

Article

## The Collection of Ptah-Sokar-Osiris Statues at the Museo Civico Archeologico in Bologna

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### Abstract

The article offers a comprehensive catalogue of the collection of 22 (Ptah-Sokar-)Osiris statues currently housed in the Bologna Museo Civico Archeologico. This catalogue is preceded by a concise overview of the latest research and knowledge regarding these fascinating figures, accompanied by a detailed study of their collecting history. Bologna boasts a long-standing museum tradition, reflecting a growing interest in Egyptian antiquities since the late 16th century. The statues of Ptah-Sokar-Osiris have enriched Bologna's Egyptian collections from the 17th through the end of the 19th centuries, accompanying and reflecting their gradual growth.

### ملخص

يقدم هذا المقال دليلاً شاملاً لمجموعة 22 تمثالاً لبتاح-سوكر-أوزيريس محفوظة حالياً في المتحف الأثري لمدينة بولونيا. يسبق هذا الدليل نظرة عامة موجزة على أحدث الأبحاث والمعارف المتعلقة بتلك التماثيل الرائعة، مصحوبة بدراسة مفصلة لتاريخ جمعها. تفتخر مدينة بولونيا بتقاليد مثخفية عريقة، تعكس اهتماماً متزايداً بالآثار المصرية منذ أواخر القرن السادس عشر. وقد أغنت تماثيل بتاح-سوكر-أوزيريس المجموعات المصرية في بولونيا من القرن السابع عشر حتى نهاية القرن التاسع عشر، مصاحبة بذلك نموها التدريجي.

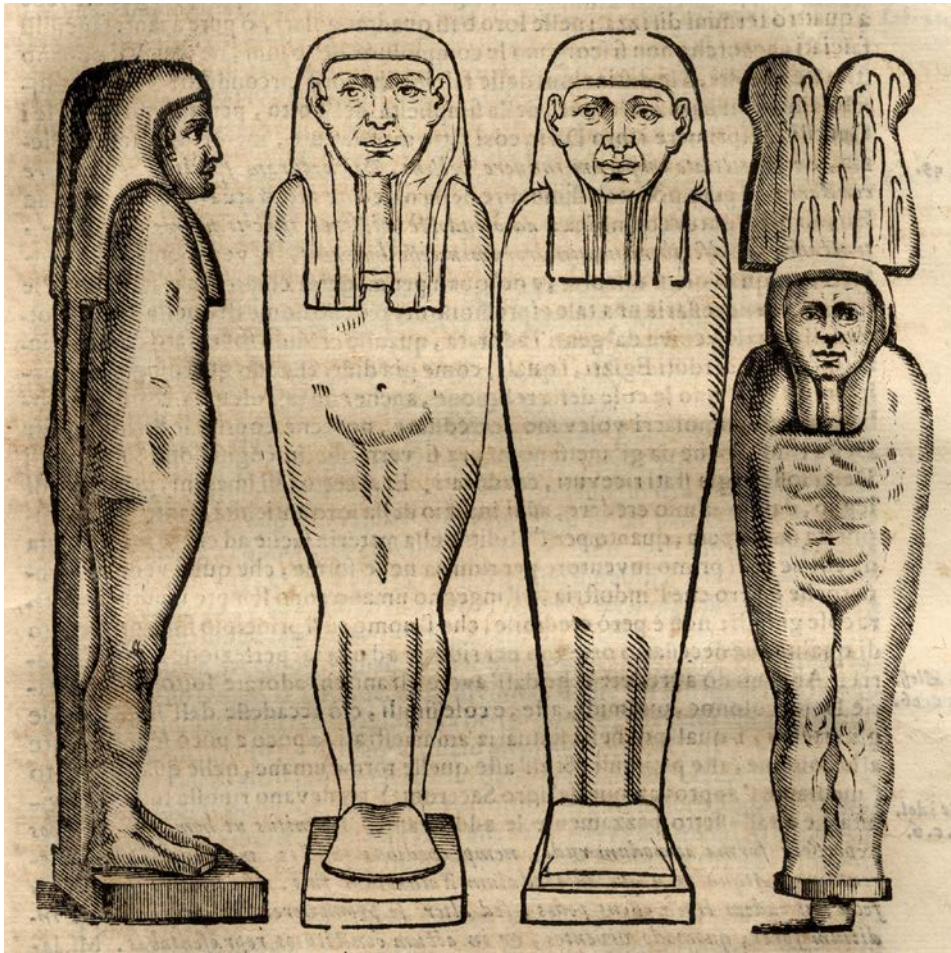
### Part 1. The Ptah-Sokar-Osiris Statues in Bologna: History of a Collection

(Daniela Picchi)

Bologna boasts a very old museum tradition that testifies to a gradual increase of interest in Egyptian antiquities since the latter half of the 1500s.<sup>1</sup> The first museum was inaugurated in the Palazzo Pubblico in 1617 to display the vast collection of the renowned naturalist Ulisse Aldrovandi (1522–1605). Several Egyptian objects – three shabtis, a few scarabs, and a stone fragment with a hieroglyphic inscription – thus became part of the first city's museum holdings.<sup>2</sup>

A few decades later, Marquis Ferdinando Cospi (1606–1686) emulated Aldrovandi's example by creating one of the best-known *Wunderkammern* of the time in the Palazzo Pubblico. This *Wunderkammer*

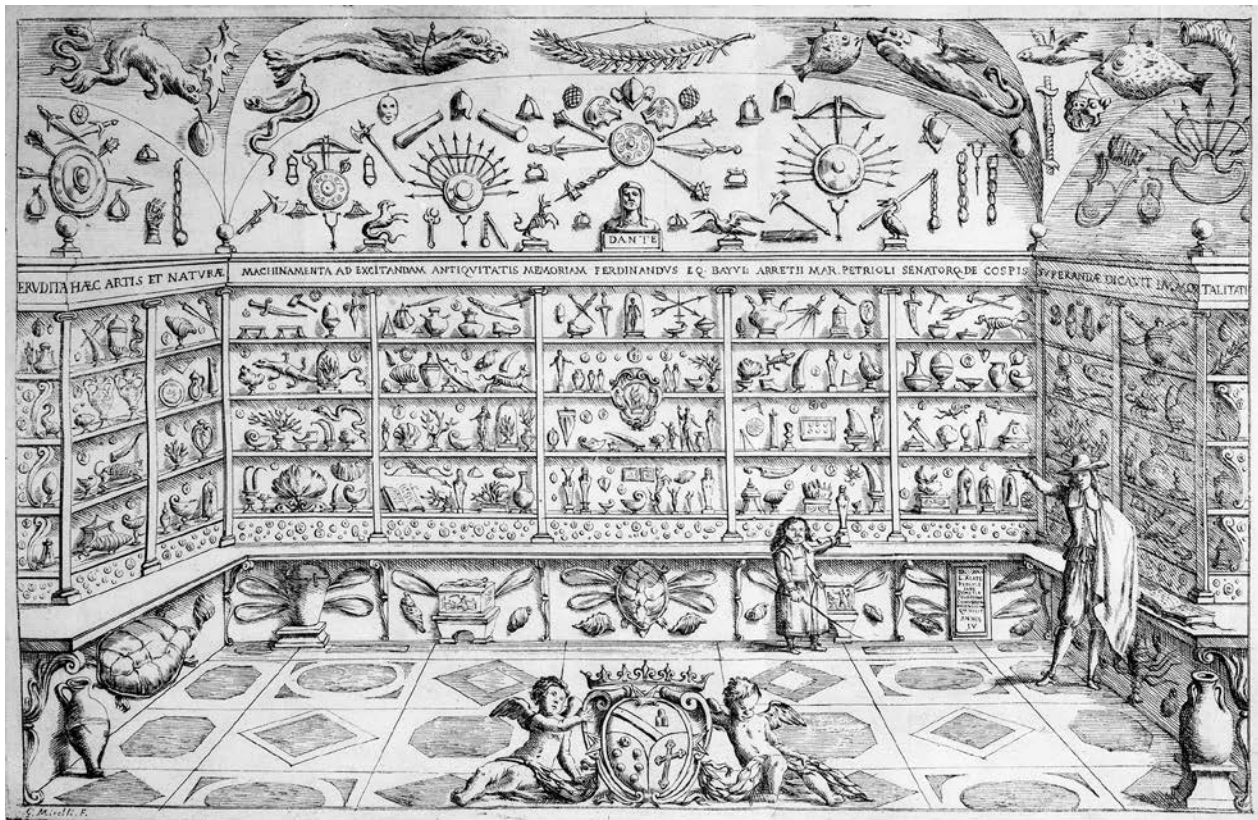
included approximately 30 Egyptian objects, among which were the first four statues of Ptah-Sokar-Osiris to come to Bologna, along with various mummy parts.<sup>3</sup> The identification of these statues – currently catalogued as **EG 341**, **EG 343**, **EG 345**, and **EG 2078** in the Museo Civico Archeologico of Bologna – was made possible by an etching published by Lorenzo Legati in the volume *Museo Cospiano annesso a quello del famoso Ulisse Aldrovandi* (Figs. 1–2).<sup>4</sup> At least one of them is also recognizable in an etching by Giuseppe Maria Mitelli (1634–1718) that opens the volume (Fig. 3), depicting the Museo Cospiano in the Palazzo Pubblico.<sup>5</sup> The statue with the ostrich-feather crown (**EG 341**) is visible on the lower, central shelf. The other Ptah-Sokar-Osiris statues resemble the shabti figures in the collection too closely to allow for definitive identification.



**Fig. 1** Etching showing Cospì's statues of Ptah-Sokar-Osiris, in L. Legati, *Museo Cospiano annesso a quello del famoso Ulisse Aldrovandi e donato alla sua Patria dall'Illustrissimo Signor Ferdinando Cospì Patrizio di Bologna e Senatore*, Bologna 1677, p. 459.



**Fig. 2** Cospì's statues of Ptah-Sokar-Osiris, MCABo EG 2078, 345, 343, 341. ©Museo Civico Archeologico, Bologna.



**Fig. 3** Etching by Giuseppe Maria Mitelli (1634–1718) in L. Legati, *Museo Cospiano annesso a quello del famoso Ulisse Aldrovandi e donato alla sua Patria dall'Illustrissimo Signor Ferdinando Cospi Patrizio di Bologna e Senatore*, Bologna 1677.

Several printed documents and manuscripts suggest that Cospi obtained some Egyptian materials, possibly including the four statues of Ptah-Sokar-Osiris, from Giovanni Nardi (1585–1654), physician to Grand Duke Ferdinand II of Tuscany (1610–1670) as well as a renowned scholar and noted collector.<sup>6</sup> Nardi's interest in Egyptian antiquities and mummies is well documented, mainly by the plates of his 1647 edition of Lucretius' *De rerum natura*.<sup>7</sup> The Egyptian materials shown in these illustrations, which were held in Florence in the Reale Galleria and *Hergasterium* of the Grand Duke, the Museo Gaddiano and Nardi's own collection, are largely of the same type as those published in the *Museo Cospiano* catalogue. Pl. V-Fig. I in Nardi's edition of the *De rerum natura* depicts eight statues of Ptah-Sokar-Osiris. The accompanying caption credits these statues to his collection, describing them as: *Lignea Simulacra semicubitalia nonnumquam, & cubitalia locari ab Ægyptijs consueta super arcam, inclusum Funus una [sic] cum ornatu ad amussim referentia. Apud Nos*.<sup>8</sup> Several letters, notes, and watercolour drawings over black chalk, sent by Nardi to Cassiano dal Pozzo (1588–1657) for his *Museo Cartaceo*, attribute

the discovery of another Ptah-Sokar-Osiris statue in the Grand Duke's collection – still fixed to the lid of a *qeresu*-type coffin – as well as more than 20 human mummies and other funerary objects, to the emissaries of the Lyonnaise merchant Louis Bertier (d. 1643).<sup>9</sup> A hand-coloured engraving, in particular, shows the same *qeresu*-type coffin and several mummies *in situ* in a tomb discovered in the Giza necropolis in 1641.<sup>10</sup> These documents indicate that many antiquities and mummies in the Florence collections of the time came from that archaeological area. Although it is not clear whether the four Ptah-Sokar-Osiris statues of the Cospi collection came to Bologna from the same archaeological context through Nardi's intermediation, this is the most plausible hypothesis to date.

