed within the list shows that it was drawn up after the above order was received. If the “Catalogue” had been drawn up earlier, we would expect to find the objects with asterisks, as a later addition, at the end of each category.<sup>13</sup> However, it seems that, after initially agreeing to the sale, Drovetti tried to suspend the consignment, and this information can be derived indirectly from the following. In the spring of 1822, a catalogue of antiquities from the Drovetti collection actually came into the hands of Prospero Balbo<sup>14</sup> – or rather, as it appears, in those of Carlo Vidua,<sup>15</sup> who was in Turin during that period:

*Pochi giorni dopo, mentre mi proponevo di ritornar da M. de Cholex mi giunse infine da Livorno il tanto sospirato catalogo, e ritardai la visita fin che ne avessi fatto fare una copia elegante, mentre temevo assai che mi si domandasse in che consiste questa collezione.*<sup>16</sup>

A few days later [an unspecified date in April], as I was planning to return to M. de Cholex, the

long-awaited catalogue finally reached me from Livorno, and I delayed my visit until I had an elegant copy made, as I was very much afraid that I would be asked what this collection consisted of.

This may be the same copy of the “Catalogue” also mentioned by Drovetti. On May 20, once again writing to his friend Pierre Balthalon, he confided to him that the Savoy government, through one of its emissaries, Cesare Spagnolini, Consul General of Sardinia in Tuscany based in Livorno, had asked the firm Morpurgo & Tedeschi in April for a catalogue of the antiquities to perfect the negotiations underway, and that the firm had sent it, a fact that had greatly unnerved Drovetti:

*Les avis que j'ai reçus de mon frère et de M. Rignon, mon procureur à Turin, ne me laissent aucun espoir de ce côté-là. Cependant, MM. Morpurgo me mandent en date du 25 avril que M. Spagnolini, consul sarde à Livourne, leur a demandé avec un vif empressement le catalogue de ma collection et qu'ils ont cru bien faire de le remettre. C'est j'en suis sûr encore un coup de ténacité de M. le Comte Vidua qui prétend que je dois donner ma collection à l'Université de Turin aux conditions qu'il leur plaira de dicter. Je suis très fâché de la complaisance de MM. Morpurgo auxquels j'avais écrit de ne plus donner le catalogue qu'on leur avait demandé de Turin.*<sup>17</sup>

This intention to suspend the consignment presumably stemmed from Drovetti's wish and hope that he would still be able to sell the collection to France; despite what he had previously expressed, he was evidently trying to keep all possibilities open. In any case, the extract also confirms that the “Catalogue” was delivered to the Piedmontese in the spring of 1822. Vidua also sent the minister a summary catalogue on June 14, 1822, now housed in the State Archive in Turin, with the number of objects in each category, corresponding to those listed in the “Catalogue”.<sup>18</sup> He gave at least one copy of the latter to the new minister for internal affairs, Gaspard-Jerôme Roget de Cholex, who was responsible for conducting the negotiations, pleading the case for its purchase. De Cholex promised to give the “Catalogue” to the King. Due to Vidua's great efforts, and the fact

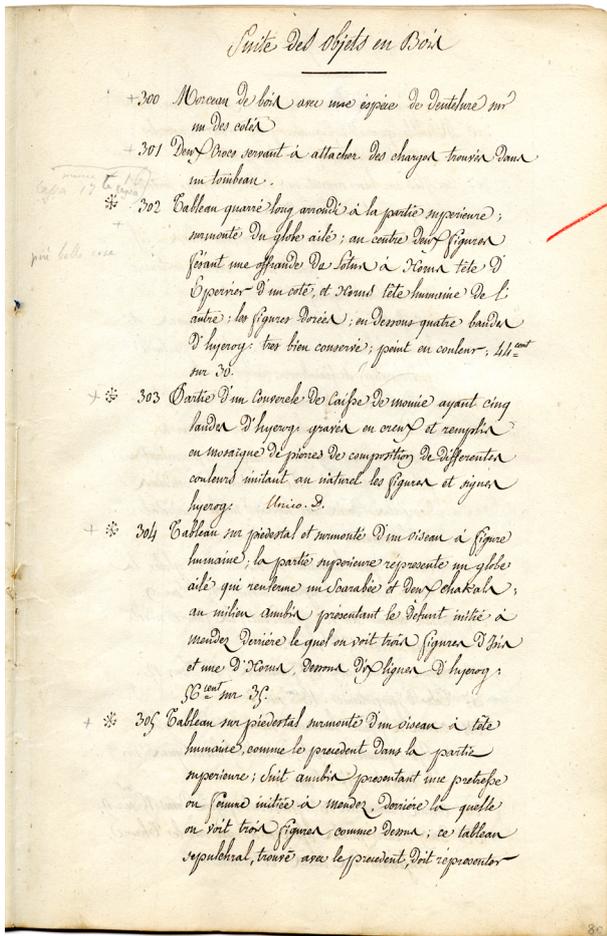
that he had at least two copies made, this catalogue is sometimes (incorrectly) also referred to as the “Vidua Inventory” or “Vidua Catalogue”.<sup>19</sup>

(BM)

## San Quintino's verification of the "Catalogue"

As far as manuscripts are concerned, a copy of the “Catalogue” was recently found by the authors of this article among papers handed over by the heirs of Ernesto Scamuzzi (director of the Museo Egizio from 1946 to 1964) to the Museo Egizio in 2021. It consists of three booklets, unlike the one held in the archives of the Accademia delle Scienze, which is instead divided into five booklets (“cahyers”) and which also contains (at the end) a list of coins and medals, which the former does not have.<sup>20</sup> This “new” specimen also has numerous pencilled annotations, probably made by San Quintino during the inventory check he performed in Livorno. For the most part, they concern the contents of each individual case or package, with notes of the absence of items that were listed but not in fact present. In only one instance is there a comment on the object: “the most beautiful thing” (“Più bella cosa”, in section V, no. 302 – today, Cat. 1568). This manuscript is a very valuable document, as it is a testimony of the process whereby the Museo Egizio was established, and is held today in the museum's archives (Fig. 3).

Unfortunately, San Quintino's inventory check brought to light some discrepancies between the “Catalogue” and the antiquities that he examined at Livorno.<sup>21</sup> He therefore compiled two additional documents for the minister, one with a list of antiquities that were missing, although they were included in the “Catalogue”, and the other listing antiquities that were present in the collection at Livorno, but not included in the “Catalogue”.<sup>22</sup> Therefore, by subtracting and adding, respectively, the objects in San Quintino's two lists to the “Catalogue”, we should theoretically be able to determine the actual number of objects that probably made their way to Turin in the following months. The “Catalogue” lists 5268 antiquities + 3007 coins and medals – the latter are now in the Medagliere of the Royal Museums of Turin.<sup>23</sup> The total amount therefore is 8275 objects, although San Quintino speaks of 8273, perhaps through miscalcu-



**Fig. 3:** A page from Drovetti's "Catalogue", with pencilled annotations. Photo: Museo Egizio, Turin.

lation.<sup>24</sup> From these, we must subtract the artefacts that San Quintino did not find: 1 papyrus, 2 objects in bronze, 2 objects in the group "Tableaux ou pierres sépulcrales", 1 object in the group "objets divers", 7 objects of wood, 26 objects in the group "petites statues et autres objets en pierre dure", 1 object of alabaster, 3 statues, 2 objects in the group "Monumens", and 1 statue fragment – 46 in total.<sup>25</sup> If we subtract these 46 antiquities from the total of 8275, we are left with 8229 (8227 for San Quintino).<sup>26</sup> We must then add to this figure the 68 objects that were not included in the "Catalogue" but were found by San Quintino in Livorno and registered in his list. This raises the total to 8297 entries (8295 for San Quintino).<sup>27</sup> This would appear to be the actual number of the objects in the Drovetti collection sold to the Savoy family.

Matters are further complicated by the existence of two additional documents from San Quintino. One is another summary list of antiquities, also written in Livorno, listing 8291 objects.<sup>28</sup> It was attached to the deed of the purchase of the collection. This list also

includes 15 modern wooden models of some Upper Egyptian and Nubian temples, not included in any previous list, and 48 additional objects, as San Quintino specifies, to those in the "Catalogue". The other document is a letter to the minister where San Quintino reports 64 of these additional objects.<sup>29</sup> We can reasonably assume that the two different numbers given by San Quintino, according to the documents available, are simply due to counting or transcribing errors, and that the number of 8297 entries – to which must be added the 15 wooden models of temples from the modern period (attributed to J.J. Rifaud)<sup>30</sup> – corresponds to the actual size of the collection. To these antiquities Drovetti later added a few others, which are not part of the "Catalogue", such as four granite statues (likely statues of the goddess Sekhmet) that were originally reserved for the Louvre but were donated, instead, to the Savoy state in January 1824.<sup>31</sup>

Unfortunately, there are other complications. The number we have arrived at so far, 8297 (+ 15 modern models of temples = 8312), does not correspond to the number of objects actually existing in the Drovetti collection, but only to the number of entries listed by San Quintino. Several entries actually include more than one object. Such is the case, for example, for entry no. 351 in "Wooden objects" (section V), which encompasses three statuettes of the goddess Meretseger (called "of Agathodaemon" for their visual affinity with the thus named snake-shaped Greek god). These objects could/should have each had their own number. The entries describing papyri very often number two or more fragments, without giving any information about the fragments themselves. A note placed in the margin of a document dated to March 1, 1832, now held in the historical archive of the Accademia delle Scienze in Turin, fonds: "Rapporti con il Museo di Antichità e con il Museo Egizio", takes stock of the papyri collection at that time, within a report written by A. Peyron, S. Borson, C. Gazzera and C. Boucheron in regard to what San Quintino had done to the collection in the museum. This part of the text reads:

*I papi sommando nel catalogo a 260 (a) questo numero non si poté affatto ottenere non ostante che si sieno scrupolosamente numerati anche i frammenti; si sarebbe tuttavia sperato di trovare*

*un numero assai maggiore di Papiri per l'aumento di quelli stati poscia ricavati dalle mummie, o da statuette.*

*(a) i papiri nel catalogo sono 170, ma perché vari numeri come il 78, 96, 100, 102, 104 etc. etc. ne comprendono chi tre, chi quattro, ed anche 33, e 38, il vero loro numero ascende a 260.*

Although the papyri in the catalogue add up to 260(a), this number could not be obtained at all, despite the fact that the fragments, too, were scrupulously numbered; one would have hoped to find a much larger number of papyri due to their being increased with those later obtained from mummies or statuettes.

(a) the papyri in the catalogue number 170, but because various numbers, such as 78, 96, 100,

102, 104 etc. etc., include some three, some four, and even 33 and 38 [fragments], their true number rises to 260.

Due to the very specific nature of papyrus fragments, it is currently difficult to identify all of those that were part of the Drovetti collection, and it is even more difficult to determine the exact number of manuscripts originally in the collection, something that was not feasible even back in 1824 and 1832. Today, the papyri with Cat. inventory numbers add up to 502 manuscripts and 638 objects, each a distinct inventory item with its own Cat. number.<sup>32</sup> Although some papyri with Cat. inventory numbers may not belong to the Drovetti collection, having been acquired subsequently, it is reasonable to assume that the Drovetti collection contained many more than the 170 entries in the “Catalogue”, or even the number of 260 calculated in 1832. In the absence of later papyrus tallies,

Sections	Entries declared in the “Catalogue”	Entries found by San Quintino in October 1823	Artefacts that arrived in Turin according to the current count of each object
I. Papyrus et manuscrits	170	169	260
II. Objets en bronze, en fer et en plomb	487	485	567
III. Tableaux ou pierres sepulchrales	195	193	193
IV. Objets divers	17	16	21
V. Objets en bois	461	454	521
VI. Scarabées	1500	1500	1500
VII. Amulettes	933	933	933
VIII. Petites statues et autres objets	201	175	202
IX. Petites idoles	49	49	49
X. Objets en cire	40	40	76
XI. Momies et autres objets	102	102	102
XII. Objets en terre cuite	446	446	467
XIII. Objets en albâtre	90	89	89
XIV. Objets en verre et en faïence	191	191	192
XV. Meubles et objets d’habillement	216	216	239
XVI. Statues	98	95	95
XVII. Têtes, bustes et fragmens de statues	41	40	45
XVIII. Monumens	31	29	29
Total of previous entries	5268	5222	5580
Additional objects found by San Quintino		68 (+ 15 models of temples)	68 (+ 15 models of temples)
Total without coins and medals	5268	5305	5663
Total with coins and medals (3007)	8275	8312	8670 <sup>33</sup>

**Table 1:** A comparison of the numbers of objects per category in the Drovetti Catalogue, the San Quintino records, and our current count.

in our calculations we retain the number of 260 in the report of the Turin scholars.