At the end of the 18th century, the Danish scholar Georg Zoëga (1755–1809) noted the existence of a fifth statue of Ptah-Sokar-Osiris in the Bolognese collections, currently inventoried under number **EG 335**.<sup>11</sup> In July 1789, the scholar visited the Istituto delle Scienze, founded by Earl Ferdinando Marsili (1658–1730) in 1711–1712 in Palazzo Poggi,<sup>12</sup> to which the Aldrovandi and Cospi mate-

rials had also been added in the meantime. Being interested in antiquity and the still-undeciphered Egyptian writing, Zoëga transcribed the hieroglyphs painted on this statue in his *Diarium itineris Roma Venetias*. His drawing of the inscription at least partially supplements the currently readable text. We may further deduce from his description that at the time the statue still retained its base: “Wooden mummy with golden face, ears and neck with turquoise beard and cap, multicoloured collar [mozzetta] with two golden hawk heads with turquoise cap on the shoulders, a column of black hieroglyphics on a yellow background from the collar down to slightly above the toes. It stands on an oblong base, with a large cavity before the figure’s feet. In the cavity are the remains of asphalt, similar to the ingredient used in mummies”.<sup>13</sup> Due to their lack of polychromy and, above all, absence of texts, Zoëga gave the Cospì collection’s four statues of Ptah-Sokar-Osiris much shorter shrift: “Four other mummy figures of wood, all peeled off”.<sup>14</sup> He does not provide any information about the provenance of this fifth object. Moreover, the archival documents I have traced so far do not seem to attribute it to the Marsili collection or the donations made by Pope Benedict XIV (1675–1758) to his native city.<sup>15</sup> Although the main donations of Egyptian antiquities and mummies to the Istituto delle Scienze are attributable to these two prominent figures, this does not rule out the contribution of others to the growth of the museum.

The largest number of statues of Ptah-Sokar-Osiris in the collection came to Bologna in the 1800s after the death of the painter Pelagio Palagi (1775–1860). In 1861, the City of Bologna acquired his extensive estate, which included over three thousand Egyptian antiquities.<sup>16</sup> The Palagi Egyptian collection includes sixteen statues of Ptah-Sokar-Osiris and two crowns, one with falcon feathers and the other with ostrich feathers. Seven of the statues can be ascribed to the collections of Egyptian antiquities Palagi purchased in 1831 and 1832 from the former chancellor at the Austrian consulate in Egypt, Giuseppe Nizzoli (1792–1858), shortly after Nizzoli’s return from Egypt in 1828.<sup>17</sup> Three statues – currently inventoried as **EG 337**,<sup>18</sup> **EG 327**,<sup>19</sup> and **EG 336 + EG 415 + EG 3148**<sup>20</sup> – belong to the first collection, the largest and most important one. Nizzoli pub-

lished its contents in the *Catalogo Dettagliato della Raccolta di Antichità Egizie riunite da Giuseppe Nizzoli* (1827).<sup>21</sup> I was able to identify them through the descriptions and dimensions of the objects provided in the catalogue. In addition to this primary collection, a smaller one sold to Palagi in 1832 is documented in a handwritten list entitled *Catalogo d’una raccoltina di antichità egizie*. This list is more concise in its descriptions and lacks the objects’ dimensions.<sup>22</sup> The list is, in fact, a topographical inventory of the materials then stored at Nizzoli’s home. Two statues of Ptah-Sokar-Osiris were placed “above the cupboard to the left of the stove” and two more “above the cupboard to the right of the stove”.<sup>23</sup> Of these statues, two are clearly recognisable as the current inventory numbers **EG 339**<sup>24</sup> and **EG 326**,<sup>25</sup> while the other two presumably correspond to inventory numbers **EG 331**<sup>26</sup> and **EG 329**.<sup>27</sup> Although Nizzoli does not specify the places where these statues were found in his catalogues, it is known that many of the materials he sold to Palagi came from the excavations conducted at Saqqara in the spring of 1825 by his young wife, Amalia Sola.<sup>28</sup> This does not rule out the possibility of further purchases or exchanges of materials by Nizzoli, one of the key figures of the time in Egypt’s bustling antiquities market. For the remaining nine statues of Ptah-Sokar-Osiris – **EG 328**, **EG 330**, **EG 332**, **EG 334**, **EG 338**, **EG 340**, **EG 341 ½**, **EG 344**, and **EG 2076** –<sup>29</sup> and the two feather crowns – **EG 3149–3150** (Figs. 4–5) –<sup>30</sup> nothing is known so far about their archaeological or market provenance. The documents examined thus far have not provided any relevant information. However, they have further highlighted Palagi’s extensive network of relations and the numerous intermediaries and antiquarians who assisted him in building up his vast collection during the key period of the arrival of Egyptian antiquities in Europe.

The arrival of the Palagi collections in the city was an important step in the long process that led to the opening of the Museo Civico in Palazzo Galvani on 25 September 1881. This new Museum brought together the archaeological materials collected in Bologna since the late 1500s, including all the Egyptian artefacts.<sup>31</sup> The last statue of Ptah-Sokar-Osiris, identified by the current inventory number **EG 333**,<sup>32</sup> entered the collection of Egyptian antiquities in



**Fig. 4** Front and back of a double feather crown, MCABo EG 3149. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.



**Fig. 5** Front and back of a double feather crown, MCABo EG 3150. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

December 1880, just under a year before the Museum's opening.<sup>33</sup> It was donated by Pietro Neri Baraldi (1828–1902) along with a well-known statue head of a king, believed to be pharaoh Amenhotep III (1388–1351) or one of his immediate successors,<sup>34</sup> and a stela fragment of the overseer of the harem Psamtek-em-akhet (26th Dynasty).<sup>35</sup> Neri Baraldi, a famous tenor of Bolognese origins and a less-

well-known collector, enjoyed a successful career, performing in many European capitals, sometimes alongside his wife, the celebrated soprano Antonietta Frietsche, also known as Antonietta Fricci (1840–1912).<sup>36</sup> The close connection between the world of opera and Ancient Egypt at the time may have influenced the couple's decision to make these purchases. Interestingly, Giuseppe Verdi had hoped to have

this soprano star in the Milan première of his opera *Aida* in 1871.<sup>37</sup> Fricci's commitments to the San Carlo Theatre in Lisbon, however, prevented her from participating. Despite this, she did perform the role of Amneris on December 23, 1873, and later took on the role of *Aida*, in 1874.

This was not to be the last donation of Egyptian antiquities to the Museum. Before and after the publication in 1895 of the *Catalogo di Antichità Egizie* by the Egyptologist Giovanni Kminek-Szedlo (1828–1896), several other citizens of Bologna demonstrated their interest in Egyptian civilization and Egypt by donating antiquities or bequeathing them to the museum. But these included no additional statue of Ptah-Sokar-Osiris.

Over the centuries, these Ptah-Sokar-Osiris statues passed from private to public ownership, from one collection or museum to another. The synoptic table below compares the key texts and inventories documenting the history of the Ptah-Sokar-Osiris statues in the Palagi collection. Many still bear labels with the numbers assigned to them in the inventory *Sub-Allegato Collezione Palagi*, which dates to the 1870s and is kept at the Museo Civico Archeologico. The (certain, although unmentioned) author of the section of this manuscript relative to the Egyptian collection, the Egyptologist Francesco Rossi (1827–1912), drew up the inventory entries for the Egyptian objects in anticipation of their display in Bologna.<sup>38</sup> These texts (but without the catalogue numbers) are identical to those published by Rossi in the volume *Cenni storici, relazioni e cataloghi del Museo Civico di Bologna per la inaugurazione fatta il 2 ottobre 1871 in occasione del I Congresso Internazionale di Antropologia e Archeologia Preistoriche*, edited by Edoardo Brizio.<sup>39</sup> Later, the same descriptive entries were partially transcribed in the volume *Catalogo di antichità egizie* published by Kminek-Szedlo in 1895, the current inventory of the Bologna collection. By cross-checking these data, I managed to identify all the statues of Ptah-Sokar-Osiris (see [Table I](#)), even in the *Sub-Allegato Collezione Palagi* manuscript, where they had been inventoried by lumping together two (nos. 2127–28 = **EG 334** and **EG 340**),<sup>40</sup> five (nos. 2082–86 = **EG 332**,<sup>41</sup> **EG 338**,<sup>42</sup> **EG 341** ½,<sup>43</sup> **EG 344**,<sup>44</sup> and **EG 2076**),<sup>45</sup> or nineteen objects (nos.

2088–2106, which includes **EG 337**). Additionally, this cross-check highlighted several conservation issues that require further investigation through multidisciplinary diagnostic research and conservation treatments – for instance, some feather crowns associated with the statues **EG 329**,<sup>46</sup> **EG 336**,<sup>47</sup> and **EG 337** had been detached or broken and were later rejoined.<sup>48</sup> Of the five crowns inventoried under no. 2194 in the *Sub-Allegato Collezione Palagi*, only two do not seem to relate to any of the statues (**EG 3149–3150**).<sup>49</sup> The content of the two statues **EG 327** and **EG 328** also remains to be thoroughly investigated.

It is also worth mentioning that labels outlined in blue on the statues bear numbers from the manuscript list *Note degli oggetti Egizi spettanti all'Università*, which includes objects that became part of the City's museum holdings between 1878 and 1881.<sup>50</sup> Moreover, a sequence of letters and numbers, written in black ink on the statues from the Cospi collection, likely indicates their original display locations in the second room of the Museo delle Antichità della Regia Università before they were moved to the Museo Civico in Palazzo Galvani: S.II A.1 S.2 n.6 on **EG 341**; S.II A.1 S.2 n.1 on **EG 343**, S.II A.1 S.3 n.4 on **EG 345**; II A.1 S.2 n.3 on **EG 2078**).<sup>51</sup> Inaugurated in 1810, this university museum had inherited the collections of Marsili's Istituto delle Scienze.

## Part 2. The Ptah-Sokar-Osiris Statues in Bologna: Classification and Catalogue

(Maarten J. Raven)

### Introduction

In 2011, the National Museum of Antiquities (Rijksmuseum van Oudheden) in Leiden and the Museo Civico Archeologico in Bologna signed a five-year agreement with the objective of sharing research, exchanging loans of objects, and jointly organising workshops, conferences and exhibitions.<sup>52</sup> As part of this agreement, the present author was invited to come to Bologna in order to present a number of public lectures.<sup>53</sup> One of these visits, in October 2011, also provided the opportunity for a study of the Bologna collection of Ptah-Sokar-Osiris figures, a subject which still had my interest in spite of a lapse of almost thirty years since my first research on this

Kminek-Szedlo 1895 MCABo EG inv. no	<i>Sub-allegato Collezione Palagi 1870s</i>	<i>Cenni storici, relazioni e cataloghi 1871</i>	<i>Pernigotti Appendice III 1994</i>	<i>Nizzoli Catalogue 1827</i>
		<i>Prima Sala – Collezione Palagi</i>	<i>Catalogo di una raccolta</i>	
326	2120	109	p. 81 cf. <i>infra</i> note 21	//
327	2121	110	//	no. II.20
328	2122	111	//	//
329 statue with crown	2123 statue without crown + 1 of 5 crowns = 2194	112 statue without crown + 1 of 5 crowns = 183	p. 82 cf. <i>infra</i> note 23 statue with crown	//
330	2126	115	//	//
331	2124	113	p. 82 cf. <i>infra</i> note 22	//
332	2082 or 2084	71–75	//	//
334	2127	116–117	//	//
336 statue 415 falcon 3148 falcon's crown	2125 statue 2144 falcon without crown + 1 of 5 crowns = 2194	144 statue 133 falcon without crown + 1 of 5 crowns = 183	//	III.7 statue with crown falcon with crown
337 statue without crown	2091 + 1 of 5 crowns = 2194 (?)	77–95 + 1 of 5 crowns = 183	//	II.19 statue with crown
338	2083	71–75	//	//
339	2081	70	p. 81 cf. <i>infra</i> note 20	//
340	2128	116–117	//	//
341 ½	2086	71–75	//	//
344	2085	71–75	//	//
2076	2082 or 2084	71–75	//	//
3149 feather-crown	1 of 5 crowns = 2194	+ 1 of 5 crowns = 183	//	//
3150 feather-crown	1 of 5 crowns = 2194	+ 1 of 5 crowns = 183	//	//

**Table I** Inventories and catalogues of the Ptah-Sokar-Osiris statues in the Palagi collection.

type of objects. Other obligations prevented me from publishing the results of my stay in Bologna before present. However, this delay has had the positive effect that it allows me to profit from the recent literature, so that now I find myself in quite a different position than when I first started my research on the Ptah-Sokar-Osiris statues in 1976. Before focussing on the Bologna collection, I shall therefore present a brief update of the ongoing study of this class of statues in general.

### History of Research on Ptah-Sokar-Osiris Statues

Almost 45 years ago, I started my Egyptological career with the publication of an article entitled “Papyrus-Sheaths and Ptah-Sokar-Osiris Statues”, which

was based on my master’s thesis at Leiden University.<sup>54</sup> This study deals with a characteristic kind of wooden Osiris statues which can be found in private burials ranging in date between the late New Kingdom and the end of the Ptolemaic Period. Most statues are characterised by the presence of a cavity in the statue’s body or its base, though solid figures occur as well. For the hollow figures, two distinct main groups can be distinguished: an earlier one which often contains a rolled funerary papyrus, and a later type where the cavity holds a miniature corn-mummy containing grains of barley. This distinction was already well known to the earliest explorers of such tombs, who were always looking for valuable papyrus in order to sell them for a good price on the art market. In fact, the papyri were all that interested these

explorers, who did not care much for the statues themselves. Champollion appears to have been the first to introduce the term “papyrus-sheaths” (*étuis aux manuscrits funéraires*) for the earlier group,<sup>55</sup> though this term never became very popular and most authors stick to “hollow Osiris statues” or similar. The solid statues, and the later ones containing a corn-mummy, are usually referred to as Ptah-Sokar-Osiris figures, another name coined by Champollion on the basis of their iconography and inscriptions.<sup>56</sup>

After the pioneer age of Egyptology, even this meagre interest in these statues rather dwindled. Even when no less than 77 of them were discovered in the Deir el-Bahri cachette of the priests (1891), these items never received more than just a passing reference in the reports.<sup>57</sup> Handbooks of funerary archaeology hardly went into any more detail,<sup>58</sup> and museums rarely bothered to publish their full collections.<sup>59</sup> Thus, my own comparative study was the first of its kind, combining a chronological, typological and iconographical study with a full analysis of the inscriptions occurring on these statues and a study of their provenance and archaeological context. Although it is marked by a number of methodological flaws and beginner’s mistakes, I am happy to say it raised new interest in these intriguing objects and is still being used as a starting point by all colleagues working on these objects.

My original article proposed a classification consisting of four major types: I – black-varnished statues; II – polychrome Osiris statues; III – Ptah-Sokar-Osiris statues with green face; and IV – Ptah-Sokar-Osiris statues with gilded face (sometimes painted white or yellow in imitation of gilding). Types I, II, and IV were each found to comprise a number of subtypes, whereas type III appeared to be more homogeneous. There is a considerable number of statues which do not fit into one of these main types, which I relegated to a “miscellaneous class” instead. I regarded Types I and II as belonging to the New Kingdom and Third Intermediate Period, and datable between roughly 1300 and 700 BC; these items I interpreted as statues of Osiris-Khentimentet on the basis of epigraphic evidence. For Types III and IV, I proposed a Late Period to Ptolemaic date instead, and identified them as depictions of the god of resurrection Ptah-Sokar-Osiris, again on the basis

of the texts occurring on the statues themselves. My initial article was later integrated into my dissertation, which I defended at Leiden University on 22 February 1984.<sup>60</sup>

In 1991, David Aston published a brief article on two Osiris figures of divergent types,<sup>61</sup> one a Ramesses II shabti later converted to a black-varnished Osiris figure, the other a white figure with a green face. Since the latter did not fit in my original classification, he proposed to classify this object, which has a number of close parallels, as a fifth type, datable to c. 750–675 BC on epigraphic evidence. This led Aston to a very convincing revision of the typology for Third Intermediate Period figures. He argues that Type II (polychrome Osiris figures with *hedjet* or *atef* crown) occurred between 1300 and 1000 BC, and regards my Type IC as a black-varnished alternative datable between 1025 and 925 BC. All these figures have squat bodies holding a rolled papyrus. From 975 BC onwards, some black-varnished figures (my Types IA and IB) already wore feather-crowns (*shuty*) and had solid and therefore slimmer bodies, occasionally still holding a papyrus in a cavity in the base. These figures are not attested after c. 900 BC,<sup>62</sup> although they may well continue until the introduction of the new Types III and IV, of which they are the precursors. This is also suggested by the new transitional Type V, likewise consisting of slim figures with feather crowns, but lacking a cavity in the trunk or base. The transition to the proper Ptah-Sokar-Osiris figures (usually holding corn-mummies in their trunk or base) therefore seems to take place around 750–700 BC, with Types III and IVB with their red bodies overlapping with Type V and occurring until about 600 BC. Aston’s revised typology and chronology are also included in his handbook on burial assemblages of the Third Intermediate Period, which is the published version of his PhD research.<sup>63</sup> We may summarize these findings in the following typological schedule (see [Table II](#)).

In 2012, Carlo Rindi Nuzzolo presented a thesis at Pisa University on Ptah-Sokar-Osiris statues.<sup>64</sup> This was based on a detailed study of 33 of the 58 figures now in the Museo Archeologico Nazionale di Firenze, Sezione “Museo Egizio”,<sup>65</sup> as well as on a personal inspection of numerous other museum collections. The catalogue proper is preceded by

	Type I	Type II	Type III	Type IV	Type V
crown	A/B: <i>shuty</i> C: <i>hedjet/atef</i>	<i>hedjet/atef</i>	<i>shuty</i>	<i>shuty</i>	<i>shuty</i>
wig	black	(blue)	blue	blue/black	blue
face	black	green/red	green	gilt/yellow	green/red
collar	–	concentric	concentric	falcon collar	concentric
hands	A: – B/C: crossed	crossed	–	-/rarely crossed	crossed
body	black	polychrome	red	red/black	white
back pillar	–	–	+	+	–
cavity	A/B: -/base C: body	body	base (casket)	base/casket or body	–
contents	-/papyrus	papyrus	corn-mummy	corn-mummy	–
date	1025–900 BC	1300–1000 BC	700–600 BC	720–30 BC	750–625 BC

**Table II** Summary classification of types.

a general introduction to the subject, including a sketch of the history of research on these statues, a discussion on the acquisition of the Florence statues, and an excursus on a statue belonging to an early Ptolemaic priest of Amun at Karnak. While generally accepting my initial typology, chronology, and interpretation of these statues, Rindi adds a useful typology of bead-net patterns and cavities, rightly criticises my subtype IVA (too heterogeneous), tries to correct the date of Type IVB,<sup>66</sup> adds a new subtype IVG (black body with single column of inscription), distinguishes useful variants within the various subtypes, etc. Although the thesis itself is rather disfigured by its careless language, spelling, and translations of the inscriptions, Rindi later elaborated on his findings in a number of well-presented articles.<sup>67</sup> Here he digresses on the geographical dimension of these statues, distinguishing characteristic groups from Akhmim and Middle Egypt (the latter classified as Type VI),<sup>68</sup> and adds further subtypes.

Altogether, these studies have now incited other scholars to give more attention to these hitherto rather neglected objects and integrate them in other research projects.<sup>69</sup> We can only hope that these communal efforts will help to elucidate some of the more problematic aspects of this particular kind of Osiris figures. The present study of the Ptah-Sokar-Osiris figures in Bologna may be another contribution towards this goal.

## The Bologna Collection of Ptah-Sokar-Osiris Statues: Classification and Catalogue

The earliest catalogue of the Bologna Egyptian collection was compiled in 1895 by the Czech Giovanni Kminek-Szedlo, lecturer at Bologna University and inspector of the museum.<sup>70</sup> Here we find brief descriptions of the wooden Osiris statues under catalogue numbers **EG 326–346**.<sup>71</sup> However, it should be noted that **EG 342** is not a Ptah-Sokar-Osiris statue but a corn-mummy,<sup>72</sup> whereas **EG 346** with its height of 14 cm cannot be a regular Ptah-Sokar-Osiris statue. On the other hand, there is a double number **EG 341**, now registered as **EG 341 ½**, and **EG 2076** and **EG 2078** were ranged with the category of shabtis but seem to be Ptah-Sokar-Osiris figures as well.<sup>73</sup> This adds up to 22 items,<sup>74</sup> the third largest collection of such statues in Italy after Florence (58) and Turin (31).<sup>75</sup> The Florence items were published by Botti and Rindi,<sup>76</sup> some of the Turin ones can be found on the internet database of the museum.<sup>77</sup> Thus, a proper analysis of the Bologna specimens may be a useful addition.

Unfortunately, due to their acquisition from former private collections, information about the original provenance or archaeological context of these statues is not always available.<sup>78</sup> Nizzoli states that his collection of wooden figures sold to the grand Duke of Tuscany in 1824 came from his explora-

tions in *Menfi*.<sup>79</sup> As for the Bologna collection, as Daniela Picchi writes above, we know that his wife Amalia Sola conducted excavations in Saqqara in the spring of 1825, but Nizzoli may well have bought or exchanged items during his long stay in Cairo and Alexandria.

The catalogue numbers used in the following are those of Kminek-Szedlo, which correspond to the current inventory of the museum. He mentions the previous owner of these statues at the end of his entries, and in general our archive research has corroborated this attribution.

Another problem with the Bologna statues is their state of preservation. Many have lost their original feather crowns or bases, and the painted decoration has often fallen off, thereby robbing us of a lot of typological and epigraphical information. This is actually rather common with this particular class of statues, which often suffered from dampness already in the subterranean tombs where they were originally placed on the rock floor next to the coffin of their owner.

In spite of these shortcomings, this corpus of statues still provides some useful data. Of the 22 items, 11 can still be identified as belonging to well-known types. The oldest one seems to be **EG 326**, a typical example of Type IID datable between 1300 and 1000 BC. This is followed in age by **EG 337**, belonging to Type IB and therefore to be dated between 975 and 900 BC. Catalogue numbers **EG 332**, **EG 338**, and **EG 2076**, with their white bodies, green faces (not clear on **EG 332**), and lack of back-pillars, appear to conform to Aston's Type V and accordingly should be dated between 750 and 600 BC. Catalogue numbers **EG 327**, **EG 330**, **EG 334**, **EG 340**, **EG 343**, and **EG 345** seem to belong to Type IV because of their red bodies, in combination with gilded faces and various other iconographical details. These must date to the Late or Ptolemaic Periods, or c. 700–30 BC.

No less than eight statues show details not compatible with any of the usual types (**EG 328–329**, **EG 331**, **EG 335–336**, **EG 339**, **EG 341** and **EG 2078**). Some of these divergent types are highly original, such as **EG 341** (where the feather crown is cut from the same piece of wood as the rest of the figure) and **EG 336**, which is carved in limestone. Others, such as **EG 328** and **EG 335** with their gilt masks, or **EG 333**

with its red face and black body, are not so different from the usual Type IV specimens. On the remaining three figures (**EG 333**, **EG 341 ½** and **EG 344**) the coat of paint is too far decayed to allow a typological assessment. All of them show the proportions of the Late to Ptolemaic Periods.

A special interest of the Ptah-Sokar-Osiris statues are of course the texts inscribed on them. These may specify the identity of the original owner of the statues in question. On the Bologna statues we find the following names and titles:

- the god's father (?) ... Nakhtdjehuty, son of (?) Horbauemma'at (?) (**EG 328**);
- the god's father Senbef (**EG 329**);
- Her(em)ma'akheru... (**EG 331**);
- the musician of Amun-Re, Irtyru, daughter of Ankhpakhered and the housewife Taremtjenbastet (**EG 334**);
- Horwedja, son of Pashery(wesir?) (**EG 335**);
- the musician (?) ... (**EG 336**);
- the chief libation priest Amenhotep, son of Nesmin and the housewife Tasherytmin (**EG 339**).

All names are characteristic of the Late or Ptolemaic Periods, but only the individuals of **EG 334** have been recognised from other sources, namely, the tomb of Ankhhor at Thebes (TT 414). The names on **EG 339** with their reference to the god Min might indicate a provenance of this statue from the Akhmim area, but for the other items we lack such a clear indication. Catalogue numbers **EG 326** and **EG 337** seem to represent common Theban types.

Several types of inscriptions may occur.<sup>80</sup> Rather common are texts starting with *dd mdw in* "recitation by ...", followed by the name of the god represented: Osiris-Khenty-imentet (**EG 326**, **EG 328**, **EG 336**, **EG 2076**) or simply Osiris (**EG 338**). An alternative is the offering formula *hṭp di nsw* "an offering which the King gives...", occurring on so many other funerary items (**EG 327**, **EG 329**) and with the gods Osiris-Khenty-imentet and Ptah-Sokar-Osiris being mentioned as the receivers of the offering in question. Either formula may end with the name of the statue-owner as the final party benefiting from the ritual (**EG 328–329**, **EG 336**, **EG 338–339**), or the owner's name may occur without any preceding for-

mula (EG 331). Finally, a text very characteristic for this particular type of funerary statues is a specific hymn, which starts with the words *ind hr.k* “Hail to you, ...” and addresses the syncretistic god of resurrection represented by the statue.<sup>81</sup> In the Bologna collection it only occurs on EG 327 and EG 334.

## Catalogue

Note: all catalogue entries are presented here in a format corresponding to a registration sheet for Ptah-Sokar-Osiris statues first conceived by me in the 1970s. All photographs were made for the purpose of the present article by Federico Taverni (Museo Egizio, Turin), whom we thank for his excellent work. Daniela Picchi checked all the museum numbers and provided the full bibliography.

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**EG 326** (ex-coll. Palagi no. 2120; formerly Nizzoli 1832)

TYPE IID

*Dimensions:* h. 76.5 (no base), w. 21.5, d. 14.5 cm.

*Crown:* atef white, feathers blue with yellow borders, outlined in red, sun red.

*Wig:* –

*Face:* green with details in black and white, large ears, folds in neck.