When undertaking a new count of the Drovetti collection, not numbering the entries but individual items, we of course obtain a higher number. Once we perform the additions and subtractions based on San Quintino's inventory check, we end up with 395 more items than "8670 artefacts (5490 objects + 90 papyri by the additional 1832 count (=5580) + 68 additional objects found by San Quintino +15 modern wooden models of temples (=5663) + 3007 coins and medals)."

The "Catalogue" was divided into 18 different sections, as can be seen in [Table 1](#). The objects were numbered progressively, with the numbering starting over from 1 within each section. The numbers of the "Catalogue" could be written directly on the object, on a label<sup>34</sup> glued to its surface, or on a wooden or paper card attached to it ([Fig. 4](#)).<sup>35</sup>

Today, unfortunately, these numbers have only partially survived, making the identification of the objects rather uncertain and complex. San Quintino can be regarded to be responsible for this confusion, as he removed many of the identification numbers not long after the arrival of the Drovetti collection in Turin. In the early 1830s, a commission was set up to assess his work, which ended up barring him from directing the museum (a decision that was later followed by his resignation).<sup>36</sup> Some aforementioned scholars – A. Peyron, F. Borson, C. Gazzera and C. Boucheron – had already complained about how San Quintino's removal of the labels from the objects made it hard to keep track of them:

*(...) Ma a malgrado delle loro cure [Pedemonte's and Drovetti's, who had entrusted their "Catalogue" to San Quintino], congiunte a quelle operosissime del Sig.r Avv.to Barucchi, e del Sig.r Cantù, già Assistente allo stesso Museo, essi non poterono compiutamente riconoscere alcuna delle classi del Catalogo; giacché il Sig.r Conservatore tolse alla massima parte degli oggetti il numero loro apposto, e corrispondente a quello del Catalogo Drovetti. A tutte le stele manca affatto il numero; nella classe dei Bronzi, ferro e piombo, che somma a 487,<sup>37</sup> soli cento ancora lo conservano; pochissimi papiri hanno il numero antico; altrettanto dicasi delle altre classi. (...)*



**Fig. 4:** Side view of Cat. 1566, with a label with its original number in the "Catalogue". Photo: Museo Egizio, Turin.

*Pertanto il Conservatore turbò gli ordini del primo catalogo, senza introdurre un nuovo ordine facendo un nuovo catalogo, sopprese i numeri primitivi, senza apporne nuovi. Cioè non adempì ai doveri né di Conservatore, né di ordinatore: solamente liberò tutti dal potere [di] riscontrare singoli gli oggetti con quelli descritti e numerati nel Catalogo Drovetti. (...).*<sup>38</sup>

*(...) But in spite of their [Pedemonte's and Drovetti's, who had entrusted their "Catalogue" to San Quintino] care, combined with the most industrious efforts of Mr. Barucchi, lawyer, and Mr. Cantù, former Assistant at the same museum, they were unable to fully recognise any of the classes of the "Catalogue"; because the keeper removed the number assigned to most of the objects, and corresponding to that of the Drovetti catalogue. All the stelae completely lack numbers; in the Bronze, Iron and Lead class, which totals 487, only one*

hundred still have them very few papyri have their old number; the same goes for the other classes. (...) Therefore the keeper disrupted the orders of the first catalogue, without introducing a new order by making a new catalogue, suppressed the original numbers, without adding new ones. In other words, he fulfilled neither his duties as a keeper nor his duties as a cataloguer: all he did was preclude anyone's possibility [to] match individual objects with those described and numbered in the Drovetti Catalogue. (...).

This is still an issue today, although a number of objects in the Museo Egizio's collection can be identified in the "Catalogue" in cases where it offers a clear description.<sup>39</sup> The beginning had actually been promising. In December 1824, when San Quintino was proposing new regulations for the newly founded museum, he interestingly spoke of the need for a new catalogue, and to verify to what degree the existing inventory lists matched the actual objects in the collection. This catalogue was to be countersigned by every new keeper of the museum upon coming in office, who would thereby assume responsibility for the entire collection.<sup>40</sup> It is very likely, however, that this catalogue was never made. No mention of it is to be found in the Museo Egizio's archives, and further evidence of this can be found in the above-mentioned 1832 document signed by the Piedmontese scholars:

*(...) A tale stato di cose altro rimedio non vi ha, che di apporre nuovi numeri a singoli monumenti ed oggetti, allora quando se ne faccia un nuovo Catalogo*

(...) There is no other remedy for this state of affairs than to put new numbers on individual monuments and objects, when a new Catalogue is made,

which confirms that at this time, eight years after 1824, a new catalogue still remained a desideratum. By combining a study of the object descriptions in the "Catalogue" – which often require an interpretative effort – with careful examination of the objects themselves (some of which still bear the old Drovetti markings), we managed to identify some of them.

Some of the results of this work, which is currently still in progress, relative to some of the classes of materials in the "Catalogue", can be seen in the appendixes to the present article.

The catalogue published in the years 1882 and 1888 (known as the "Fabretti, Rossi and Lanzone Catalogue") gave a final numbering of the Egyptological component in the *Regio Museo di Antichità ed Egizio*, recording no less than 7400 object entries in the museum. This number comprises only those antiquities (including casts and modern reproductions) considered to be Egyptian, while the coins and 19 Graeco-Roman artefacts, although part of the Drovetti collection, were not included. These antiquities, not being considered to be Egyptian art, were displayed separately, and when the two sections of the museum were split in 1939, they must have been assigned – with the sole exception of a marble votive foot (S. 17137) – to the newly created Museum of Antiquities. We infer this from the fact that they can no longer be found in the Museo Egizio collections, and that many of them are indeed today in the "Drovetti collection" in the Museum of Antiquities, Turin. Within the "Catalogue", as well as in the two catalogues published before the Fabretti et al. catalogue,<sup>41</sup> these 19 antiquities are included and described as Graeco-Roman,<sup>42</sup> while they are ignored as we said, by the aforementioned catalogue by Fabretti, Rossi, and Lanzone.

(BM)

### **Towards a new inventory: the 1830s**

In order to understand the museum's further acquisitions after 1824, we must start from the number of items present in 1888, taken from the Fabretti, Rossi and Lanzone catalogue. This contains 7400 entries, from which those present in the Drovetti "Catalogue" must be subtracted (excluding medals and coins, which are inventoried separately). The number to be subtracted is 5286 entries. We arrived at this number after subtracting the above-mentioned 19 Graeco-Roman antiquities from 5305, the *official* number indicated above (Table 1). As said above, these objects are included in the "Catalogue" but not in the Fabretti, Rossi and Lanzone catalogue, presumably because they were regarded as non-Egyptian. After subtracting 5286 from the 7400 entries in the

Fabretti-Rossi-Lanzone Catalogue, we are left with 2114 entries. This should then correspond to the number of objects that were donated or sold to the museum after 1824 and up until 1888, plus those in the aforementioned Savoy and Donati collections, which were transferred to the museum building in the 1830s. Since, as we have seen above, there is not a one-to-one correspondence between the number of entries and the number of objects – as one entry may contain more than one object, and vice versa a single object may be split into several entries – the number 2114 is purely indicative, and this imprecision is compounded by the fact that some objects may have been transferred to other museums, lost, or inaccurately inventoried.<sup>43</sup>

Due to the considerable difficulty in identifying the objects in the Drovetti collection in the past, the Museo Egizio staff drew up a new inventory after 1832, but presumably still in the 1830s (surely before 1852), today called “Inventory X” ever since Giorgia Cafici named it thus, as it bears no date or signature.<sup>44</sup> Unfortunately, not all of this document survives; for example, almost all the stelae (wooden and stone) that arrived in Turin in 1824 are missing in what has come down to us.

Inventory X, now in the Museo Egizio fonds in the State Archive in Turin,<sup>45</sup> is subdivided into 14 booklets and contains 5230 objects, numbered progressively from 1 to 5230, unlike the “Catalogue”, which instead, as we have already seen, starts over from 1 at each new category. In this document, too, the antiquities are subdivided by type or material, except in the first booklet. Moreover, for the first time, a detailed description in Italian of each individual object is given. Each one is presented by indicating the inventory number, usually followed by two dimensions of the object (height and width, but these are not always given), its material, and a brief description.

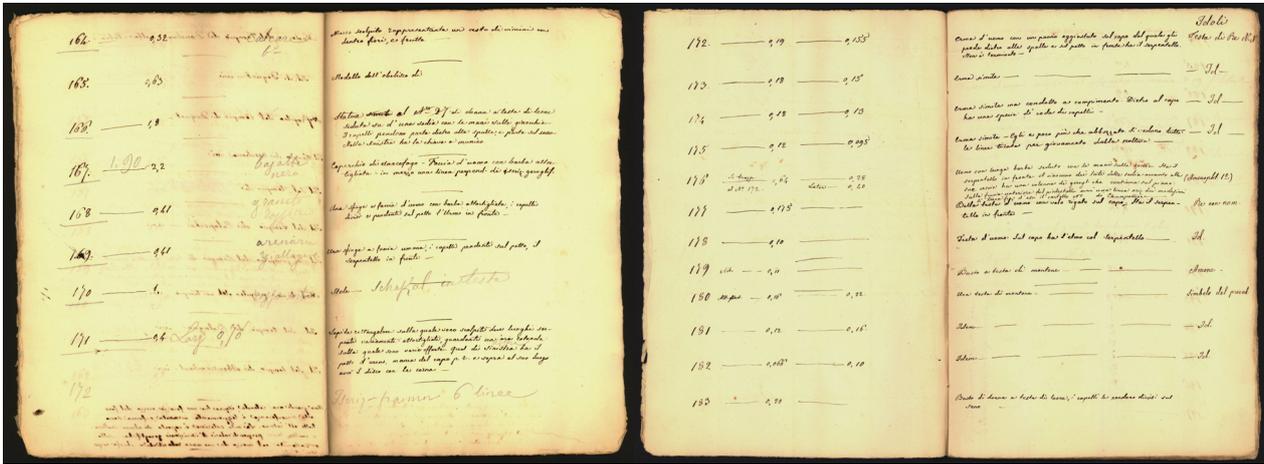
The first booklet lists the objects from number 1 to number 171, comprising the antiquities displayed in the two statue galleries (today Gallery of Kings – Rooms 14a and 14b). This part of the document lists the objects not according to their current location or object class (as is the case with the rest of the booklets), but in random succession.

Only this first booklet contains a final column for a “N° del Catalogo ragion.” (literally “Number of the

*Catalogue raisonné*”). This number is never indicated, but this available space was, in some cases, used (at a later date, because the handwriting is different) for annotations relating to the object. Another object was added at the end of this list in pencil, as number 172 – an addition that did not take into account the fact that the number 172 was already present in Inventory X as the starting number of the second booklet, and thus mistakenly assigned the same number to two different objects (Fig. 5).

Interestingly, there are other documents associated with this inventory, unfortunately also undated, which nonetheless illustrate how the two large rooms of the Gallery of the Kings were organised at that time. This gives us an idea of the efforts employed by museum staff to produce a comprehensive product.

- 1) “Catalogo dichiarativo”. This is a further list of antiquities, consisting of a single booklet divided into categories (marked A to M) and containing an extensive description of the antiquities housed only in the two large statue galleries on the ground floor. The first page is marked “*Prima parte*” (Part One), suggesting that there are other parts, which unfortunately have not been found. The document is kept in the archives of the Museo Egizio, having been recently discovered by the present authors amongst archive papers belonging to the former director of the Museo Egizio, Ernesto Scamuzzi.
- 2) “Alphanumeric Document” (thus labelled by the authors). This consists of a table with three columns. One of them (c.) indicates the catalogue numbers listed in Inventory X. The second column (s.) lists the antiquities in the order they were displayed in the galleries, starting from the entrance of the northern room (No. 1 corresponds to the statue of Amun and Horemheb). Finally, the third column lists alphanumeric codes corresponding to the respective descriptions in the “Catalogo dichiarativo”. This document is also currently held in the Museo Egizio fonds in the Turin State Archive, and was recently published by Cafici.<sup>46</sup>
- 3) Plan of the statue galleries on the ground floor. This is a visual survey, not to scale, showing the layout of the antiquities, mainly statues and stone artefacts of considerable size. A progressive number is indicated for each one, which follows the



**Fig. 5:** Photograph of the last page of the first booklet of Inventory X and of the first page of the second one. State Archive in Turin, fonds: MAE, II vers., M. 2, n. 1.

order of the list in Inventory X (No. 1 is the colossal statue of Seti II). The document is kept in the Museo Egizio fonds in the Turin State Archive and was also recently published by Cafici.<sup>47</sup>

This group of documents therefore all stem from a single phase of reorganising the inventory of the collection, whose final aim was to draw up Inventory X. Starting from number 172 in Inventory X (at the beginning of the second booklet), the association of the pieces with their actual position in the Museum layout ends.