*Beard:* –

*Collar:* blue with yellow borders, the lower with black drops, no *mankhet*.

*Hands:* arms bent, fists held opposite, green with black details, holding crook (in left hand) and flail (in right hand). Sceptres and bracelets yellow with details in red and blue.

*Body:* upper body with red cape, rosettes in blue and white. Blue belt (behind) with two pendant streamers (in front), red with blue dots and blue-black lower ends. Lower body white.

*Back pillar:* –

*Plinth:* –

*Base:* lost (present base is modern). Traces of yellow-painted plaster are visible on the back.

*Cavity:* body was cut open vertically through back

of neck (Rindi's Type 2β: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 17), hollowed out, and closed by means of three dowels at neck and upper arms. Tubular lower end held closed by inserting it in base.

*Contents:* –

*Inscriptions:* 1 column on front, black hieroglyphs on yellow, framed in red.

*Text:* *ḏd mdw in Wsir, nb nḥḥ, ḥnty 'Imntt, Wnn-nfr, ḥqꜣ psdt, ntr ʕ, nb mꜣꜥt.*

*Translation:* *Recitation by Osiris, lord of perpetuity, foremost of the West, Onnophris, ruler of the Ennead, great god, lord of truth.* Possibly once continued with owner's name on top of base (now lost).

*Comments:* for the details, cf. the depiction of a *djed* pillar in the tomb of Kynebu (TT 113, *temp.* Ramesses VIII); see Bács and Parkinson, *EA* 39 (2011), pp. 42–43. The last sign of the inscription seems to be Sign-list Aa11 rather than N1 (as read by Kminek-Szedlo).

*Provenance:* Thebes (?).

*Date:* c. 1200–1100 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2120; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, no. 109; Kminek-Szedlo, *Catalogo*, 1895, p. 36, no. 326; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82; Giovetti and Picchi (eds.), *Egypt Millennium Splendour*, 2016, p. 565, no. VII.40.



**Fig. 6** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 326. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 327** (ex-coll. Palagi no. 2121; formerly Nizzoli 1831)

**TYPE IVC**

*Dimensions:* h. 74.5, w. 12.6, base l. 38.5 cm.

*Crown:* shuty crown with black ram's horns, feathers striated blue with red dots on yellow, framed in black, sun disk red outline on yellow, reverse red.

*Wig:* black with outline in white and red, white fillet.

*Face:* gold, details in black and white.

*Beard:* –

*Collar:* green and white curved bands between lap-

pets of wig, outlined in black; naos-shaped pectoral outlined in black on a whitish background; falcon collar with dotted bands in green and blue on whitish background, outlined in black, lower edge with blue and green drops. Falcon's heads in blue and white with yellow solar disk, finely detailed in black.

*Hands:* –

*Body:* red, abdomen with starry sky sign and winged sun disk in blue and black, the latter on white.

*Back pillar:* blue.

*Plinth:* blue.

*Base:* top with central blue band with 9 bows, framed

in black-red-black on white; sides with *serekh* pattern in blue, red, and green on white.

*Cavity*: statue opens as bivalve coffin (Rindi's Type 2α: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 18).

*Contents*: miniature mummy, wrapped in linen (?) and covered in resin (scanned in 2024: contents unclear).

*Inscriptions*: 4 columns on front, 1 on back pillar, black hieroglyphs on whitish background (back pillar blue on whitish), framed in black.

*Text*: (front 1) *p[sd].f ... Sk[r?] Sš ... rmn[.f?] nb tšwy* (2) *ind hr.k, iw<sup>c</sup>w pr m ntr pf, nhh pr m itm, dt ntr iy.ty m wħm, hš* (3) *pr im.f. psd.f m Nwt m Sš, šmšw.f iħmw-sk (?)* (4) *hṭp di nsw Wsir, hnty imntt, ntr [š], nb šb[dw] ...* (back) *dd mdw in Wsir [blank] Sš sk (?) nb.s ... psd.f ... nb.s.*

*Translation*: (front 1) *he is shining ... Sokar ... Orion ... (he) supports the lord of the Two Lands ...* (2) *Hail to you, heir*

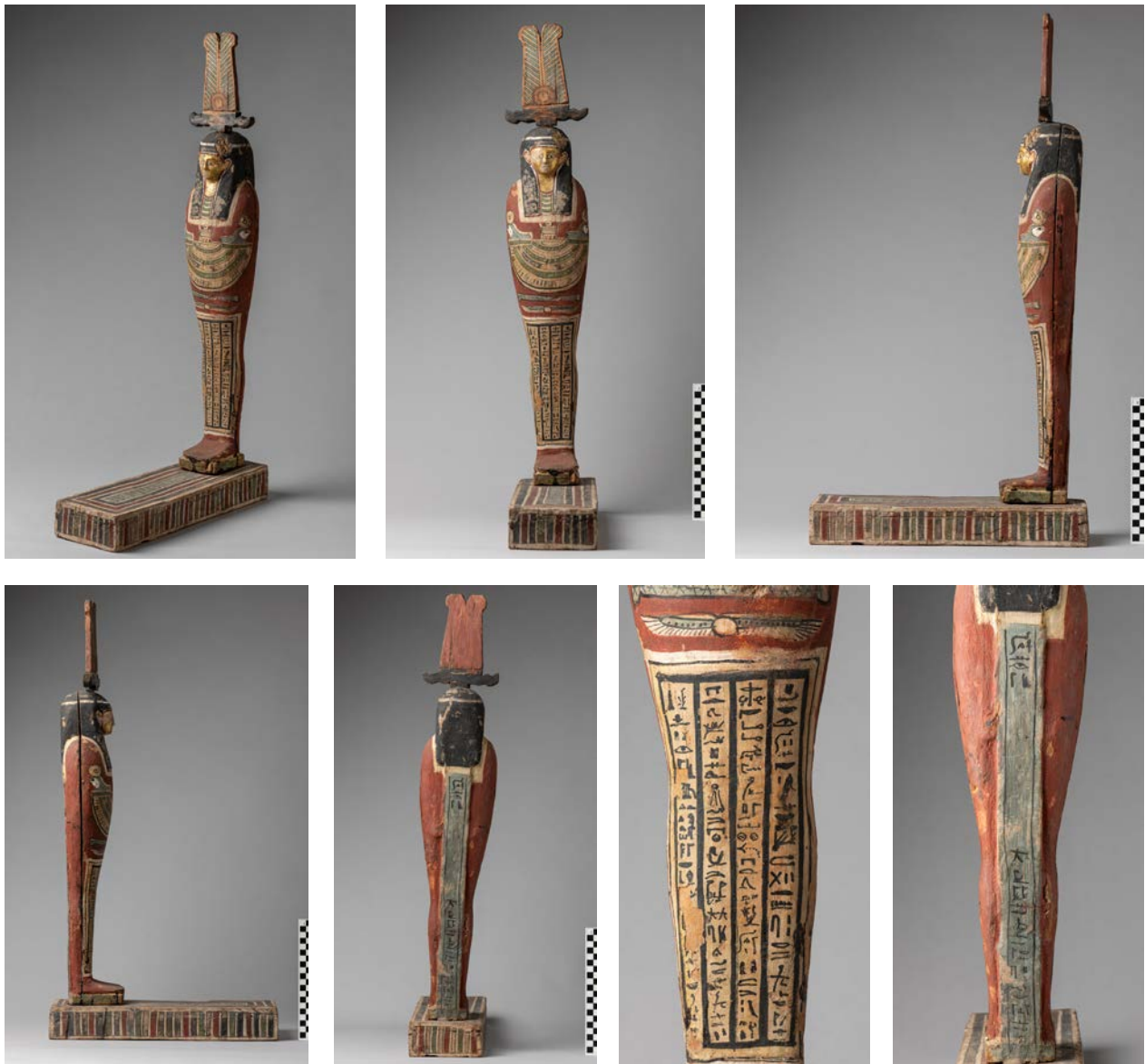
*who proceeded from this god, spittle which proceeded from Atum, divine body that came again, ruler (3) who proceeded from it, he is shining in the sky as Orion, his followers are the unwearying stars ...* (4) *An offering which the King gives (to) Osiris, foremost of the West, (great) god, lord of Aby[dos ...].* (back) *Recitation by the Osiris [blank], ... Orion ... wearying ... its master, he is shining ... its master.*

*Comments*: corrupt version of offering formula and the hymn, with space left blank for insertion of owner's name. The latter phenomenon is well-known for other funerary items but not for Ptah-Sokar-Osiris statues.

*Provenance*: unknown.

*Date*: c. 300–30 BC.

*Bibliography*: Nizzoli, *Catalogo*, 1827, p. 13, no. II.20; [Rossi], in *Sub-Allegato*, 1870s, no. 2121; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, no. 110; Kminek-Szedlo, *Catalogo*, 1895, p. 36, no. 327.



**Fig. 7** Ptah-Sokar-Osiris with blank space for name/title, MCABo EG 327. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 328** (ex-coll. Palagi no. 2122)

TYPE VAR.

*Dimensions:* h. 73, w. 17.5, d. 9.6, base l. 35 cm.

*Crown:* shuty crown with black ram's horns, feathers striated blue and outlined in black on whitish background (tips broken off vertically), sun disk flaked off, reverse green.

*Wig:* blue.

*Face:* gold with details in black.

*Beard:* black, fixed to throat.

*Collar:* greenish-blue horizontal bands between lappets of wig; falcon collar with four bands, greenish-blue on white, the lower with green drops, falcon's heads finely detailed in black.

*Hands:* –

*Body:* net pattern, green on white (Rindi's net design I: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 18).

*Back pillar:* present.

*Plinth:* shallow, green.

*Base:* natural wood colour.

*Cavity:* casket with sliding lid, Rindi's Type 1β: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 17).

*Contents:* miniature mummy, wrapped in linen and covered in resin (scanned in 2024: contents unclear).

*Inscriptions:* 2 columns on back pillar, black hieroglyphs on whitish-yellow background.

*Text:* (1) *ḏd mdw in Wsir, ḥnty [imntt, ntr ʕ<sub>3</sub>] nb ʕb[ḏw?] ...*

*wr n Wsir it-ntr ...* (2) ... *Nḥt-ḏḥwty, ʕ Hr-bšw-m-mšʕt (?)*.

*Translation:* (1) *Recitation by Osiris, fore[most of the West, great god,] lord of Ab[ydos, ...] great to the Osiris, god's father (?)* (2) ... *Nakhtdjehuty, son of (?) Horbauemma'at (?)*.

*Comments:* For the name, see *PN I*, 211.22; the patronymicum is very doubtful. Kminek-Szedlo gives the owner's name written on the back pillar as "Psamtik, born to Seneb-tua-hor", which cannot be recognized in the extant traces. Therefore Yoyotte's proposal to connect this person with Psamtik son of Sebarekhy (see below, bibliography) must remain unconfirmed. According to Kminek-Szedlo, the casket in the base contained two small rolls of pitch-covered papyrus.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2122; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 111; Kminek-Szedlo, *Catalogo*, 1895, pp. 36–37, no. 328. Cf. Yoyotte, *BSFE* 60 (1971), p. 16 with nos. 21 and 34; Jansen-Winkeln, *Inschriften der Spätzeit*, 2014, p. 932; Zanasi (ed.), *Storie d'Egitto*, 2019, inv. no. S.N. 19.



**Fig. 8** Ptah-Sokar-Osiris of Nakhtdjehuty, MCABo EG 328. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 329** (ex-coll. Palagi nos. 2123 and 2194 (crown); formerly Nizzoli 1832?)

TYPE VAR.

*Dimensions:* h. 52.3, w. 10.8, base l. 27.6 cm.

*Crown:* shuty crown with yellow ram's horns, feathers striated green on white, sun disk green, reverse yellow.

*Wig:* blue.

*Face:* yellow with details in black and white.

*Beard:* black, fixed to throat.

*Collar:* falcon collar with alternating bands of red and green, lower edge with dots in black, falcon's heads with blue wigs.

*Hands:* –

*Body:* white.

*Back pillar:* absent, but plain red band painted over back.

*Plinth:* blue.

*Base:* white, with red-blue-red bands around sides.

*Cavity:* casket with rectangular lid (flaked off, no dowels, Rindi's Type 1β: Rindi, *Ptah-Sokar-Osiris*

*Statuettes*, 2012, p. 17).

*Contents:* fragments of linen and grains of barley, doubtless remains of decayed corn-mummy.

*Inscriptions:* 1 column on front, black hieroglyphs on white, framed in red.