Inventory X contains no references to the Drovetti “Catalogue”, but simply lists the antiquities according to their category, which is almost always indicated at the top right of the page. The list places the objects in order, within the categories, following a subdivision by material – which is indicated in a column for each object, or written once on the page and valid for all the objects on the page. The inventory, from the second booklet onwards, is structured as follows: idols (Nos. 172–270), figurines (Nos. 271–449), idols (Nos. 450–556), “Greek style” objects (Nos. 557–599), idols (Nos. 600–711), figurines (Nos. 712–840), idols (Nos. 841–979), figurines (Nos. 980–1700), amulets (Nos. 1701–2343), scarabs (Nos. 2344–3695), amulets (Nos. 3696–3996), scarabs (Nos. 3997–4026), “hard stones” (Nos. 4027–4095, mostly comprising further scarabs), amulets (Nos. 4096–4268), small jars (Nos. 4269–4280), vases (Nos. 4281–4343), spoons (Nos. 4344–4350), lamps (Nos. 4351–4354), oil lamps (Nos. 4355–4384), vas-

es (Nos. 4385–4741), oil lamps (Nos. 4742–4789), vases (Nos. 4790–4837), individual lids (Nos. 4838–4870), vases (Nos. 4871–4875), mummies inside vases (Nos. 4876–4885), empty vases (Nos. 4886–4888), furniture (Nos. 4889–4924), writing implements (Nos. 4925–4932), seals (Nos. 4933–4958), measures and weights (Nos. 4959–4979), musical instruments (Nos. 4980–4993), weapons (Nos. 4994–5017), tools for the mechanical arts (Nos. 5018–5033), art tools (Nos. 5034–5073), baskets (Nos. 5074–5099), sandals (Nos. 5100–5102), footwear (Nos. 5103–5129), straps (Nos. 5130–5139), footwear (Nos. 5140–5171), cloth (“*stoffa*”) (Nos. 5172–5193), and textiles (“*tessuti*”) (Nos. 5194–5230). Again, identifying the objects only on the basis of their descriptions is often difficult. Sometimes there is still a number written in ink directly on the object or on a glued-on tag, often in hidden areas or on the back. This is the only surviving visible trace of the inclusion and description of antiquities in this list (Figs. 6, 7), as later inventories make no mention of it. Again, the appendixes show the work done so far (Appendix 1-5).

As mentioned previously, there is no hard evidence allowing us to date this important document. However, its descriptive style and some references to Champollion suggest that it dates from a period not too far from the publications of the Father of Egyptology.<sup>48</sup> Unfortunately, there is no hard evidence to date the attached documents either. The mention of Rosellini could refer to the Tuscan scholar’s most important work, *I monumenti dell’Egitto e della Nu-*

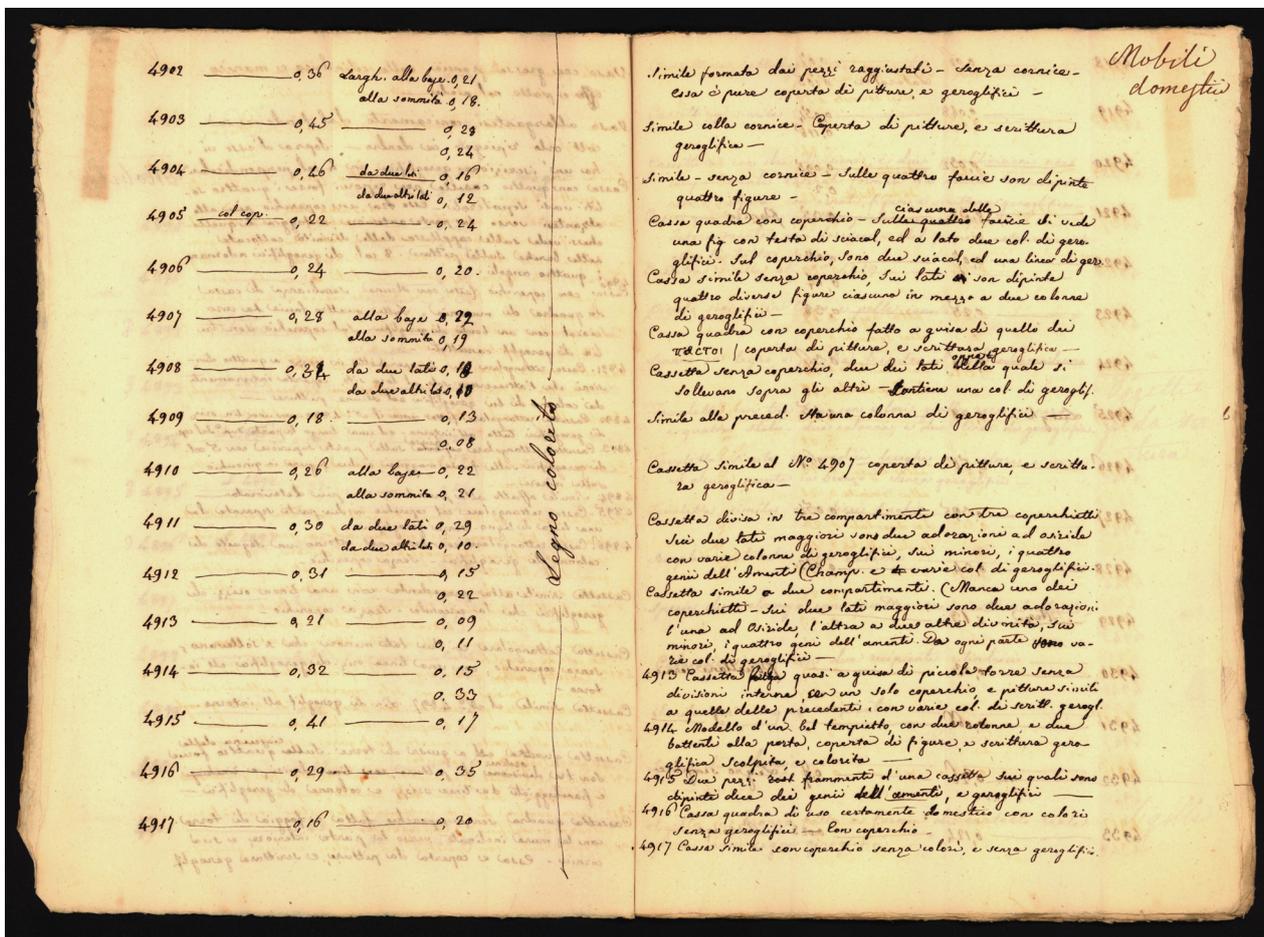


Fig. 6: Page of Inventory X with entry 4911 (see next figure). State Archive in Turin, fonds: MAE, II vers., M. 2, n. 1.



Fig. 7: Pictures of Cat. 2445 with number from Inventory X. Photos: Museo Egizio, Turin.

*bia disegnati dalla spedizione Scientifico-Letteraria Toscana in Egitto*, which he commenced in 1832.<sup>49</sup> A certain Felix is also mentioned, identifiable as Orlando Felix (1790-1860), an English military man who in 1830 published *Notes on Hieroglyphs and Notes on the Dynasties of the Pharaohs with Hieroglyphs Preceded by their Alphabet and Collected in Egypt in 1828*.<sup>50</sup> The latter work, translated into Italian, was published in Florence and is held in the Museo Egizio's library. A date later than 1832 is also supported by another piece of information, namely that it was precisely in 1832 that a new inventory was to be drawn up at the behest of the *riformatore* (head of higher education) Vincenzo Bruno di San Giorgio, as these years witnessed a series of very important events for the Museum:

- 1) The antiquities of the Museo Egizio were merged with those of the Museum of Antiquities in the building that still houses the Museo Egizio to this day, the former Collegio dei Nobili.<sup>51</sup>
- 2) The direction of Ignazio Barucchi (already director of the Museum of Antiquities) was extended to include the Egyptian section, thus establishing the Regio Museo di Antichità ed Egizio.
- 3) Cordero di San Quintino, the keeper of the Museo Egizio from 1825 onward, was placed under investigation for "damage and defacement" of antiquities. He was then demoted and placed under Barucchi, which was followed by his resignation.<sup>52</sup>

By the end of 1824, as already mentioned, the need had become apparent to compile a new inventory to make up for the loss of the labels with the "Catalogue" numbers, but this new inventory never appears to have seen the light. We can therefore assume that Inventory X is indeed the first inventory to have been drawn up, in an effort to reorganise the collection, after the Drovetti "Catalogue", and including other collections as well as Drovetti's. It includes the Mensa Isiaca and two statues collected in 1760 by Vitaliano Donati, which were transferred to the museum in 1829–1830 (together with the objects of the Museum of Antiquities, all of which were previously displayed in the University of Turin building);<sup>53</sup> this confirms that this inventory was drawn up no earlier than that date.

A *terminus ante quem* is the publication date of the first volume of the Orcurti Catalogue, (1852), which

we will discuss shortly. Bearing in mind that Inventory X is written in handwriting that is certainly not Orcurti's, this would allow for the hypothesis that it was compiled prior to his presence at the museum, or, in any case, that someone else drew it up. Further evidence that the inventory was created before Orcurti published his catalogue is an entry describing a statue of the god Ptah, inventoried as Cat. 87 in the Fabretti et al. catalogue. In the Drovetti "Catalogue" and in Inventory X, this statue is described as having no head, whereas in Orcurti's inventory it already appears with a head, a modern restoration.<sup>54</sup> This can be regarded as proof that Inventory X was compiled between 1832 and 1852, with the first part of this time span being more likely for the references to Champollion and Rosellini, certainly among the best-known scholars of Egyptology in the 1830s. A letter sent to Barucchi on February 14, 1838, from Provana di Collegno, from the Directorate of the Royal Universities of the Kingdom of Sardinia, reads:

*In conseguenza del colloquio avuto domenica mattina colla S. V. Ill.ma intorno alla brama non ha guari espressa per parte del Governo Prussiano, di avere l'elenco degli oggetti di antichità egiziane che si conservano in codesto R. Museo, mentre io ho già risposto non trovarsi alcun catalogo stampato di tali oggetti siccome mi riservai tuttavia di procurare all'anzidetto Governo la indicazione manuscritta di ciò che rispetto alle antichità Egiziane si possiede di particolare, così mi occorre pregare la S. V. Ill.ma a volersi occupare nel modo ch'ella ravviserà migliore della formazione di quella nota.*<sup>55</sup>

As a result of the conversation I had on Sunday morning with Your Excellency concerning the Prussian government's recently expressed desire to be given a list of the Egyptian antiquities held in this Royal Museum, while I have already replied that there exists no printed catalogue of such objects, since I nonetheless engaged myself to provide the said government with a handwritten indication of the Egyptian antiquities the museum possesses, I must ask Your Excellency to deal with the preparation of this record in the manner you deem best.

Unfortunately, it is not clear from this letter whether a handwritten inventory, such as Inventory X, had already been drawn up or not.

Another very interesting letter, dated to August 21, 1841, in which the museum director Francesco Barucchi reminds the Ministry that he has completed the arrangement of the collection of antiquities, explains that he had done this

*acciocchè i forestieri, in occasione del Congresso degli Scienziati tenutosi in settembre [of the previous year, 1840], non fossero privati della facoltà di visitare questo insigne stabilimento, e potessero ammirarne i più preziosi monumenti*

*so that foreigners, on the occasion of the Congress of Scientists, held in September [of the previous year, 1840], would not be deprived of the right to visit this illustrious establishment, and could admire its most precious antiquities.<sup>56</sup>*

Shortly after completing the reorganisation of the rooms, the aforementioned third catalogue emerged, compiled and published in two volumes between 1852 and 1855 by Pier Camillo Orcurti, the future director of the museum and, at the time of its drafting, assistant to director Francesco Barucchi.