*Text:* *ḥtp di nsw Ptḥ-Skr-Wsir, ntr ʕ, nb R-sṯw, di.f prt-ḥrw (m) t ḥnqt k3w 3pdw (n) imḥw ḥr Wsir, it-ntr Snb.f.*

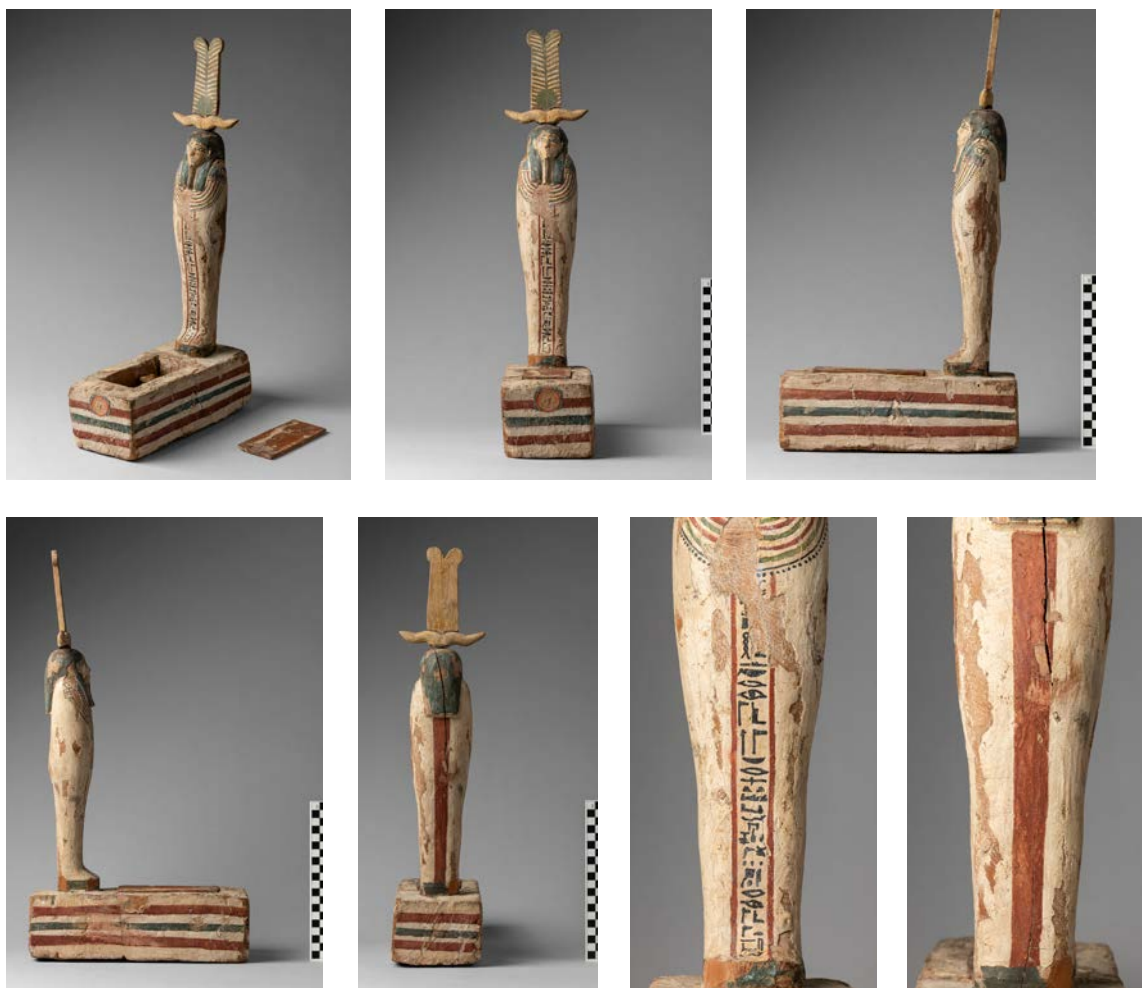
*Translation:* An offering which the King gives (to) Ptah-Sokar-Osiris, great god, lord of Rosetau, may he give an invocation offering consisting of bread and beer, beef and fowl (to) the honoured one with Osiris, the god's father Senbef.

*Comments:* For the name, see PNI, 314.5.

*Provenance:* unknown.

*Date:* c. 600–300 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2123 and presumably no. 2194; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 112 and p. 14, no. 183; Kmínek-Szedlo, *Catalogo*, 1895, p. 37, no. 329; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82.



**Fig. 9** Ptah-Sokar-Osiris of Senbef, MCABo EG 329. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 330** (ex-coll. Palagi no. 2126)

TYPE IVC

*Dimensions:* h. 54.5 (no crown or base, tenon not visible), w. 12.8, d. 9.4 cm.

*Crown:* lost (dowel hole).

*Wig:* blue, gold fillet.

*Face:* gold (largely flaked off).

*Beard:* blue on gold, fixed to throat.

*Collar:* ?

*Hands:* –

*Body:* red with blue dots (of bead net).

*Back pillar:* yellow.

*Plinth:* yellow on upper face.

*Base:* lost (present base is modern).

*Cavity:* statue opens as bivalve coffin (2 dowels at head, 2 at plinth, Rindi's Type 2a: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 18).

*Contents:* –

*Inscriptions:* remains of column(s) on front, framed in white and blue.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2126; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 115; Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 330.



**Fig. 10** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 330. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 331** (ex-coll. Palagi no. 2124; formerly Nizzoli 1832?)

TYPE VAR.

*Dimensions:* h. 42 (no feathers), w. 17, base l. 32.5 cm.

*Crown:* shuty crown with black ram's horns, feathers lost (originally inserted in rectangular mortice).

*Wig:* blue.

*Face:* red, details in black and white.

*Beard:* red, fixed to throat.

*Collar:* no falcon's heads; curved black lines on white, lower edge with black drops.

*Hands:* –

*Body:* red net on white (Rindi's net design I: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 18).

*Back pillar:* absent, but plain red band painted over back.

*Plinth:* red.

*Base:* top red, sides white.

*Cavity:* casket, originally with sliding lid (lost, Rindi's Type 1β: Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 17).

*Contents:* –

*Inscriptions:* 1 column on front, black hieroglyphs on white, framed in black.

*Text:* *Wsir Hr-mš<sup>c</sup>-hrw ... mš<sup>c</sup> hrw.*

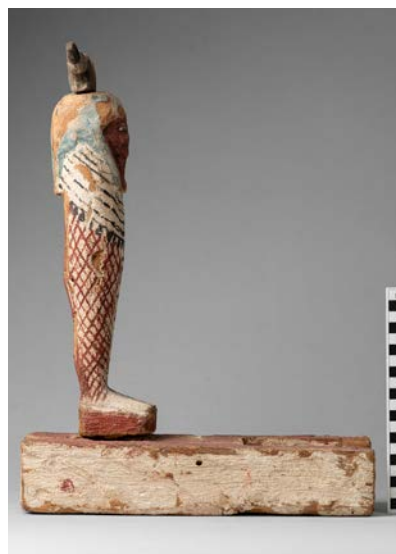
*Translation:* *The Osiris, Her(em)ma'akheru..., justified.*

*Comments:* For the name, cf. perhaps PN I, 247.22 (cf. also 248.16–17). The height of 52 cm given by Kminek-Szedlo is presumably a mistake, since it is 41 cm according to the *Sub-Allegato Collezione Palagi*.

*Provenance:* unknown.

*Date:* c. 600–300 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2124; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 113; Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 331; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82.



**Fig. 11** Ptah-Sokar-Osiris of Her(em)ma'akheru, MCABo EG 331. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 332** (ex-coll. Palagi no. 2082 or 2084)

TYPE V

*Dimensions:* h. 39 (no crown or base, but including tenon), w. 8.6, d. 6.2 cm.

*Crown:* lost (broken dowel).

*Wig:* black.

*Face:* white (?), details in black and white.

*Beard:* fixed to throat.

*Collar:* black horizontal bands between lappets of wig; falcon collar with bands in blue, red, and black on white background, lower edge with black drops.

*Hands:* –

*Body:* white.

*Back pillar:* –

*Plinth:* upper face red, traces of blue on front.

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

*Inscriptions:* lost.

*Provenance:* unknown.

*Date:* c. 750–600 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, nos. 2082 or 2084; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75; Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 332.



**Fig. 12** Pthah-Sokar-Osiris of an anonymous individual, MCABo EG 332. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 333** (ex-coll. Neri-Baraldi)

TYPE ?

*Dimensions:* h. 49.5 (no crown or base, feet lost),  
w. 14, d. 9.4 cm.

*Crown:* lost (dowel sawn off).

*Wig:* framed in black.

*Face:* red traces on chin and ears.

*Beard:* traces of black, fixed to throat.

*Collar:* ?

*Hands:* –

*Body:* remains of black along back pillar.

*Back pillar:* present.

*Plinth:* lost, together with feet.

*Base:* lost (present base is modern).

*Cavity:* –

*Inscriptions:* no traces on front, 1 column on back  
pillar, black hieroglyphs on white.

*Text:* illegible traces only.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Kminek-Szedlo, *Catalogo*, 1895, p. 37,  
no. 333.



**Fig. 13** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 333. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 334** (ex-coll. Palagi no. 2127)

TYPE IVC

*Dimensions:* h. 48 (no crown, tenon, or base), w. 10.1, d. 9.3 cm.

*Crown:* lost (dowel hole).

*Wig:* blue (over black?), with fillet checkered red, white, and black.

*Face:* yellow, details in black.

*Beard:* black, fixed to throat.

*Collar:* horizontal black bands between lappets of wig; falcon collar with rather coarse bands (red with black dots, black, checkered red, white, and black, black with white dots) on whitish background, lower edge with black drops.

*Hands:* –

*Body:* red with traces of black varnish.

*Back pillar:* present.

*Plinth:* sawn off together with tenon.

*Base:* lost.

*Cavity:* –

*Contents:* –

*Inscriptions:* 1 column on front, 1 column on back pillar, black hieroglyphs on white, framed in black.

*Text:* (front) [i]nd hr.[k, iw<sup>c</sup>w pr m ntr pn, nhj ... (back) Wsir ihyt n imn-R<sup>c</sup> irty-r.w, m<sup>s</sup>c hrw, zt n [c]nh-pi-hrd, m<sup>s</sup>c hrw, ms nbt-pr T3-r(m)g-n-B3stt.

*Translation:* (front) [Hail to] you, heir who proceeded from this god, spittle ... (back) The Osiris, the musician of Amun-Re, Irtyru, justified, daughter of Ankhpakhered, justified, whom the housewife Taremtjenbastet has borne.

*Comments:* For the names, see PNI, 42.10 and 364.23. The patronymicum is partly unclear because of a bituminous stain. All three names occur on some objects from the tomb of Ankhhor in Thebes (TT 414); I thank J. Budka for this reference.

*Provenance:* Thebes, TT 414 of Ankhhor.

*Date:* c. 300–200 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2127; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, nos. 116–17; Kminek-Szedlo, *Catalogo*, 1895, pp. 37–38, no. 334. For the names, see Bietak and Reiser-Haslauer, *Das Grab des ʿAnch-Hor*, II, 1982, pp. 253, 269 (G20), 282 (G 146).



**Fig. 14** Ptah-Sokar-Osiris of Irtyru, MCABo EG 334. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 335** (ex coll. University)

TYPE VAR.

*Dimensions:* h. 45.7 (no crown or base, without tenon), w. 10.2, d. 7.5 cm.

*Crown:* lost (broken dowel).

*Wig:* blue.

*Face:* gold, details in black and white.

*Beard:* blue, fixed to throat.

*Collar:* falcon collar with bands in blue, red, and green on white, outlined in black, lower edge with drops blue, green, and red.

*Hands:* –

*Body:* white.

*Back pillar:* present.

*Plinth:* blue.

*Base:* lost, but was still present in 1789 (see Comments); the current base is modern.

*Cavity:* –

*Contents:* –

*Inscriptions:* 1 column on front, black hieroglyphs on white, framed in blue.

*Text:* [dd mdw in] Wsir ḥnty [imntt, ntr ʕ, nb] R-stjw, di.[f krs.f (n) Wsir Ḥr-wḏb, mʕ ḥrw, zḥ P3-šry-(Wsir?), mʕ ʕ ḥrw].

*Translation:* [Recitation by Os-]iris, foremost [of the West, great god, lord of] Ro-setau, may he give [a burial (?)] (to) the Osiris Horwedja, justified, the son of Pashery(wesir?), justified].

*Comments:* The reconstruction of the inscriptions is based on a hand-copy made by Georg Zoëga, who visited the collection in 1789. The original base was still present in 1789, and is described by Zoëga as having a large cavity in front, in which remained a quantity of “asphalt”. For the names, see *PN I*, 246.23 and 118.14. Unfortunately, Zoëga does not mention from which collection the statue came to the Istituto delle Scienze.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 335; Picchi, *Alle origini dell'Egitto*, 2010, pp. 26 and 67 with fig. 7a-b; Regulski (ed.), *Hieroglyphs*, 2022, pp. 60–61, figs. 36–37.



**Fig. 15** Ptah-Sokar-Osiris of Horwedja, MCABo EG 335. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 336, EG 415, EG 3148** (ex-coll. Palagi nos. 2125, 2144, 2194; formerly Nizzoli 1831)

TYPE VAR.

*Dimensions:* h. 43, base l. 21.5, w. 11 cm.

*Crown:* *shuty* crown with ram's horns black (tips of horns lost), white feathers outlined in red and black, sun disk red outlined in black, sides and reverse white; fixed by means of modern tenon.

*Wig:* strands of echeloned red and white locks, outlined in black, rear in horseshoe pattern, white straps on front lappets; red disk-shaped support for crown on top of head.

*Face:* white, details in black.

*Beard:* black with plaited pattern in relief, fixed to throat.

*Collar:* falcon collar of three red bands on white, outlined in black, lower edge with red and white drops.

*Hands:* –

*Body:* white.

*Back pillar:* white.

*Plinth:* white, continuous with tenon.

*Base:* white (black and red frame of blank text column on upper face).

*Cavity:* casket with lid supporting a falcon mummy (white, with details in red and black: feather crown with sun disk, necklace with bulla and *mankhet*, tail feathers, curved line over sides; Rindi's Type 1β, design 2; Rindi, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 17).

*Contents:* –

*Inscriptions:* 1 column on front, black hieroglyphs on whitish background, framed in red and black.

*Text:* *ḏd mdw in Wsir, ḥnty imntyw, ntr ʕ, nb ʕbdw, di.f krs ḏsr n ihyt ḥnty imntyw.*

*Translation:* *Recitation by Osiris, foremost of the westerners, great god, lord of Abydos, may he give a sacred*



**Fig. 16** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 336, EG 415, EG 3148. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

(?) *burial to the musician (?)*, foremost of the westerners.  
*Comments:* Kminek-Szedlo already noted that this statue is the only one made in *legno ingessato* (plastered wood). In fact, this object seems to have been made of limestone in view of its considerable weight. Two similar limestone figures are in the Cairo Museum (CG 6838 and CG 6850) and another one is in the Museo Archeologico Nazionale di Napoli (Inv.no. 636, Borgia Collection; cf. Cantilena and Rubino (eds.), *La collezione egiziana*, 1989, p. 72, no. 8.13, pl. V; *Guida alla collezione egizia*, 2016, p. 99; Fig. 17). I thank Daniela Picchi for this information. Such limestone figures may represent a local custom of a hitherto unidentified sanctuary.  
*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Nizzoli, *Catalogo*, 1827, p. 19, no. III.7; [Rossi], in *Sub-Allegato*, 1870s, no. 2125, no. 2144, and no. 2194; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 114, p. 10, no. 133 and p. 14, no. 183; Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 336, p. 46, no. 415, and p. 349, no. 3148.



**Fig. 17** Ptah-Sokar-Osiris, MANN Inv. no. 636. ©Museo Archeologico Nazionale, Napoli/Photo G. Albano.

**EG 337** (ex-coll. Palagi nos. 2091 and 2194 [?]; formerly Nizzoli 1831)

TYPE IB

*Dimensions:* h. 50.2, w. 12.5, base l. 23.1 cm.

*Crown:* shuty crown black, sun disk in relief, no ram's horns.

*Wig:* black.

*Face:* black.

*Beard:* lost (detached, dowel hole in chin).

*Collar:* –

*Hands:* arms bent with hands crossed opposite, holding crook (in left hand) and flail (in right hand), black.

*Body:* black.

*Back pillar:* –

*Plinth:* –

*Base:* top with traces of black.

*Cavity:* –

*Contents:* –

*Inscriptions:* –

*Comments:* Kminek-Szedlo notes the height as 40 cm, presumably without the crown, which is said to be absent, while Nizzoli mentions it in his catalogue.

*Provenance:* Thebes (?).

*Date:* c. 975–900 BC.

*Bibliography:* Nizzoli, *Catalogo*, 1827, p. 13, II.19; [Rossi], in *Sub-Allegato*, 1870s, nos. 2091 and presumably 2194 (?); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 77–95 and p. 14, no. 183 (?); Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 337.



**Fig. 18** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 337. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 338** (ex-coll. Palagi no. 2083)

TYPE V

*Dimensions:* h. 38 (no crown, tenon, or base), w. 9, d. 7.9 cm.

*Crown:* lost (dowel hole).

*Wig:* striated red and green on whitish background, rear in horseshoe pattern.

*Face:* green, details in black.

*Beard:* black, fixed to throat.

*Collar:* horizontal red stripes between lappets of wig; falcon collar with red and green bands, lower band with green drops, traces of falcon's heads.

*Hands:* –

*Body:* whitish.

*Back pillar:* –

*Plinth:* red, but front whitish with continuation of text column.

*Base:* lost (present base is modern, tenon sawn off).

*Cavity:* –

*Contents:* –

*Inscriptions:* 1 column on front, 1 column on back, black hieroglyphs on whitish background, framed in red and green.

*Text:* (front) *dd mdw in Wsir, di.f krs (nfr?) nb ...* (back) *dd mdw in Wsir Mn...nfr, di.f.*

*Translation:* (front) *Recitation by Osiris, may he give a beautiful (?) burial and all ...* (back) *Recitation by Osiris Mennefer (?), ...*

*Comments:* The texts are corrupt. The *nefer* sign is positioned horizontally; perhaps *Wennefer* is meant here.

*Provenance:* unknown.

*Date:* c. 750–600 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2083; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75; Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 338.



**Fig. 19** Ptah-Sokar-Osiris of Mennefer (?), MCABo EG 338. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 339** (ex-coll. Palagi no. 2081; formerly Nizzoli 1832)

TYPE VAR.

*Dimensions:* h. 39 (without peg, no crown), w. 10.6, d. 9.7 cm.

*Crown:* lost (dowel hole).

*Wig:* striated black on blue, with fillet white-red-white.

*Face:* yellow, details in black and white.

*Beard:* fixed to throat, striated as wig.

*Collar:* falcon collar with 6 ranges of drops, petals, and block friezes; red, blue, and green on white.

*Hands:* –

*Body:* pattern of wings crossing over lower body; alternating ranges of plain blue, and green, blue or red-green feathers on white.

*Back pillar:* –

*Plinth:* shallow, blue.

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

*Inscriptions:* 2 columns on front, 1 on back, black hi-

eroglyphs on white, framed in red, white, and blue (front) or blue (back).

*Text:* (front 1) *Wsr hnty imntt, ntr ʿ3, nb ʿbdw, Skr-Wsr,* (2) *hry qbhw imn-htp, m3c hrw, zʿ Ns-Min, m3c hrw,* (back) *ms nbt-pr ʿ-šryt-Min, m3c hrw, n Wsr, hnty, n Wsr.*

*Translation:* (front 1) *Osiris, foremost of the West, great god, lord of Abydos, Sokar-Osiris,* (2) *the chief libation priest Amenhotep, justified, son of Nesmin, justified,* (back) *born to the housewife Tasherytmin, justified, for Osiris, foremost, for Osiris.*

*Comments:* For the names, see *PN I*, 30.12, 176.12 and 369.3. The title does not occur in Gauthier, *Personnel*, 1931, but see *Wb V*, p. 27.6. The names point to a provenance of this statue from Akhmim. The end of the text is corrupt.

*Provenance:* Akhmim (?).

*Date:* c. 300–30 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2081; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 7, no. 70; Kminek-Szedlo, *Catalogo*, 1895, pp. 38–39, no. 339; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 81.



**Fig. 20** Ptah-Sokar-Osiris of Amenhotep, MCABO EG 339. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 340** (ex-coll. Palagi no. 2128)

TYPE IVC

*Dimensions:* h. 52.5 (no crown or base, but including tenon below), w. 11.3, d. 8.3 cm.

*Crown:* lost (dowel hole).

*Wig:* traces of blue.

*Face:* ?

*Beard:* fixed to throat.

*Collar:* traces only.

*Hands:* –

*Body:* traces of red; traces of unclear motif (kneeling

winged goddess?) on abdomen.

*Back pillar:* present.

*Plinth:* blue band along lower edge.

*Base:* lost (present base is modern).

*Cavity:* –

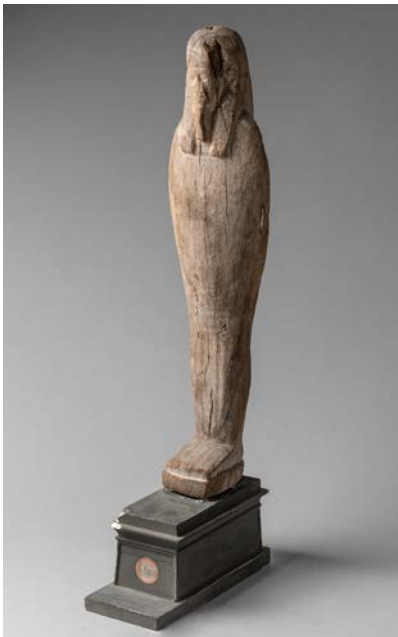
*Contents:* –

*Inscriptions:* 1 framed column on front (traces only).

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2128; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, nos. 116–17; Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 340.



**Fig. 21** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 340. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 341** (ex-coll. University, formerly Cospi)

TYPE VAR.

*Dimensions:* h. 36.5 (no base), w. 8, d. 5.6 cm.

*Crown:* shuty crown cut from same piece of wood as statue, no horns, traces of red on feathers.

*Wig:* blue.

*Face:* details in black.

*Beard:* fixed to throat.

*Collar:* ?

*Hands:* –

*Body:* ?

*Back pillar:* –

*Plinth:* shallow.

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

*Inscriptions:* ?

*Comments:* This object was illustrated by Legati in 1677 and was seen at the Istituto delle Scienze by Zoëga in 1789. There is a rounded pin under the feet, instead of the usual heavy tenon. The fact that the crown is cut from the same block of wood is also highly unusual.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Legati, *Museo Cospiano*, 1677, p. 459 (reproduced in Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità*, 1984, p. 128, upper right picture, on the far right); Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 341; Picchi, *Alle origini dell'Egittologia*, 2010, p. 26, p. 67 with n. 201; cf. Picchi, *REAC 6* (2004), pp. 66–68, 82.



**Fig. 22** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 341. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

EG 341 ½ (ex-coll. Palagi no. 2086)

TYPE ?

Dimensions: h. 31 (no crown or base, tenon not visible), w. 7.5, d. 5.4 cm.

Crown: lost (dowel hole).

Wig: ?

Face: traces of blue with details in black.

Beard: fixed to throat.

Collar: ?

Hands: –

Body: ?

Back pillar: present.

Plinth: present.

Base: lost (present base is modern).

Cavity: –

Contents: –

Inscriptions: ?

Comments: all painted decoration flaked off.

Provenance: unknown.

Date: c. 300–30 BC.

Bibliography: [Rossi], in *Sub-Allegato*, 1870s, no. 2086;

Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75;

Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 341 ½.



Fig. 23 Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 341½. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 343** (ex-coll. University, formerly Cospi)

TYPE IV?

*Dimensions:* h. 32.5 (no crown or base, without tenon, plinth only partly visible), w. 7, d. 6.6 cm.

*Crown:* lost (dowel hole).

*Wig:* traces of blue?

*Face:* traces of red.

*Beard:* blue, fixed to throat.

*Collar:* blue and black horizontal stripes between lappets of wig, falcon collar with traces of curved bands underneath.

*Hands:* –

*Body:* red (possibly traces of bead net).

*Back pillar:* present.

*Plinth:* black?

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

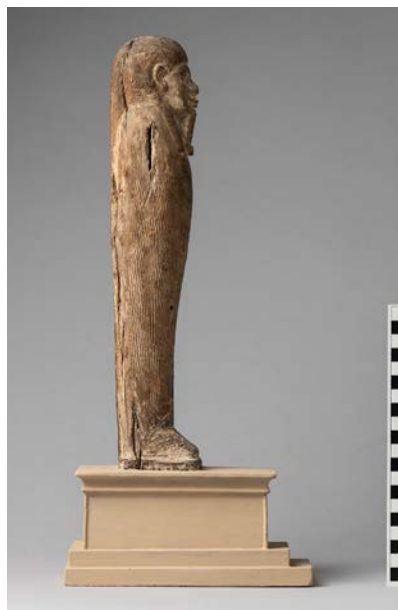
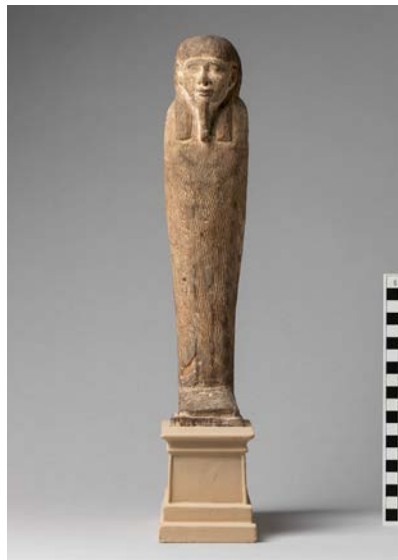
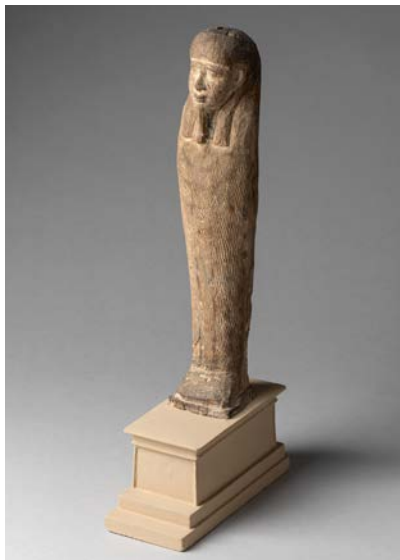
*Inscriptions:* 1 column on front (only frame visible), back pillar completely flaked off.