(TM)

### **The Orcurti catalogue, the first one to be published in print**

In the first volume of this third catalogue, Pier Camillo Orcurti describes the antiquities on the ground floor, which were displayed in the two large rooms corresponding to the present-day Gallery of the Kings, Rooms 14a and 14b, essentially without major changes from the documents just described.<sup>57</sup> This is the last catalogue to include the 19 Graeco-Roman antiquities from the Drovetti collection. These, as we pointed out above, were later separated from the Egyptian collection, but in this case they are still considered to be part of it. They were displayed on the ground floor galleries (the Gallery of Kings) together with object number 20, a Latin inscription donated by the vice-consul in Cyprus, Marcello Cerruti. (These antiquities were still to be found in the museum guide published by Francesco

Rossi in 1884,<sup>58</sup> but were ignored by Rossi himself, the director Ariodante Fabretti and Vittorio Ridolfo Lanzone, in their catalogue of 1882/1888.)

The second volume, instead, describes the antiquities on the upper floor, displayed in an almost strictly typological arrangement in a vestibule and two large rooms. Although the museum still also included non-Egyptian antiquities, Orcurti only describes the Egyptian material. Clearly, this new and innovative catalogue, the first to be printed, is an important source about the organisation of the museum in the middle of the nineteenth century, but once again, in addition to being incomplete, it fails to take account of previous inventories, making no reference to either the Drovetti “Catalogue” or Inventory X. What is even more disturbing is that it gives the objects a new progressive number, ignoring the pre-existing ones, starting over from number 1 at each new showcase. This choice was motivated by the need to create a work designed as a guide to the museum. Over time, this new numbering has led to further confusion, as the new number assigned to each object ended up being regarded as a new identifier, replacing whatever number the object had in previous inventories or lists. Therefore, for the biography of the objects in their new home, away from Egyptian sands, this numbering cannot be disregarded.<sup>59</sup>

Thus, by 1855 (the year the second volume of the Orcurti catalogue was published), in just 31 years of the Museo Egizio’s life, thousands of antiquities (starting of course with the Drovetti collection that had arrived in 1824) had already received three or even more different catalogue numbers! Just by way of an example, the famous statue of Ramesses II, before being inventoried under the current number, Cat. 1380, had been identified as follows: Orcurti, Vol. I, p. 60, No. 6; Inventory X: No. 4; Alphanumeric Document: D6; Drovetti “Catalogue”: XVIII, No. 83. Other antiquities, on the other hand, did not receive a third number (or a second one, depending on when the objects arrived at the museum), as the objects described by Orcurti in his two volumes amounted to only 4789 (164 in volume I + 4625 in volume II), a much lower number than one would expect for the museum in the mid-19th century, as the Drovetti collection alone comprised well over 5,000 items, excluding coins, as we have seen in the

previous pages. This allows us to assume that not all the material was on display, but stored elsewhere in the building, perhaps in the basement, which served as a storeroom.<sup>60</sup>

The volumes published by Orcurti give us a clear idea of how the museum was organised in the mid-19th century: two rooms on the ground floor – the present-day Gallery of Kings or *Statuario* – and two rooms and a vestibule on the “upper floor”, that is, on the fourth floor of the building, corresponding today to Floor 2 in the museum’s current layout. The room “to midday” (“sala a mezzogiorno”, meaning the room to the south) is today’s Room 4 (where First Intermediate Period and Middle Kingdom antiquities are currently displayed), the room “to midnight” (“a mezzanotte”, to the north) is today’s Room 5 (displaying antiquities of the Middle Kingdom and New Kingdom).

*L'ordine seguito in questa seconda parte è alquanto diverso da quello che ho tenuto nel catalogo delle sale inferiori [i.e., the Gallery of Kings]. Molte persone si sono lagnate che la classificazione scientifica del catalogo essendo diversa dalla distribuzione dei monumenti, assai difficile riusciva loro il cercare nel libro il numero corrispondente al monumento. Quindi io ho pensato di attenermi ad un ordine misto che non si discostasse gran fatto da quello con cui i monumenti sono disposti nelle sale. Ben è vero che la difficoltà di cui si lagnavano questi forestieri non era che immaginaria: poiché ove prima si guardi sul monumento la lettera della divisione primaria, e poi il numero, tosto si ritrova il suo corrispondente nel catalogo; e solo la cosa riesce penosa e difficile quando altri voglia cercare nelle sale un monumento che ha letto nel libro: oppure cerchi il numero senza badare alla lettera. Tuttavia mi parve che nel catalogo delle sale superiori quest'ordine fosse più conveniente per la grande moltitudine degli oggetti che facilmente avrebbe ingenerato confusione, ed anche richiesto non piccolo spazio di tempo a visitare tutte le sale egizie col libro in mano.*<sup>61</sup>

The order followed in this second part is somewhat different from that which I kept in the catalogue of the rooms below [i.e., the Gallery of Kings]. Many people have complained that the

scientific classification of the catalogue being different from the distribution of the objects, it was very difficult for them to look up in the book a number corresponding to an object. So I thought I would stick to a mixed order that did not deviate much from the order in which the objects are arranged in the rooms. It is true that the difficulty that these foreigners complained about was merely imaginary, because if one first reads the letter of the primary division on the object, and then the number, one will quickly find the corresponding number in the catalogue; and the thing becomes toilsome and difficult only when somebody means to find in the rooms an object in the book, or looks just for the number, disregarding the letter. However, it seemed to me that in the catalogue of the upper rooms this order was more convenient because of the great multitude of objects, which would have easily caused confusion, and have required no small amount of time to visit all the Egyptian rooms with the book in hand.

The above words of Orcurti indicate that the didactic system used for antiquities along the museum’s visitor route was not very clear to visitors, as the object was identified by an alphanumeric reference code placed next to it. This system is possibly traceable today to the one used in the “Alphanumeric Document” for the rooms of the Gallery of Kings, described above in connection with Inventory X. Evidently, Orcurti decided to keep this system, not on the ground floor, but for the rooms on the upper floor. There is possibly an echo of this system in the Fabretti, Rossi and Lanzzone catalogue, which will be discussed shortly. He assigns a letter to the objects in the upper-floor rooms, corresponding to their position in the display cases in the rooms.

Orcurti continues:

*Siccome il Museo superiore egizio consta d'un vestibolo e di due sale, l'una a mezzogiorno, e l'altra a mezzanotte, così i monumenti del catalogo sono distribuiti in modo che uscendo da una sala si entri nell'altra, ed in ciascuna non si facciano che tre giri per osservare i monumenti delle pareti, e della fila di mezzo.*<sup>62</sup>

As the Egyptian museum on the upper floor consists of a vestibule and two halls, one to the south and the other to the north, the objects in the catalogue are distributed in such a way that on exiting one hall one enters the other, and that in each one only makes three rounds to view the objects on the walls and in the middle row.

The descriptions of the antiquities in the catalogue follows the typological order used in the display rooms, thus separating the objects from the collections to which they belong, about which no information is given. Many of the antiquities described are hard to identify today, as no new labels were applied to the objects, no concordance with previous numbering systems is provided, and the descriptions are often not detailed enough. Orcurti's list is the one that gives the least information about the objects' collection of origin, and the most dependent on the way they were arranged in the museum; accordingly, it is the one in which object identification is most difficult today.

(TM)

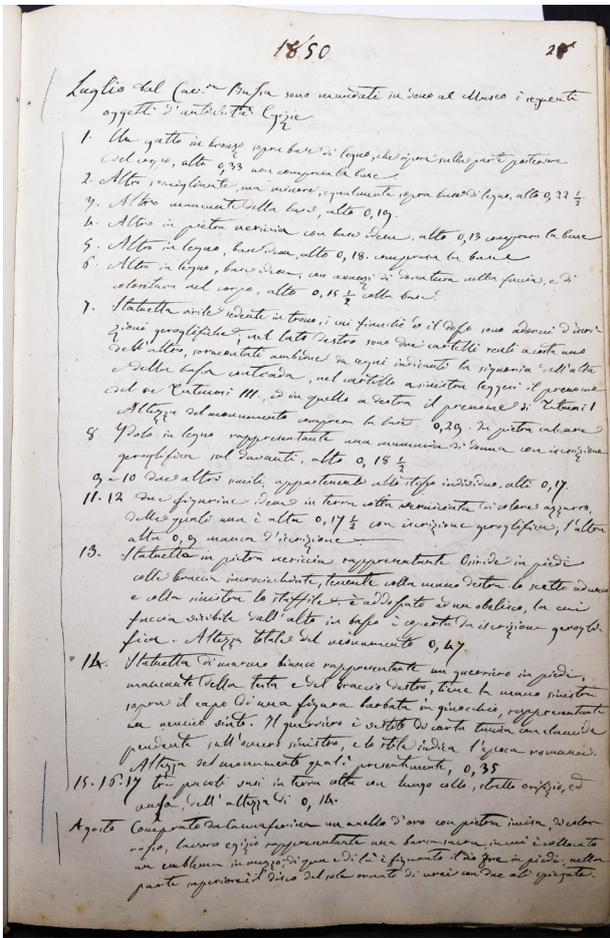
### **The definitive inventory: the Fabretti, Rossi and Lanzone catalogue**

This intricate and continuous succession of lists and catalogues finally came to an end in 1882 and 1888, when a definitive catalogue was compiled and printed in two volumes as a result of the work of director Ariodante Fabretti with the help of Professor Francesco Rossi and Vittorio Ridolfo Lanzone. This catalogue rarely took previous lists/catalogues into consideration, except for references in some entries to Orcurti's thirty-years-earlier catalogue. Occasionally, the collection to which an object originally belongs is indicated, without, however, providing a reference number to the original list of this collection, when such a list exists. As already mentioned, between 1824 and the publication of Fabretti, Rossi and Lanzone's catalogue, 69 different collections entered the museum (including the Drovetti collection) – mostly very small groups of objects, often comprising just a few antiquities.

The following entries in the catalogue contain provenance information:

- Cat. 86 (Drovetti collection)<sup>63</sup>
- Cat. 622–637 (Ferlini collection, 1861)
- Cat. 679–680 (Ferlini collection)
- Cat. 768 (Drovetti collection)<sup>64</sup>
- Cat. 851–853 (Ferlini collection)
- Cat. 1381 (Donati collection)
- Cat. 1401 (donation by Zucchi)
- Cat. 1405 (donation by Vassalli, plaster cast)
- Cat. 1406 (donation by Pleyte, plaster cast)
- Cat. 1407 (donation by Pleyte, plaster cast)
- Cat. 1420–1446 (museum of Bulaq, plaster casts)
- Cat. 1467 (donation, without the mention of the donor, modern object)<sup>65</sup>
- Cat. 1472 (donation by Carafa)
- Cat. 1475–1510 (museum of Bulaq, plaster casts)
- Cat. 1527 (donation by King Victor Emmanuel II)
- Cat. 1674 (donation by Biondelli, plaster cast)
- Cat. 1675–1749 (museum of Bulaq, plaster casts)
- Cat. 1761 (museum of Bulaq, plaster cast)
- Cat. 1765 (museum of Bulaq, plaster cast)
- Cat. 1767 (museum of Bulaq, plaster cast)
- Cat. 2251 (donation by Zucchi)
- Cat. 2904 (donation by Gastaldi)
- Cat. 2998 (donation by Douet)
- Cat. 3157–3167 (museum of Bulaq, plaster casts)
- Cat. 3169 (donation by King Vittorio Emanuele II)
- Cat. 3206–3207 (donation by Ferlini, plaster casts)
- Cat. 6213–6220 (museum of Bulaq, plaster casts)
- Cat. 6275 (donation by Greville)
- Cat. 6827 (donation by Ferlini, plaster cast)
- Cat. 7084-85 (donation by Municipio Romano, plaster casts)
- Cat. 7086–7100 (museum of Bulaq, plaster casts)
- Cat. 7116 (donation by Ferlini)
- Cat. 7146 (donation by Cerruti)
- Cat. 7360 (donation by Battaglino)
- Cat. 7394 (donation by Barracco, plaster cast)
- Cat. 7395–7396 (donation by Municipio Romano, plaster casts)
- Cat. 7398 (museum of Bulaq, plaster cast)
- Cat. 7399 (Borgia collection, plaster cast).

One more document, the museum's Register of Entries, called "Acquisitions et Distractions", compiled whenever a collection or an individual artefact, donated or acquired, entered the museum of



**Fig. 8:** Page of the Acquisitions et Distractions register for the year 1850. Archivio Storico SABAP Torino.

Antiquities, the Museo Egizio or the Medagliere, partially helps with the task of reconstructing provenance (Fig. 8).<sup>66</sup> Unfortunately, this register was only updated until 1868, but it is still possible to trace the Egyptian collections that arrived at the museum up until that date.<sup>67</sup> In addition to the Drovetti collection, there is an important collection that was sold in 1833 by Giuseppe Sossio for the sum of 4000 lire, a catalogue of which was recently found and enumerated all of 1244 or 1260 objects,<sup>68</sup> most of them small, such as amulets and

scarabs. The lack of references to this list currently prevents us from reconstructing this collection, except for a few objects which are identifiable thanks to their descriptions. We are planning a more thorough study of the Sossio collection in the short to medium term.

(TM)

## Conclusion

This article has attempted to bring order and clarity to the history of the Museo Egizio in Turin in relation to the inventory sequence of part of its collections. It has managed to shed light on some significant aspects of the management of its collections in the early years of its history. It has, however, left several questions open, such as that of the definitive identification of every single object in the museum today and its provenance history.

The study of the Museo Egizio's history continues to be the main area of research of the authors of the present article, with the aim of filling the many gaps of information about the first decades of the museum's history that no one has ever really dwelled on, given the complexity of the situation, as seen in the previous pages. These gaps of information are becoming greater and harder to fill with the passing of time. The work that can be seen in the appendixes shows what we have been able to do so far with a few hundred museum objects, mainly of stone or wood, that were originally part of the Drovetti collection.

(BM and TM)

## Acknowledgments

We would like to express our thanks to the editorial staff for their comments and to Shenali Boange for translating the original Italian manuscript into English.

## Notes

- <sup>1</sup> Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, pp. 93–104.
- <sup>2</sup> Fabretti, Rossi, and Lanzone, *Regio Museo di Torino: Antichità egiziane*, I, 1882, and II, 1888.
- <sup>3</sup> For an in-depth discussion of the Museo Egizio's purchases, see: Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, pp. 41–48; Donatelli, in: Roccati, Donatelli (eds.), *Alle origini dell'Egittologia*, 2019, pp. 30–76; Moiso, *La storia del Museo Egizio*, 2022, pp. 30–36.

- <sup>4</sup> See the documents in the State Archive in Turin, fonds: Istruzione Pubblica, M.2, and the fonds Miscellanea A, M. 36. Other documents relating to transport are instead kept in the historical archive of the Accademia delle Scienze, in the fonds "Rapporti con il Museo di Antichità e il Museo Egizio".
- <sup>5</sup> He was officially appointed keeper of the Museo Egizio by King Charles Felix on 4 January 1825.
- <sup>6</sup> A politician and intellectual from Lucca (1780–1861), he held several important posts in the small Tuscan

- state. The same news, had already been given, although not as clearly, to another friend from Lucca, Tommaso Trenta (1745-1836), five days before. See Giorgi (ed.), *Un archeologo piemontese*, 1982, pp. 228–31. San Quintino officially notified this to the ministry a few days later: ASTo, fonds: Istruzione Pubblica, M. 2, n. 10.
- <sup>7</sup> Giorgi (ed.), *Un archeologo piemontese*, 1982, p. 232.
- <sup>8</sup> “Catalogue de la collect. d’antiq. de mons. le chev. Drovetti, a 1822”, in: Ministero della Pubblica Istruzione (ed.), *Documenti inediti*, III, 1880, pp. 206–92. The existence of the two manuscript copies proves and confirms Fabretti’s assertion regarding their number in the preface to the volume (p. XIII).
- <sup>9</sup> Initially, the decision was taken during the reign of Victor Emmanuel I. The negotiations were then finalised and concluded by the Savoy government when his successor, Charles Felix, took the throne.
- <sup>10</sup> State Archive in Turin, fonds: Istruzione Pubblica, M. 2, n. 1.
- <sup>11</sup> Guichard (ed.), *Lettres de Bernardino Drovetti*, 2003, n° 118, pp. 415–18; MS 505 (2,3), 1 à 3.
- <sup>12</sup> Guichard (ed.), *Lettres de Bernardino Drovetti*, 2003, n° 119, pp. 419–22; MS 505 (2,3), 7 à 8.
- <sup>13</sup> Donatelli in: Roccati, Donatelli (eds.), *Alle origini dell’Egittologia*, 2019, pp. 79–80.
- <sup>14</sup> Ministero della Pubblica Istruzione (ed.), *Documenti inediti*, 1880, “Prefazione”, p. XIII, and footnote 12.
- <sup>15</sup> Carlo Vidua (1785–1830) was one of the key players in the negotiations for the purchase of the Drovetti collection. It is thanks to his efforts that contacts between Drovetti and the Savoy government resumed in 1822, after they had come to a virtual standstill in 1821.
- <sup>16</sup> Letter of Vidua to Drovetti of 16 May 1822, in: Balbo (ed.), *Lettere del Conte Carlo Vidua*, 1834, pp. 448–54.
- <sup>17</sup> Guichard (ed.), *Lettres de Bernardino Drovetti*, 2003, n° 124, pp. 430–33. MS 508 (2,3), 17 à 18.
- <sup>18</sup> Letter of Vidua to Drovetti, in: Balbo (ed.), *Lettere del Conte Carlo Vidua*, 1834, pp. 448–54.
- <sup>19</sup> Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, pp. 90–91, and also the printed edition of the “Catalogue” in Ministero della Pubblica Istruzione (ed.), *Documenti inediti*, III, 1880, pp. 206–92, attribute it to Vidua.
- <sup>20</sup> Donatelli in: Roccati, Donatelli (ed.), *Alle origini dell’Egittologia*, 2019, pp. 79–80.
- <sup>21</sup> The publication in Ministero della Pubblica Istruzione (ed.), *Documenti inediti*, III, 1880, pp. 206–92, does not take into account the fact that some antiquities, while included in the “Catalogue”, never reached Turin and the Museum.
- <sup>22</sup> State Archive in Turin, fonds: Miscellanea A, M. 36.
- <sup>23</sup> Coins were also studied and catalogued in the past, which led to the publication in two volumes: Fabretti, Rossi and Lanzone, *Regio Museo di Torino: monete consolari e imperiali*, 1881; Fabretti, Rossi and Lanzone, *Regio Museo di Torino: monete greche*, 1883; Petitti, in Barello, Panero and Pennestri (eds.), *Il monetiere del Museo di Antichità*, 2021, pp. 51–58.
- <sup>24</sup> State Archive in Turin, fonds: Miscellanea A, M. 36, document dated to 30 October 1823.
- <sup>25</sup> State Archive in Turin, fonds: Miscellanea A, M. 36, document dated to 30 October 1823.
- <sup>26</sup> Same document of the previous note, dated to 30 October 1823.
- <sup>27</sup> In this case, San Quintino does not add up, but lists each additional item found. State Archive in Turin, fonds: Miscellanea A, m. 36, document dated to 30 October 1823 too.
- <sup>28</sup> “Catalogo sommario de’ monumenti di antichità egiziani componenti la collezione di cose egizie del cavaliere Drovetti”, in: Donatelli (ed.), *Lettere e documenti di Bernardino Drovetti*, 2011, pp. 450–56.
- <sup>29</sup> Letter to De Cholex of 7 November 1823. State Archive in Turin, fonds Miscellanea A, M. 36.
- <sup>30</sup> Einaudi, *Studi Piemontesi* 45 (2016), pp. 501–06.
- <sup>31</sup> State Archive in Turin, fonds Miscellanea A, M. 36, letter of 24 January 1824.
- <sup>32</sup> See the work done in TPOP, “Turin Papyrus Online Platform”: [Papyri Museo Egizio - Home](#).
- <sup>33</sup> The following entries in the Catalogue include more than one object: Section I, –; Section II, n° 31, 269, 270, 271, 272, 273, 275, 276, 277, 280, 290, 291, 292, 293, 294, 298, 300, 305, 315, 327, 416, 417, 418, 421, 422; Section III, –; Section IV, n° 12, 13; Section V, n° 87, 232, 270, 301, 320, 322, 323, 338, 347, 351, 352, 354, 355, 362, 430, 431; Section VI, –; Section VII, –, Section VIII, n° 7; Section IX, –; Section X, n° 14, 15, 16, 17, 18, 19, 20, 21, 22, 28, 29; Section XI, –; Section XII, n° 70, 234, 410; Section XIII, –; Section XIV, n° 34; Section XV, n° 21, 59, 62, 63, 66, 110, 125, 135, 137, 157, 164, 168, 177, 179; Section XVI, –; Section XVII, n° 13, 19, 30; Section XVIII, –.
- <sup>34</sup> D’Amicone, in: Roccati, Donatelli (eds.), *Alle origini dell’Egittologia*, 2019, p. 127.
- <sup>35</sup> D’Amicone, in: Roccati, Donatelli (eds.), *Alle origini dell’Egittologia*, 2019, p. 122; Fabretti, *Documenti per servire alla storia del Museo di Antichità di Torino*, 1888, p. 34.
- <sup>36</sup> On 19 December 1831, King Charles Albert sanctioned the merging of the Egyptian Museum and the Museum of Antiquities, under the direction of the latter’s director Pietro Ignazio Barucchi. State Archive in Turin, fonds Istruzione Pubblica, M. 2 n. 19. This was further sanctioned by Royal “Viglietto” of 3 January 1832, see Micheletto, *Quaderni della Soprintendenza Archeologica del Piemonte* 21 (2006), p. 31. San Quintino from that moment on became Barucchi’s subordinate, a situation he certainly did not like, and which prompted him to leave shortly afterwards.
- <sup>37</sup> This number testifies to the fact that the inventory tally of the San Quintino, which took place in Livorno in October 1823, was unknown to all, as the number given in the Catalogue is retained.
- <sup>38</sup> State Archive in Turin, fonds Istruzione Pubblica, M. 2 n. 19, letter of 17 March 1832.
- <sup>39</sup> See, for instance, D’Amicone, in: Roccati e Donatelli (eds.), *Alle origini dell’Egittologia*, 2019, pp. 121–31.
- <sup>40</sup> State Archive in Turin, fonds Istruzione Pubblica, M. 2 n. 12.
- <sup>41</sup> The Orcurto catalogue and the “Inventory X”, discussed below.
- <sup>42</sup> A twentieth, recorded in the Orcurto inventory, which