*Comments:* This object was illustrated by Legati in 1677 and was seen at the Istituto delle Scienze by Zoëga in 1789.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Legati, *Museo Cospiano*, 1677, p. 459 (reproduced in Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità*, 1984, p. 128, upper right picture, second from right); Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 343; Picchi, *Alle origini dell'Egittologia*, 2010, p. 26, p. 67 with n. 201; cf. Picchi, *REAC* 6 (2004), pp. 66–68, 82.



**Fig. 24** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 343. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 344** (ex-coll. Palagi no. 2085)

TYPE ?

*Dimensions:* h. 31.5 (no crown or base, but including tenon), w. 8.1, d. 6.7 cm.

*Crown:* lost (broken dowel).

*Wig:* ?

*Face:* traces of blue near the left ear.

*Beard:* fixed to throat.

*Collar:* ?

*Hands:* –

*Body:* ?

*Back pillar:* –

*Plinth:* present.

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

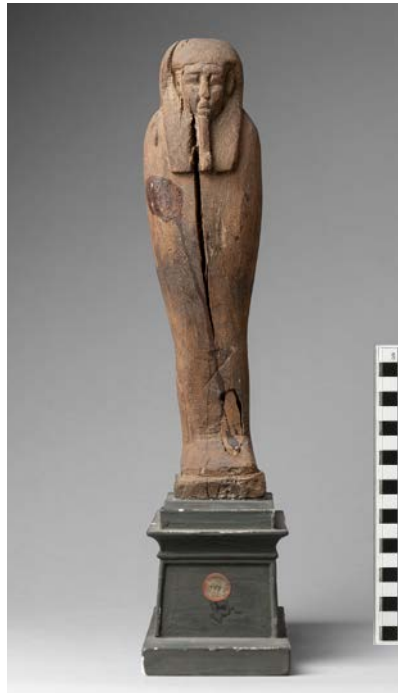
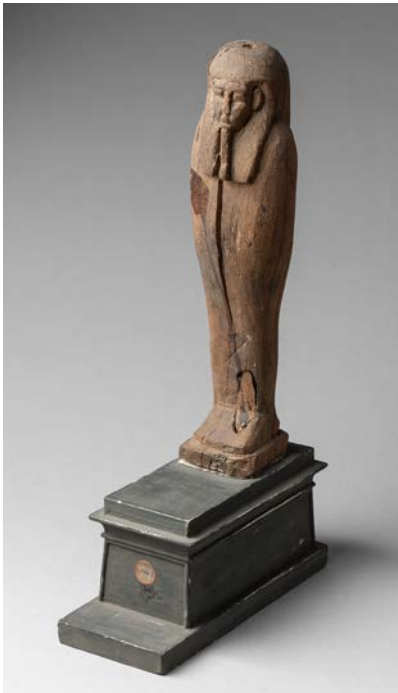
*Inscriptions:* –

*Comments:* paint completely flaked off. The lack of a back-pillar is remarkable and may point to an earlier date.

*Provenance:* unknown.

*Date:* c. 750–600 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, no. 2085; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75; Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 344.



**Fig. 25** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 344. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

**EG 345** (ex-coll. University, formerly Cospi)

TYPE IV

*Dimensions:* h. 31.5 (no crown or base), w. 7.3, d. 6 cm.

*Crown:* lost (dowel hole).

*Wig:* blue.

*Face:* details in black.

*Beard:* black, fixed to throat.

*Collar:* ?

*Hands:* –

*Body:* red.

*Back pillar:* present.

*Plinth:* present.

*Base:* lost.

*Cavity:* –

*Contents:* –

*Inscriptions:* 1 column on front, traces in black on white.

*Comments:* tenon rounded.

*Comments:* This object was illustrated by Legati in 1677 and was seen at the Istituto delle Scienze by Zoëga in 1789.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Legati, *Museo Cospiano*, 1677, p. 459 (reproduced in Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità*, 1984, p. 128, upper right picture, second from left); Kminek-Szedlo, *Catalogo*, 1895, p. 39, no. 345; Picchi, *Alle origini dell'Egittologia*, 2010, p. 26, p. 67 with n. 201; cf. Picchi, *REAC* 6 (2004), pp. 66–68, 82.



**Fig. 26** Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 345. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

EG 2076 (ex-coll. Palagi no. 2082 or 2084)

TYPE V

*Dimensions:* h. 36.8 (no crown or base), w. 9.5, d. 7.3 cm.

*Crown:* lost (dowel broken off).

*Wig:* black.

*Face:* green, details in black.

*Beard:* black, fixed to throat.

*Collar:* falcon collar with 2 ranges of petals and umbels, lower edge with drops, black (?) on whitish background.

*Hands:* –

*Body:* white.

*Back pillar:* –

*Plinth:* shallow, black (?).

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

*Inscriptions:* 1 column on front, 1 on back, blue on white.

*Text:* (front) *ḏd ...* (back) *ḏd mdw in Wsir, [ḥnty] imntt ...*

*Translation:* (front) *Reci[tation by ...]*. (back) *Recitation by Osiris, [foremost of] the West ...*

*Comments:* The peg for fixing a feather crown and the nature of the text seem to exclude the possibility that this is a shabti, as Kminek-Szedlo thought.

*Provenance:* unknown.

*Date:* c. 750–600 BC.

*Bibliography:* [Rossi], in *Sub-Allegato*, 1870s, nos. 2082 or 2084; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75; Kminek-Szedlo, *Catalogo*, 1895, p. 247, no. 2076.

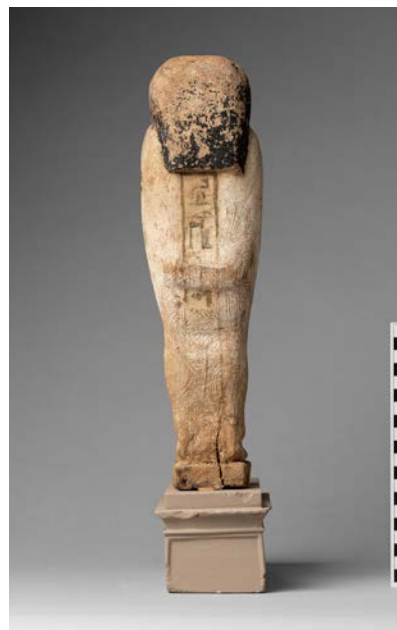
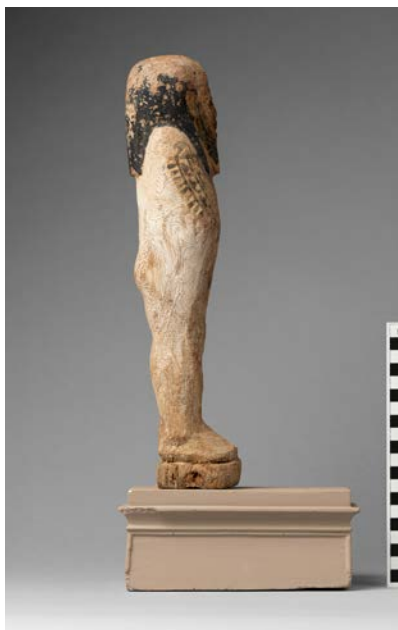


Fig. 27 Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 2076. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.

EG 2078 (ex-coll. University, formerly Cospi)

TYPE VAR.

*Dimensions:* h. 30.2 (no crown or base, tenon not visible), w. 8.1, d. 7.3 cm.

*Crown:* lost (dowel hole).

*Wig:* ?

*Face:* ?

*Beard:* –

*Collar:* ?

*Body:* ?

*Back pillar:* present.

*Plinth:* present.

*Base:* lost (present base is modern).

*Cavity:* –

*Contents:* –

*Inscriptions:* ?

*Comments:* all paint has flaked off. Kminek-Szedlo mentions the presence of a rectangular base, probably meaning the square plinth of this item. This, together with the back pillar (which does not occur in wooden shabtis) and the perforation for fixing a feather crown excludes the possibility that this is a shabti (as presumably thought by Kminek-Szedlo). This object was illustrated by Legati in 1677 and was seen at the Istituto delle Scienze by Zoëga in 1789.

*Provenance:* unknown.

*Date:* c. 300–30 BC.

*Bibliography:* Legati, *Museo Cospiano*, 1677, p. 459 (reproduced in Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità*, 1984, p. 128, upper right picture, on the far left); Kminek-Szedlo, *Catalogo*, 1895, p. 247, no. 2078; Picchi, *Alle origini dell'Egittologia*, 2010, p. 26, p. 67 with n. 201; cf. Picchi, *REAC* 6 (2004), pp. 66–68, 82.



Fig. 28 Ptah-Sokar-Osiris of an anonymous individual, MCABo EG 2078. ©Museo Civico Archeologico, Bologna/Photo F. Taverni.