- will be discussed shortly, came to the museum as a gift from the vice-consul of Sardinia in Cyprus, Cerruti. Orcurti, *Catalogo*, 1852, p. 87.
- <sup>43</sup> The Fabretti, Rossi and Lanzone catalogue itself contains such discrepancies. Sometimes an entry does not correspond to a single object, but to two. This is the case, for example, with Cat. 6410/01 and /02, two distinct headrests, one of which is described in “Catalogue” V, No. 68, the other in “Catalogue” V, No. 247 (the number is written in ink on both). The two numbers after the slash were therefore recently added to distinguish the two objects. The reverse also occurs, e.g., when three “Catalogue” numbers are merged into a single one, as was the case with wooden portal Cat. 1464, which is described in “Catalogue”, again in Section V, under “wooden objects”, at numbers 254, 255, 256 and 257, the architrave and jambs having been assigned their own, separate numbers. All this contributed to confusion over time.
- <sup>44</sup> Cafici, in *RiME* 5 (2021), pp. 57–86, <https://rivista.museoegizio.it/article/rediscovering-the-nineteenth-century-display-of-the-museo-egizios-statuario/>.
- <sup>45</sup> State Archive in Turin, fonds MAE, II vers., M.2, n. 13.
- <sup>46</sup> *RiME* 5 (2021), pp. 57–86, <https://rivista.museoegizio.it/article/rediscovering-the-nineteenth-century-display-of-the-museo-egizios-statuario/>.
- <sup>47</sup> Op. cit., pp. 57–86, where the author recognises the first 19 antiquities. Thanks to this first important step, the present authors managed to recognise all the antiquities in the document. State Archive in Turin, fonds: MAE, II vers., M. 2, n. 24.
- <sup>48</sup> Of which no specific one is however referred to: see Nos. 2, 4, 5, 19, 20, 21, 89, 115, 176, 249, 349, 600, 981, 2427, 2451, 2492, 2502, 2503, 2506, 2508, 2510, 2531, 2533, 2537, 2540, 2542, 2543, 2569, 2575, 2576, 2585, 2586, 2587, 2589, 2591, 2592, 2594, 2505, 2609, 2611, 2613, 2621, 2637, 2640, 2652, 2674, 2679, 2685, 2688, 2726, 2762, 2766, 2769, 2780, 2834, 2838, 2971, 3016, 3696, 3698, 3699, 3700, 3706, 3713, 3723, 3755, 3757, 3758, 3781, 3855, 3856, 3903, 4062, 4090, 4093, 4110, 4151, 4159, 4162, 4217, 4306, 4385, 4911, 4946, 4947, 4955, with reference to pharaohs’ names or Coptic words or hieroglyphic signs in general. There is also a mention of Herodotus, Strabo and Clement of Alexandria, at No. 1738.
- <sup>49</sup> At Nos. 2408, 2430, 2431, 2432, 2542, 2592, 2795, 3700, 3701, 3704, 3707, 3709, 3722, 3754, 3759, 3760, 3854, 4004, 4306, in connection with sovereign names (mainly Thutmose IV but also Amenhotep and a Thutmose not distinguished by an ordinal number).
- <sup>50</sup> At Nos. 2593, 2594, 3724; Dawson and Uphill, *Who Was Who in Egyptology*, 1972, p. 56. Unfortunately, the date when the museum acquired Felix’s book is unknown.
- <sup>51</sup> The move took place between 1829 and 1830. Micheletto, *Quaderni della Soprintendenza Archeologica del Piemonte* 21 (2006), pp. 30–31.
- <sup>52</sup> San Quintino was then required to submit his intentions for any decision on the restoration work to be carried out to the judgement of a commission of learned archaeology experts and professors, the aforementioned Gazzera, Borson, Peyron and Boucheron. The final judgement that led King Charles Albert, newly installed on the throne, to accept the removal of the conservator, was influenced by the fact that San Quintino had antagonised a part of the highly influential cultural elite at court and that he had wanted to concentrate all the management of the museum on himself, and was also influenced by the loss of his admirer and – we presume – protector, the Secretary of State for Internal Affairs (equivalent to the Minister of the Interior) Count Roget de Cholex, who died on 24 July 1828. The coronation of Charles Albert on 27 April 1831 may also have initiated a new season of influence at court. See Salata, *Carlo Alberto inedito*, 1931, p. 239.
- <sup>53</sup> Micheletto, *Quaderni della Soprintendenza Archeologica del Piemonte* 21 (2006), pp. 30–31.
- <sup>54</sup> Cf. Cafici, *RiME* 5 (2021), p. 60, n. 21, <https://rivista.museoegizio.it/article/rediscovering-the-nineteenth-century-display-of-the-museo-egizios-statuario/>. To this day, the statue retains its integration with a modern head, although the head was replaced with a new one in the late nineteenth century.
- <sup>55</sup> State Archive in Turin, fonds MAE, I vers., M. 3, n. 4.
- <sup>56</sup> Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, pl. 74.
- <sup>57</sup> Two further manuscript lists should be associated with Orcurti’s reordering of the collection; they were probably used for the drafting of the later printed edition of the catalogue. Cafici, *RiME* 5 (2021), pp. 68–69, refers to them as Documents 2 and 3, <https://rivista.museoegizio.it/article/rediscovering-the-nineteenth-century-display-of-the-museo-egizios-statuario/>.
- <sup>58</sup> Rossi, *Il Museo Egizio di Torino, guida*, 1884, pp. 8–21.
- <sup>59</sup> The same Fabretti, Rossi and Lanzone catalogue of 1882–1888 cites the position of the objects in the Orcurti catalogue where the authors manage to find correspondences.
- <sup>60</sup> There is a note that, as early as January 1832, numerous objects from the museum of Antiquities, which had just arrived in their new home, had been stored in underground storerooms due to lack of space, waiting to be exhibited: State Archive in Turin, fonds Istruzione Pubblica, M. 2; Micheletto, *Quaderni della Soprintendenza Archeologica del Piemonte* 21 (2006), p. 29.
- <sup>61</sup> Orcurti, *Catalogo illustrato dei monumenti egizi*, 1855, p. 6.
- <sup>62</sup> Orcurti, *Catalogo illustrato dei monumenti egizi*, 1855, pp. 6–7.
- <sup>63</sup> No reference is made to the “Catalogue”, but to the engraving on the statue bearing Drovetti’s name.
- <sup>64</sup> Again, no reference is made to the “Catalogue”, but to the engraving on the statue bearing Drovetti’s name.
- <sup>65</sup> Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, p. 100: donation of King Victor Emmanuel II.
- <sup>66</sup> Currently held in the historical archives of the Soprintendenza Archeologia, Belle Arti e Paesaggio di Torino (SABAP).
- <sup>67</sup> Curto, *Storia del Museo Egizio di Torino*, 1990<sup>3</sup>, pp. 41–48.
- <sup>68</sup> This catalogue, which contains two different counts, is currently held in the Museo Egizio archives.

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- Historical Archive of the Soprintendenza Archeologia, Belle Arti e Paesaggio (SABAP) per la Città Metropolitana di Torino
- State Archive in Turin (Archivio di Stato di Torino)

## Appendix 1: Concordance of stelae in the four inventories

Catalogue Drovetti	Inventario X	Catalogo Orcurti	Catalogo Fabretti <i>et al.</i>
III, n° 001*		Vol. II, p. 124, n° 5	Cat. 1451
III, n° 002*		Vol. II, p. 104, n° 189	Cat. 1546
III, n° 003*		Vol. II, p. 104, n° 185	Cat. 1566
III, n° 004*		Vol. II, p. 109, n° 214	Cat. 1591
III, n° 005*		Vol. II, p. 104, n° 187	Cat. 1535
III, n° 006		Vol. II, p. 113, n° 230	Cat. 1560
III, n° 008*			Cat. 7053
III, n° 009*		Vol. II, p. 127, n° 16	Cat. 1450
III, n° 010*		Vol. II, p. 121, n° 265	Cat. 1519
III, n° 011*		Vol. II, p. 105, n° 192	Cat. 1570
III, n° 012		Vol. II, p. 118, n° 249	Cat. 1659
III, n° 014*		Vol. II, p. 127, n° 15	Cat. 1473
III, n° 016*		Vol. II, p. 121, n° 267	Cat. 1590
III, n° 017		Vol. II, p. 119, n° 253	Cat. 1552
III, n° 019		Vol. II, p. 127, n° 18	Cat. 1453bis
III, n° 020		Vol. II, p. 119, n° 255	Cat. 1522
III, n° 021		Vol. II, p. 105, n° 191	Cat. 1634
III, n° 023*		Vol. II, p. 126, n° 11	Cat. 1449
III, n° 024*		Vol. II, p. 116, n° 241	Cat. 1564
III, n° 025*		Vol. II, p. 105, n° 194	Cat. 1542
III, n° 026*		Vol. II, p. 104, n° 184	Cat. 1520
III, n° 027*		Vol. II, p. 104, n° 190	Cat. 1616
III, n° 028*		Vol. II, p. 104, n° 186	Cat. 1589
III, n° 029*		Vol. II, p. 105, n° 193	Cat. 1561
III, n° 030*		Vol. II, p. 116, n° 243	Cat. 1580
III, n° 031*		Vol. II, p. 111, n° 222	Cat. 1658
III, n° 032			Cat. 7130
III, n° 033*			Cat. 1670
III, n° 034	141		Cat. 7132
III, n° 036		Vol. II, p. 117, n° 245	Cat. 1581
III, n° 037*		Vol. II, p. 120, n° 260	Cat. 1533
III, n° 038*		Vol. II, p. 120, n° 259	Cat. 1548
III, n° 039		Vol. II, p. 124, n° 7	Cat. 1454bis
III, n° 040*		Vol. II, p. 121, n° 268	Cat. 1608
III, n° 041*		Vol. II, p. 125, n° 9	Cat. 1457
III, n° 042*		Vol. II, p. 118, n° 252	Cat. 1607
III, n° 043*		Vol. II, p. 121, n° 266	Cat. 1554
III, n° 044*		Vol. II, p. 123, n° 3	Cat. 1453
III, n° 045*		Vol. II, p. 119, n° 258	Cat. 1587
III, n° 047*		Vol. II, p. 112, n° 224	Cat. 1518
III, n° 048		Vol. II, p. 121, n° 264	Cat. 1633
III, n° 050*			Cat. 1672

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
III, n° 052*		Vol. II, p. 120, n° 262	Cat. 1656
III, n° 053*		Vol. II, p. 120, n° 261	Cat. 1665
III, n° 054*		Vol. II, p. 124, n° 6	Cat. 1451bis
III, n° 055*		Vol. II, p. 125, n° 8	Cat. 1452
III, n° 059*		Vol. II, p. 111, n° 221	Cat. 1602
III, n° 060*		Vol. II, p. 115, n° 239	Cat. 1642
III, n° 062 (?)	138		Cat. 7141
III, n° 063*		Vol. II, p. 109, n° 211	Cat. 1592
III, n° 064*		Vol. II, p. 22, n° 13	Cat. 1549
III, n° 065*		Vol. II, p. 116, n° 242	Cat. 1514
III, n° 066*		Vol. II, p. 110, n° 216	Cat. 1515
III, n° 067*		Vol. II, p. 41, n° 62	Cat. 1557
III, n° 068*		Vol. II, p. 110, n° 218	Cat. 1553
III, n° 069*		Vol. II, p. 117, n° 244	Cat. 1532
III, n° 070		Vol. II, p. 109, n° 213	Cat. 1652
III, n° 071*		Vol. II, p. 112, n° 227	Cat. 1543
III, n° 072*			Cat. 7358
III, n° 073			Cat. 1397
III, n° 074		Vol. II, p. 126, n° 13	Cat. 1373
III, n° 075*		Vol. II, p. 19, n° 6	Cat. 1512
III, n° 076*		Vol. II, p. 19, n° 5	Cat. 1454
III, n° 078*		Vol. II, p. 124, n° 4	Cat. 1458
III, n° 079*		Vol. II, p. 110, n° 219	Cat. 1565
III, n° 080	107	Vol. II, p. 27, n° 25	Cat. 1754
III, n° 081*			Cat. 619
III, n° 083*		Vol. II, p. 109, n° 212	Cat. 1648
III, n° 084		Vol. II, p. 118, n° 250	Cat. 1528
III, n° 085		Vol. II, p. 115, n° 238	Cat. 1531
III, n° 086		Vol. II, p. 111, n° 223	Cat. 1611
III, n° 087			Cat. 7131
III, n° 088			Cat. 1655
III, n° 089*		Vol. II, p. 39, n° 60	Cat. 1601
III, n° 090*		Vol. II, p. 109, n° 215	Cat. 1606
III, n° 091		Vol. II, p. 112, n° 225	Cat. 1536
III, n° 092*		Vol. II, p. 116, n° 240	Cat. 1521
III, n° 094			Cat. 1756
III, n° 095		Vol. II, p. 126, n° 14	Cat. 1455
III, n° 096*			Cat. 1593
III, n° 097*			Cat. 1668
III, n° 098			Cat. 7133
III, n° 100			Cat. 7145
III, n° 101		Vol. II, p. 72, n° 41	Cat. 1559
III, n° 102			Cat. 7371

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
III, n° 103		Vol. II, p. 43, n° 66	Cat. 1558
III, n° 104		Vol. II, p. 21, n° 10	Cat. 1610 o Cat. 1586
III, n° 105*		Vol. II, p. 45, n° 74	Cat. 1586 o Cat. 1610
III, n° 106		Vol. II, p. 35, n° 47	Cat. 1556
III, n° 107		Vol. II, p. 34, n° 46	Cat. 1456
III, n° 108	103	Vol. I, p. 79, n° 17	Cat. 1757
III, n° 109	114	Vol. I, p. 79, n° 20	Cat. 1758
III, n° 110*	113	Vol. I, p. 79, n° 15	Cat. 1630
III, n° 114*		Vol. II, p. 31, n° 38	Cat. 1466
III, n° 115		Vol. II, p. 25, n° 19	Cat. 1550
III, n° 116	120	Vol. I, p. 78, n° 9	Cat. 1551
III, n° 117	100	Vol. I, p. 82, n° 34	Cat. 1755
III, n° 118	170	Vol. I, p. 78, n° 11	Cat. 1654
III, n° 119		Vol. II, p. 41, n° 61	Cat. 1469
III, n° 121*	119	Vol. I, p. 79, n° 13	Cat. 1582
III, n° 122		Vol. II, p. 39, n° 59	Cat. 1470
III, n° 123		Vol. II, p. 27, n° 26	Cat. 1661
III, n° 124*		Vol. II, p. 30, n° 33	Cat. 1635
III, n° 125 (?)	140		Cat. 7143
III, n° 126*		Vol. II, p. 33, n° 44	Cat. 1636
III, n° 127*		Vol. II, p. 17, n° 3	Cat. 1579
III, n° 128*		Vol. II, p. 32, n° 39	Cat. 1461
III, n° 129*			Cat. 7357
III, n° 130*		Vol. II, p. 21, n° 9	Cat. 1463
III, n° 131			Cat. 1673
III, n° 132*	112	n.d.	Cat. 1669
III, n° 133		Vol. I, p. 79, n° 19	Cat. 1759
III, n° 134*		Vol. II, p. 26, n° 21	Cat. 1534
III, n° 135*		Vol. II, p. 34, n° 45	Cat. 1447
III, n° 136		Vol. II, p. 25, n° 20	Cat. 1524
III, n° 137		Vol. II, p. 42, n° 65	Cat. 1448
III, n° 140		Vol. II, p. 32, n° 41	Cat. 1644
III, n° 141*		Vol. II, p. 18, n° 4	Cat. 1517
III, n° 142*		Vol. II, p. 22, n° 12	Cat. 1555
III, n° 143		Vol. II, p. 28, n° 30	Cat. 1612
III, n° 144		Vol. II, p. 42, n° 64	Cat. 1540
III, n° 145		Vol. II, p. 23, n° 15	Cat. 1541
III, n° 146		Vol. II, p. 45, n° 73	Cat. 1460
III, n° 147*		Vol. II, p. 24, n° 18	Cat. 1459
III, n° 148*		Vol. II, p. 44, n° 72	Cat. 1572
III, n° 149		Vol. II, p. 33, n° 43	Cat. 1465
III, n° 150		Vol. II, p. 37, n° 54	Cat. 1523
III, n° 151*		Vol. II, p. 44, n° 70	Cat. 1585

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
III, n° 152		Vol. II, p. 35, n° 49	Cat. 1584
III, n° 153*		Vol. II, p. 44, n° 71	Cat. 1653
III, n° 154		Vol. II, p. 24, n° 17	Cat. 1638
III, n° 155	106		Cat. 1753
III, n° 156		Vol. II, p. 43, n° 68	Cat. 1639
III, n° 157		Vol. II, p. 20, n° 7	Cat. 1629
III, n° 158		Vol. II, p. 42, n° 63	Cat. 1525
III, n° 159		Vol. II, p. 29, n° 31	Cat. 1547
III, n° 160		Vol. II, p. 38, n° 55	Cat. 1620
III, n° 161		Vol. II, p. 23, n° 16	Cat. 1613
III, n° 162		Vol. II, p. 29, n° 32	Cat. 1545
III, n° 164		Vol. II, p. 21, n° 11	Cat. 1513
III, n° 165		Vol. II, p. 23, n° 14	Cat. 1562
III, n° 167*		Vol. II, p. 28, n° 27	Cat. 1632
III, n° 169		Vol. II, p. 43, n° 67	Cat. 1588
III, n° 170*		Vol. II, p. 117, n° 247	Cat. 1578
III, n° 171*			Cat. 2422
III, n° 172		Vol. II, p. 30, n° 34	Cat. 1625
III, n° 173	121	Vol. I, p. 78, n° 10	Cat. 1626
III, n° 174	118	Vol. I, p. 79, n° 12	Cat. 1628
III, n° 175	104	Vol. I, p. 79, n° 18	Cat. 1752
III, n° 188		Vol. II, p. 123, n° 2	Cat. 1452bis
III, n° 190		Vol. II, p. 117, n° 248	Cat. 1623
III, n° 193		Vol. II, p. 36, n° 51	Cat. 1627
III, n° 194*		Vol. II, p. 38, n° 56	Cat. 1576
III, n° 195		Vol. II, p. 28, n° 28	Cat. 1563

\* D'Amicone, in: Roccati e Donatelli (eds.), *Alle origini dell'Egitologia*, 2019, pp. 121–31.

## Appendix 2: Concordance of wooden objects in the four inventories

Catalogue Drovetti	Inventario X	Catalogo Orcurti	Catalogo Fabretti et al.
V, n° 001		Vol. II, p. 98, n° 151	Cat. 1637
V, n° 002		Vol. II, p. 108, n° 209	Cat. 1595
V, n° 003		Vol. II, p. 97, n° 148	Cat. 1573
V, n° 005		Vol. II, p. 103, n° 180	Cat. 1567
V, n° 006		Vol. II, p. 99, n° 153	Cat. 1574
V, n° 007		Vol. II, p. 97, n° 149	Cat. 1614
V, n° 008		Vol. II, p. 99, n° 154	Cat. 1539
V, n° 009		Vol. II, p. 103, n° 179	Cat. 1529
V, n° 010		Vol. II, p. 103, n° 181	Cat. 1575
V, n° 011		Vol. II, p. 108, n° 210	Cat. 1617
V, n° 012		Vol. II, p. 100, n° 158	Cat. 1641
V, n° 013		Vol. II, p. 101, n° 160	Cat. 1596
V, n° 014			Cat. 2459
V, n° 017		Vol. II, p. 103, n° 178	Cat. 1631
V, n° 018			Cat. 2455
V, n° 019		Vol. II, p. 99, n° 152	Cat. 1605
V, n° 020		Vol. II, p. 99, n° 155	Cat. 1577
V, n° 021		Vol. II, p. 100, n° 159	Cat. 1530
V, n° 022		Vol. II, p. 103, n° 183	Cat. 1598
V, n° 023		Vol. II, p. 81, n° 58q	Cat. 2407
V, n° 024	639	Vol. II, p. 92, n° 14	Cat. 3047
V, n° 025		Vol. II, p. 102, n° 175	Cat. 1597
V, n° 028		Vol. II, p. 95, n° 83	Cat. 1369
V, n° 029			Cat. 2501
V, n° 030			Provv. 5551
V, n° 031			Cat. 2483
V, n° 034	606		Cat. 2463
V, n° 035			Cat. 709
V, n° 036		Vol. II, p. 93, n° 25	Cat. 3104
V, n° 037 (?)			Cat. 1474
V, n° 038			Cat. 1389
V, n° 039			Cat. 6238
V, n° 041			Cat. 2991
V, n° 043			Cat. 2598
V, n° 045			Cat. 2753
V, n° 046 (?)	657 o 637	Vol. II, p. 91, n° 4	Cat. 3046
V, n° 047	608		Cat. 2470
V, n° 048			Cat. 2373
V, n° 049		Vol. II, p. 81, n° 38f	Cat. 2374
V, n° 051			Cat. 526
V, n° 058			Cat. 3408
V, n° 060	804		Cat. 3103
V, n° 061	4836		Cat. 3411/02

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
V, n° 062	4835		Cat. 3411/01
V, n° 063	710		Cat. 2471
V, n° 065	709		Cat. 2473
V, n° 066			Cat. 2390
V, n° 067		Vol. II, p. 81, n° 38f	Cat. 2375
V, n° 068			Cat. 6410/01
V, n° 069			Cat. 2498
V, n° 072			Cat. 2243
V, n° 072			Cat. 6222
V, n° 074			Cat. 2399
V, n° 080			Cat. 6237
V, n° 081			Cat. 6415
V, n° 082	607		Cat. 2462
V, n° 084			Cat. 6226
V, n° 085 (?)			Cat. 284
V, n° 086			Provv. 0585
V, n° 088	4932		Cat. 6228
V, n° 089			Provv. 0126
V, n° 090			Cat. 6350
V, n° 092	4837		Cat. 3412
V, n° 095			Cat. 6935
V, n° 100	4890		Cat. 2452
V, n° 101			Cat. 2525
V, n° 102			Cat. 2526
V, n° 104			Cat. 2601
V, n° 105			Cat. 2722
V, n° 106			Cat. 2517
V, n° 109			Cat. 2706
V, n° 111			Cat. 2603
V, n° 112			Cat. 2734
V, n° 113			Cat. 2599
V, n° 114			Cat. 2528
V, n° 116			Cat. 2536
V, n° 118			Cat. 2535
V, n° 119			Cat. 2529
V, n° 120			Cat. 2757
V, n° 122			Cat. 2673
V, n° 124			Cat. 2602
V, n° 125			Cat. 2542
V, n° 126		Vol. II, p. 108, n° 208	Cat. 2447
V, n° 127	613?		Cat. 706
V, n° 128	659		Cat. 707
V, n° 129	726		Cat. 705
V, n° 130	611		Cat. 708

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
V, n° 134			Cat. 528
V, n° 135			Cat. 163
V, n° 136			Cat. 2409
V, n° 137	693		Cat. 979
V, n° 138			Cat. 6879
V, n° 140			Cat. 6420
V, n° 141			Cat. 6394
V, n° 143 (?)			Cat. 488
V, n° 146			Cat. 6397
V, n° 148		Vol. II, p. 176, n° 5?	Cat. 2189
V, n° 150			Cat. 2197
V, n° 151		Vol. II, p. 176, n° 9?	Cat. 2193
V, n° 152			Cat. 3108
V, n° 153			Cat. 6941
V, n° 154			Cat. 6930
V, n° 155			Cat. 6425
V, n° 156			Cat. 6418
V, n° 157			Cat. 7140
V, n° 159			Cat. 2419
V, n° 160			Cat. 37
V, n° 164	4896	Vol. II, p. 107, n° 204	Cat. 2440
V, n° 165			Cat. 2532
V, n° 166			Cat. 2408
V, n° 167 (?)	2226		Cat. 6888
V, n° 169	652		Cat. 847
V, n° 172 (?)			Prov. 5586
V, n° 173 (?)			Cat. 6969
V, n° 174			Cat. 6968/01
V, n° 175			Cat. 6968/02
V, n° 178	4904	Vol. II, p. 113, n° 231 (?)	Cat. 2429/01-04
V, n° 179			Cat. 6926
V, n° 180			Cat. 6306/01
V, n° 181			Cat. 6306/02
V, n° 185 (?)		Vol. II, p. 107, n° 203	Cat. 2437
V, n° 188			Cat. 2411
V, n° 189			Cat. 6232/01
V, n° 190 (?)		Vol. II, p. 176, n° 6?	Cat. 2190
V, n° 191			Cat. 971
V, n° 192 (?)			Prov. 5688
V, n° 193			Cat. 6970
V, n° 197			Cat. 6925/01
V, n° 200			Cat. 6925/02
V, n° 201			Cat. 6923
V, n° 203			Cat. 6943

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
V, n° 204 (?)			Cat. 6936/01
V, n° 208		Vol. II, p. 95, n° 92	Cat. 3118
V, n° 211		Vol. II, p. 106, n° 200	Cat. 2439
V, n° 212	698		Cat. 2458/2
V, n° 213			Cat. 2457
V, n° 214			Cat. 2458/1
V, n° 215		Vol. II, p. 95, n° 89 (?)	Cat. 3113
V, n° 216 (?)		Vol. II, p. 95, n° 90	Cat. 3114
V, n° 217 (?)		Vol. II, p. 95, n° 91	Cat. 3115
V, n° 218 (?)		Vol. II, p. 95, n° 95 (?)	Cat. 3116
V, n° 219 (?)		Vol. II, p. 93, n° 34	Cat. 3117
V, n° 220 (?)			Cat. 3119/01
V, n° 221 (?)			Cat. 3119/02
V, n° 222 (?)		Vol. II, p. 95, n° 96	Cat. 3120/01
V, n° 223 (?)		Vol. II, p. 95, n° 97	Cat. 3120/02
V, n° 224 (?)		Vol. II, p. 95, n° 98	Cat. 3121/01
V, n° 225 (?)		Vol. II, p. 95, n° 99	Cat. 3121/02
V, n° 226 (?)		Vol. II, p. 95, n° 100	Cat. 3122
V, n° 227 (?)		Vol. II, p. 95, n° 101	Cat. 3123
V, n° 228		Vol. II, p. 93, n° 33	Cat. 3112
V, n° 230			Cat. 916
V, n° 231			Cat. 915
V, n° 233/1			Cat. 7073/01
V, n° 233/2 (?)			Cat. 7073/02
V, n° 235			Cat. 6405
V, n° 236 (?)	661		Cat. 903
V, n° 237 (?)	660		Cat. 904
V, n° 238	675	Vol. II, p. 94, n° 48	Cat. 203
V, n° 239			Cat. 984
V, n° 247			Cat. 6410/02
V, n° 248	4889	Vol. II, p. 121, n° 270	Cat. 2432
V, n° 249	4908	Vol. II, p. 108, n° 207	Cat. 2434
V, n° 250	612	Vol. II, p. 83, n° 67a	Cat. 3410
V, n° 251	616	Vol. II, p. 83, n° 67a	Cat. 3409
V, n° 252 (?)			Cat. 6828
V, n° 253			Provw. 0405
V, n° 254, 255, 256, 257		Vol. II, p. 71, n° 36	Cat. 1464
V, n° 258, 259			Cat. 6829
V, n° 263		Vol. II, p. 81, n° 58x	Cat. 2402
V, n° 264		Vol. II, p. 81, n° 58x	Cat. 2406
V, n° 265		Vol. II, p. 81, n° 58x	Cat. 2403
V, n° 267		Vol. II, p. 67, n° 18b	Cat. 2261
V, n° 268			Cat. 6249
V, n° 271		Vol. II, p. 77, n° 51	Cat. 2237

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
V, n° 272 (?)			Cat. 6277
V, n° 276			Cat. 6276
V, n° 277		Vol. II, p. 82, n° 64b	Cat. 2361
V, n° 278			Cat. 2359
V, n° 279		Vol. II, p. 82, n° 64i	Cat. 2358
V, n° 280			Cat. 2362
V, n° 281		Vol. II, p. 82, n° 64e	Cat. 2370
V, n° 282		Vol. II, p. 82, n° 64c	Cat. 2363
V, n° 283 (?)			Cat. 2360
V, n° 286		Vol. II, p. 81, n° 58p	Cat. 2386
V, n° 287		Vol. II, p. 81, n° 58p	Cat. 2387
V, n° 288 (?)			Cat. 2395
V, n° 289			Cat. 2393
V, n° 290		Vol. II, p. 81, n° 58	Cat. 2388
V, n° 291 (?)			Cat. 2394
V, n° 292			Cat. 2391
V, n° 295/1			Cat. 6402/01
V, n° 295/2			Cat. 6402/02
V, n° 297			Cat. 6407
V, n° 298			Cat. 6408
V, n° 302		Vol. II, p. 100, n° 156	Cat. 1568
V, n° 303		Vol. II, p. 72, n° 40	Cat. 2241
V, n° 304		Vol. II, p. 102, n° 177	Cat. 1569
V, n° 305		Vol. II, p. 97, n° 150	Cat. 1599
V, n° 307	655		Cat. 1009
V, n° 308	662		Cat. 914
V, n° 309	654		Cat. 986
V, n° 310	4911	Vol. II, p. 106, n° 197	Cat. 2445
V, n° 311	4912	Vol. II, p. 105, n° 196	Cat. 2444
V, n° 312	4913	Vol. II, p. 106, n° 198	Cat. 2443
V, n° 313			Cat. 3107
V, n° 314 (?)			Cat. 6965/01
V, n° 315			Cat. 6963/4
V, n° 316			Cat. 6963/1
V, n° 317			Provv. 0615
V, n° 318			Cat. 6963/2
V, n° 319 (?)			Cat. 6965/02
V, n° 321	663		Cat. 905
V, n° 324			Cat. 692
V, n° 327 (?)			Cat. 2524
V, n° 328 (?)			Cat. 2648
V, n° 329			Cat. 2396
V, n° 330	2342		Cat. 6830
V, n° 331	2341		Cat. 6831

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
V, n° 332 (?)			Cat. 6839
V, n° 333 (?)			Cat. 6840
V, n° 334 (?)			Cat. 6836
V, n° 335			Cat. 4929
V, n° 336			Cat. 6229
V, n° 342	695		Cat. 518
V, n° 343	694		Cat. 519
V, n° 345a (?)	5345		Cat. 6931/01
V, n° 345b (?)	5344		Cat. 6931/02
V, n° 346		Vol. II, p. 81, n° 58x	Cat. 2404
V, n° 348			Cat. 6335
V, n° 350	5044		Cat. 6232/02
V, n° 351a			Cat. 970
V, n° 351b			Cat. 972
V, n° 351c (?)			Cat. 959
V, n° 353			Cat. 6835
V, n° 354/01			Cat. 6442
V, n° 354/02			Cat. 6443
V, n° 357	4992		Cat. 6250
V, n° 358			Cat. 2436
V, n° 359			Cat. 6404
V, n° 361			Cat. 6484
V, n° 362/1			Cat. 6485
V, n° 362/2			Cat. 6486
V, n° 371			Cat. 6421
V, n° 373	4959		Cat. 6347
V, n° 375			Cat. 741
V, n° 376			Cat. 742
V, n° 377			Cat. 743
V, n° 378			Cat. 744
V, n° 379			Cat. 6240
V, n° 380			Cat. 6221
V, n° 381			Cat. 6223
V, n° 382			Cat. 6224
V, n° 383			Cat. 6278
V, n° 384 (?)	638	Vol. II, p. 91, n° 3	Cat. 3048
V, n° 393	4914	Vol. II, p. 129, n° 21	Cat. 2446
V, n° 405 (?)			Cat. 6436
V, n° 422 (?)			Cat. 1007
V, n° 423			Cat. 2461
V, n° 428	4228		Cat. 978
V, n° 429			Cat. 6915
V, n° 432			Cat. 6882

### Appendix 3: Concordance of statues in the four inventories

Catalogue Drovetti	Inventario X	Catalogo Dichiarativo	Catalogo Orcurti	Catalogo Fabretti <i>et al.</i>
XVI, n° 01	92	G.1	Vol. I, p. 64, n° 20	Cat. 865
XVI, n° 02	143	M.15	Vol. I, p. 86, n° 65	Cat. 866
XVI, n° 03	73	C.12	Vol. I, p. 70, n° 14	Cat. 3017
XVI, n° 04	87	I.10	Vol. I, p. 72, n° 29	Cat. 3065
XVI, n° 05	63	C.19	Vol. I, p. 71, n° 22	Cat. 3063
XVI, n° 06	168	E.3	Vol. I, p. 64, n° 16	Cat. 1410
XVI, n° 07	125	M.4	Vol. I, p. 85, n° 54	
XVI, n° 08	53	C.9	Vol. I, p. 69, n° 12	Cat. 3016
XVI, n° 10				Cat. 956
XVI, n° 11	57	C.2	Vol. I, p. 68, n° 6	Cat. 3026
XVI, n° 12	65	C.7	Vol. I, p. 69, n° 11	Cat. 3030
XVI, n° 13	66	C.17	Vol. I, p. 70, n° 20	Cat. 3066
XVI, n° 14	68	I.9	Vol. I, p. 68, n° 3	Cat. 3074
XVI, n° 15	61	C.8	Vol. I, p. 70, n° 17	Cat. 3018
XVI, n° 16	47	A.5	Vol. I, p. 43, n° 28	Cat. 638
XVI, n° 17				
XVI, n° 21				Cat. 527
XVI, n° 22				Cat. 854
XVI, n° 30	72	C.15	Vol. I, p. 70, n° 18	Cat. 3070
XVI, n° 31	10	D.11	Vol. I, p. 63, n° 10	Cat. 1384
XVI, n° 32	75	I.6	Vol. I, p. 72, n° 28	Cat. 3064
XVI, n° 33	91	B.3	Vol. II, p. 191, n° 26	Cat. 985
XVI, n° 35	21	D.7	Vol. I, p. 42, n° 3	Cat. 767
XVI, n° 37	24	B.1	Vol. I, p. 46, n° 30	Cat. 836
XVI, n° 38	2	D.1	Vol. I, p. 58, n° 1	Cat. 1374
XVI, n° 39	19	A.1	Vol. I, p. 42, n° 4	Cat. 768
XVI, n° 40	6	D.2	Vol. I, p. 58, n° 3	Cat. 1375
XVI, n° 42	45	A.3	Vol. I, p. 41, n° 1	Cat. 86
XVI, n° 43	15	E.1	Vol. I, p. 63, n° 15	Cat. 1408
XVI, n° 44	16	E.2	Vol. I, p. 63, n° 16	Cat. 1409
XVI, n° 53	1	D.9	Vol. I, p. 62, n° 8	Cat. 1383
XVI, n° 54	13	C.10	Vol. I, p. 67, n° 1	Cat. 1377
XVI, n° 55	18	A.4	Vol. I, p. 41, n° 2	Cat. 87
XVI, n° 56				
XVI, n° 59	74	I.2	Vol. I, p. 72, n° 24	Cat. 3055
XVI, n° 60	76	I.3	Vol. I, p. 72, n° 25	Cat. 3051
XVI, n° 61	127	M.2	Vol. I, p. 85, n° 56	
XVI, n° 82				
XVI, n° 83	4	D.6	Vol. I, p. 60, n° 6	Cat. 1380
XVI, n° 84	7	I.1	Vol. I, p. 71, n° 23	Cat. 3053
XVI, n° 85	78	I.5	Vol. I, p. 72, n° 27	Cat. 3052
XVI, n° 86				Cat. 1370

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Dichiarativo</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
XVI, n° 87				Cat. 114
XVI, n° 88				Cat. 3033
XVI, n° 89				Cat. 983
XVI, n° 90				Cat. 173
XVI, n° 91				Cat. 3038
XVI, n° 92				Cat. 3040
XVI, n° 93				Cat. 3032
XVI, n° 94	9	D.10	Vol. I, p. 63, n° 9	Cat. 1392
XVI, n° 95				Cat. 1372

#### Appendix 4: Concordance of fragmentary statues in the four inventories

<b>Catalogue Drovetti</b>	<b>Inventario X</b>	<b>Catalogo Dichiarativo</b>	<b>Catalogo Orcurti</b>	<b>Catalogo Fabretti et al.</b>
XVII, n° 01	79	I.21	Vol. I, p. 77, n° 7	Cat. 2207
XVII, n° 02	98	G.7	Vol. I, p. 77, n° 6	Cat. 2206
XVII, n° 05	84	I.12	Vol. I, p. 72, n° 31	Cat. 3068
XVII, n° 06	59	C.14	Vol. I, p. 70, n° 16	Cat. 3027
XVII, n° 07	67	C.18	Vol. I, p. 70, n° 21	Cat. 3067
XVII, n° 08	83	I.15	Vol. I, p. 73, n° 34	Cat. 3077
XVII, n° 09	80	I.17		Cat. 3138
XVII, n° 10	132	M.12	Vol. I, p. 86, n° 63	
XVII, n° 11	71	I.20	Vol. I, p. 73, n° 38	Cat. 3139
XVII, n° 12			Vol. II, p. 122, n° 44	Cat. 1399
XVII, n° 14				Cat. 3140
XVII, n° 16				Cat. 848
XVII, n° 18				Cat. 3320
XVII, n° 22				Cat. 682
XVII, n° 24				Cat. 649
XVII, n° 27	8	D.13	Vol. I, p. 63, n° 11	Cat. 1387
XVII, n° 33	85	I.11	Vol. I, p. 72, n° 30	Cat. 3069
XVII, n° 35	90	B.2	Vol. I, p. 46, n° 31	Cat. 846
XVII, n° 41	131	M.9	Vol. I, p. 86, n° 60	

## Appendix 5: Concordance of “monumens” in the four inventories

Catalogue Drovetti	Inventario X	Catalogo Dichiarativo	Catalogo Orcurti	Catalogo Fabretti et al.
XVIII, n° 01	110	F.8	Vol. I, p. 80, n° 24	Cat. 1750
XVIII, n° 02	163	F.6	Vol. I, p. 80, N° 23	Cat. 1751
XVIII, n° 03	126	M.5	Vol. I, p. 86, n° 57	
XVIII, n° 04	49	L.3	Vol. I, p. 82, n° 28	Cat. 7029
XVIII, n° 05	50	L.2	Vol. I, p. 81, n° 27	Cat. 7031
XVIII, n° 06	51	L.4	Vol. I, p. 82, n° 29	Cat. 7032
XVIII, n° 07	102	L.12		Cat. 7147
XVIII, n° 08	136	M.1	Vol. I, p. 85, n° 55	Cat. 7148
XVIII, n° 09	171			Cat. 7149
XVIII, n° 10				Cat. 647
XVIII, n° 12	96	G.4	Vol. I, p. 77, n° 4	Cat. 2204
XVIII, n° 13	97	G.5	Vol. I, p. 77, n° 5	Cat. 2205
XVIII, n° 14	167	G.6	Vol. I, p. 76, n° 2	Cat. 2203
XVIII, n° 15				Cat. 2208
XVIII, n° 16	95	G.3	Vol. I, p. 76, n° 3	Cat. 2202
XVIII, n° 17			Vol. II, p. 15, n° 2	Cat. 1603
XVIII, n° 18	99	F.5	Vol. I, p. 80, n° 22	Cat. 1760
XVIII, n° 19	93,94	G.1-G.2	Vol. I, p. 76, n° 1bis	Cat. 2201
XVIII, n° 20	130	M.8	Vol. I, p. 86, n° 68	
XVIII, n° 21			Vol. II, p. 14, n° 1	Cat. 1622
XVIII, n° 27	135	M.3	Vol. I, p. 86, n° 67	Suppl. 17137
XVIII, n° 28	89	D.8	Vol. I, p. 61, n° 7	Cat. 1382
XVIII, n° 29	148	L.1	Vol. I, p. 81, n° 26	Cat. 7028
XVIII, n° 31	164	L.5	Vol. I, p. 82, n° 30	Cat. 7030