## Notes

- <sup>1</sup> Picchi, in Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016.
- <sup>2</sup> Tugnoli Pattaro (ed.), *Lo Studio Aldrovandi*, 1993; Picchi and Scappini, in Markey and Dominici (eds.), *Global Aldrovandi*, 2026 forthcoming.
- <sup>3</sup> Picchi, *REAC* 6 (2004).
- <sup>4</sup> Legati, *Museo Cospiano*, 1677, pp. 459–60; Kminek-Szedlo, *Catalogo*, 1895, p. 39, nos. 341, 343, 345, and p. 247, no. 2078. See also Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità al Museo Civico*, 1984, p. 128; Picchi, *Alle origini dell'Egittologia*, 2010, pp. 26 and 67 with n. 201; Picchi, *REAC* 6 (2004), pp. 66–68, 82, fig. 3.
- <sup>5</sup> Cf. Morigi Govi and Sassatelli, *Dalla Stanza delle Antichità*, 1984, p. 127; Whitehouse, in Vaiani et al. (eds.), *The Paper Museum*, 2018, p. 29, fig. 13.
- <sup>6</sup> Dizionario Biografico degli Italiani 77 (2012), sub voce “Giovanni Nardi” [https://www.treccani.it/enciclopedia/giovanni-nardi\\_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/giovanni-nardi_(Dizionario-Biografico)/).
- <sup>7</sup> Nardi, *Titi Lucretii Cari*, 1647.
- <sup>8</sup> Nardi, *Titi Lucretii Cari*, 1647, pp. 650–51. The same plate is republished by Whitehouse, in Vaiani et al. (eds.), *The Paper Museum*, 2018, p. 26, fig. 10.
- <sup>9</sup> The British Museum, *The Townley Album*, AESAr.530, nos. 01140324001, 01142052001, 01142054001, 01142056001, 01142057001 <https://www.bmimages.com/01142057001-townley-album-print-drawing-album-image.html>; Rome, Biblioteca dell'Accademia Nazionale dei Lincei, dal Pozzo XXXV (32), fols. 7r (25 January 1642), 9v (8 February 1642), 11r–12r (22 February 1642), and 17v (11 March 1643). See Picchi, in Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016, pp. 29–30; Whitehouse, in Vaiani et al. (eds.), *The Paper Museum*, 2018, pp. 23–25, 32–42; Picchi, *Pegasus* 2 (2025), forthcoming.
- <sup>10</sup> Picchi, in Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016, p. 31, fig. 1. Cf. also Nardi, *Titi Lucretii Cari*, 1647, pp. 642–43, Table I-Fig. G.
- <sup>11</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 335. See also Picchi, *Alle origini dell'Egittologia*, 2010, pp. 26 and 67 with fig. 7a-b.
- <sup>12</sup> Picchi, *Alle origini dell'Egittologia*, 2010, pp. 13–37, esp. 55–73. As for Marsili, cf. Picchi, in Ciampini and Zanovello (eds.), *Antichità egizie e Italia*, 2014.
- <sup>13</sup> Translation of “Mumiaca di legno con volto e orecchia e collo dorati con barbetta e scuffia turchino, mozzetta [di] vari colori con due teste dorate di sparviero con cuffia turchina sopra le spalle, una colonna di geroglifici neri su fondo giallo dalla mozzetta in giù [sino] sopra le dita dei piedi. Sta sopra la sua base bislunga, con fossetta grande avanti i piedi della figura. Nella fossetta è un avanzo di asfalto simile al condimento delle mummie”, in Picchi, *Alle origini dell'Egittologia*, 2010, p. 67. Cf. Regulski (ed.), *Hieroglyphs*, 2022, pp. 60–61, figs. 36–37 with incorrect attribution to the Borgia collection.
- <sup>14</sup> Translation of “Quattro altre figure mumiatiche di legno, scrostate affatto”, in Picchi, *Alle origini dell'Egittologia*, 2010, p. 67.
- <sup>15</sup> Picchi, in Giovetti and Picchi (eds.), *Egypt: Millenary Splendour*, 2016, pp. 30 and 32.
- <sup>16</sup> As for Palagi, see MCABo (ed.), *Pelagio Palagi artista*, 1976; Tovoli, in Morigi Govi and Sassatelli (eds.), *Dalla Stanza delle Antichità*, 1984; Poppi (ed.), *Pelagio Palagi pittore*, 1996.
- <sup>17</sup> Picchi, in Buzi et al. (eds.), *Aegyptiaca et Coptica*, 2011; Picchi, *Cadmo* 30 (2021), including further bibliography. As for Nizzoli, see Daris, *Giuseppe Nizzoli*, 2005; Rindi Nuzzolo and Guidotti, *SEP* 11 (2014).
- <sup>18</sup> Nizzoli, *Catalogo*, 1827, p. 13, no. II.19; Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 337.
- <sup>19</sup> Nizzoli, *Catalogo*, 1827, p. 13, no. II.20; Kminek-Szedlo, *Catalogo*, 1895, p. 36, no. 327.
- <sup>20</sup> Nizzoli, *Catalogo*, 1827, p. 19, no. III.7; Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 336 (statue), p. 46, no. 415 (falcon), and p. 349, no. 3148 (falcon's crown).
- <sup>21</sup> Nizzoli, *Catalogo*, 1827, republished in Pernigotti's “Appendice II”, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, pp. 46–79.
- <sup>22</sup> Biblioteca comunale dell'Archiginnasio, Fondo *Pelagio Palagi*, b. 31, fasc. 2, lett. c, no. 5. This document was republished without the cost of the objects in Pernigotti's “Appendix III”, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, pp. 80–84; lett. d, no. 3, ff. 12–13 and no. 6; lett. e, no. 3; lett. f, nos. 5–7. The sale and delivery of these materials took place by the end of November 1832.
- <sup>23</sup> Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, pp. 81–82.
- <sup>24</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 38, no. 339; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 81, “Una figura grande di legno ad uso di Mummia con bellissime pitture dappertutto, due linee verticali di geroglifici davanti, una di dietro e le ali di Iside ai lati”.
- <sup>25</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 36, no. 326; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82, “Un grande idolo di legno rappresentante Osiride con la sua mitria, viso dipinto in verde, collana verde con strisce gialle, mantellata color caffè a stelle, tenendo i suoi attributi colle mani sul petto. Il resto fino abbasso è dipinto in bianco e vi si vede una linea verticale di bei geroglifici dipinti in nero”; Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016, p. 565, no. VII.40.
- <sup>26</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 331; Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82, “Un'assai bella figurina di legno con capigliatura tutta nera viso rosso scuro, ed una linea di geroglifici scritti in nero sul davanti”.
- <sup>27</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 329, the statue is said to be with crown, as well as in Pernigotti, in Pernigotti (ed.), *Aegyptiaca Bononiensia*, 1990, p. 82, “Una figura mumiatica con mitria, sopra piedistallo, con pitture e linea verticale di geroglifici”.
- <sup>28</sup> Picchi, *Cadmo* 30 (2021), pp. 16–17.
- <sup>29</sup> Kminek-Szedlo, *Catalogo*, 1895, pp. 36–37, no. 328, p. 37, nos. 330 and 332, pp. 37–38, no. 334, p. 38, no. 338, p. 39, nos. 340, 341 ½, and 344, p. 247, no. 2076.
- <sup>30</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 349, nos. 3149–3150.
- <sup>31</sup> It is worth noting that the Istituto delle Scienze was suppressed in 1804. The archaeological materials from the Istituto's “Stanza delle Antichità” later gave rise

- to the Museo delle Antichità della Regia Università, opened from 1810–1878. The University materials were incorporated in the City’s heritage in 1878. Cf. “Ministero della Pubblica Istruzione. Regia Università di Bologna. Inventario delle proprietà mobili dello Stato esistenti al 31 Dicembre 1870 nell’Archeologia”, in Archivio Storico Museo Civico Archeologico di Bologna, particularly nos. 836–844, which presumably include the Ptah-Sokar-Osiris statues.
- <sup>32</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 37, no. 333.
- <sup>33</sup> Archivio Storico Museo Civico Archeologico di Bologna, Fondo *Acquisti e doni*, “Doni al Museo Civico, 1880–1881”.
- <sup>34</sup> Kminek-Szedlo, *Catalogo*, 1895, p. 147, no. 1802; Pernigotti, *La statuaria egiziana*, 1980, pp. 40–41, no. 10; Hardwick, *JEA* 89 (2003), p. 137; Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016, p. 554, no. VI.78. The provenance of this head is not specified in the Museum’s archive documents and needs further investigation.
- <sup>35</sup> Kminek-Szedlo, *Catalogo*, pp. 149–50, no. 1811; Pernigotti, in Györy (ed.), « *Le lotus qui sorte de terre* », 2001, which attributes the fragment to the Palagi (Nizzoli) collection.
- <sup>36</sup> Cf. Montazio, *Antonietta Fricci*, 1865; Dizionario Biografico degli Italiani 50 (1998), sub voce “Antonietta Frietsche” [https://www.treccani.it/enciclopedia/antonietta-frietsche\\_%28Dizionario-Biografico%29/](https://www.treccani.it/enciclopedia/antonietta-frietsche_%28Dizionario-Biografico%29/).
- <sup>37</sup> Cf. Lettera di Giuseppe Verdi a Giulio Ricordi, Busseto 7 Novembre 1870 [digitalarchivioricordi.com/it/letter/display/LLET001119](http://digitalarchivioricordi.com/it/letter/display/LLET001119).
- <sup>38</sup> Bierbrier, *Who Was Who*, 2019, p. 401.
- <sup>39</sup> Rossi, in Brizio (ed.), *Cenni storici*, 1871.
- <sup>40</sup> Cf. n. 29. See also [Rossi], in *Sub-Allegato*, 1870s, nos. 2127 (EG 334) and 2128 (EG 340, which correspond to two wooden statues of an average height of about 48 cm in bad condition; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, nos. 116–17.
- <sup>41</sup> Cf. n. 29. See also [Rossi], in: *Sub-Allegato*, 1870s, no. 2082 or 2084 (the label on the statue is illegible); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75.
- <sup>42</sup> Cf. n. 29. See also [Rossi], in *Sub-Allegato*, 1870s, no. 2083, included in a group of five statues with almost vanished colours (nos. 2082–86); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75.
- <sup>43</sup> Cf. n. 29. See also [Rossi], in *Sub-Allegato*, 1870s, no. 2086; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75.
- <sup>44</sup> Cf. n. 29. See also [Rossi], in *Sub-Allegato*, 1870s, no. 2085, one of the five statues with almost vanished colours (nos. 2082–86); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75.
- <sup>45</sup> Cf. n. 29. See also [Rossi], in *Sub-Allegato*, 1870s, nos. 2082 or 2084, one of the five statues with almost vanished colours (nos. 2082–86) of an average height of about 32 cm; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 71–75.
- <sup>46</sup> Cf. n. 27. See also [Rossi], in *Sub-Allegato*, 1870s, no. 2123, the statue is without a crown, presumably inventoried under no. 2194, which groups five crowns; Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 112 and p. 14, nos. 190–94 and 183.
- <sup>47</sup> Cf. n. 20. See also [Rossi], in *Sub-Allegato*, 1870s, nos. 2125 (a label with this number is attached to the statue, which is wrongly said to be made of wood), 2144 (falcon without crown), and 2194 (one of the five crowns inventoried under this number is of limestone); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 9, no. 114 (statue), p. 10, no. 133 (falcon without crown), and p. 14, no. 183 (falcon’s crown).
- <sup>48</sup> Cf. n. 18. See also [Rossi], in *Sub-Allegato*, 1870s, nos. 2088–2106 (a label with number 2091 is visible on the statue); Rossi, in Brizio (ed.), *Cenni storici*, 1871, p. 8, nos. 77–95. The manuscript and the printed text by Rossi correspond in their concise descriptions without any reference to crowns. In Kminek-Szedlo’s catalogue, the statue is without a feather crown, which Nizzoli mentions instead. As for the other two statues in the collection (EG 329 and EG 336), the crown may have been broken off and only put back on after the publication of Kminek-Szedlo’s catalogue.
- <sup>49</sup> Cf. n. 30. See also [Rossi], in *Sub-Allegato*, 1870s, no. 2194; Rossi, in Brizio (ed.), *Cenni storici*, p. 14, nos. 190–94.
- <sup>50</sup> Museo Civico Archeologico di Bologna, Archivio Storico, *Note degli oggetti Egizi spettanti all’Università*, particularly nos. 48 = EG 343, 49 = EG 345, 50 = EG 2078, 51 = EG 341, 52 = EG 335.
- <sup>51</sup> Cf. Schiassi, *Guida del forestiere*, 1814, p. 97.
- <sup>52</sup> For some background to this Memorandum of Understanding, see Giovetti and Picchi (eds.), *Egypt Millenary Splendour*, 2016, p. 17.
- <sup>53</sup> I wish to thank Paola Giovetti (director) and Daniela Picchi (curator) for their kind invitation, for their assistance while working in the galleries of the Bologna Museum, and for the archival information. I am no less grateful to Fabrizia Fiumi, Giorgio and Marialuisa Gasperetti, and the CISE (Centro Italiano di Studi Egittologici) as a whole for their hospitality in Imola.
- <sup>54</sup> Raven, *OMRO* 59–60 (1978–1979), pp. 251–96.
- <sup>55</sup> Raven, *OMRO* 59–60 (1978–1979), p. 252 n. 1, referring to Champollion, *Notice descriptive*, 1827, p. 156.
- <sup>56</sup> Raven, *OMRO* 59–60 (1978–1979), p. 253 n. 11; Champollion, *loc. cit.*
- <sup>57</sup> Raven, *OMRO* 59–60 (1978–1979), p. 259 n. 69; cf. also Aston, *Burial Assemblages*, 2009, 304 n. 2711. Two further figures from the Cachette of the Priests have recently been published by Enany, *JEA* 107 (2021), pp. 162–73. The third statue discussed there (pp. 172–75) comes from the Royal Cache.
- <sup>58</sup> Raven, *OMRO* 59–60 (1978–1979), p. 254 n. 24, referring to Budge, *The Mummy*, 1925, pp. 382–85; Petrie, *Funeral Furniture*, 1937, p. 28.
- <sup>59</sup> The exceptions are noted by Raven, *OMRO* 59–60 (1978–1979), p. 254 n. 23: see van Wijngaarden, *Grafborden en papyrskokers*, 1932; Malaise, *Antiquités égyptiennes à Liège*, 1971, pp. 91–95 and figs. 35–40; add Lipińska-Boldok, *Bulletin du Musée National de Varsovie* 2 (1961), pp. 75–84.
- <sup>60</sup> See Raven, *Symbols of Resurrection*, 1984.

- <sup>61</sup> Aston, *JEA* 77 (1991), pp. 95–107. This article was an offspring of Aston's PhD research.
- <sup>62</sup> The 25th-Dynasty date given by Petrie, *Qurneh*, 1909, p. 15, and quoted by Raven, *OMRO* 59–60 (1978–1979), p. 259 n. 74, is far too late: see Aston, *JEA* 77 (1991), p. 101 with nos. 40–41.
- <sup>63</sup> Aston, *Burial Assemblages*, 2009, pp. 302–08.
- <sup>64</sup> Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012.
- <sup>65</sup> Omitting the 25 items excavated at el-Hibeh and published by Botti, *Casse di mummie*, 1958.
- <sup>66</sup> Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 30. According to Budka, in Hasitzka et al., *Das Alte Ägypten*, 2003, p. 35, the 25th Dynasty date originally suggested for Cairo JE 94773 has to be corrected to Dynasty 30 or Ptolemaic Period. However, cf. Aston, *Burial Assemblages*, 2009, p. 305 with n. 2718, who tends to stick to my original early dating of Type IVB.
- <sup>67</sup> Rindi Nuzzolo, *BSEG* 29 (2011–2013), pp. 131–43; Rindi Nuzzolo, *EVO* 35 (2012), pp. 71–82; Rindi Nuzzolo, in Frelih and Zdravič Polič (eds.), *The Magic of Amulets*, 2014, pp. 149–55; Rindi Nuzzolo, *BMHBA* 119 (2014), pp. 13–41; Rindi Nuzzolo, in Lekov and Buzov (eds.), *Cult and Belief*, 2014, pp. 30–36; Rindi Nuzzolo, in Gillen (ed.), *(Re)productive Traditions*, 2017, pp. 445–74.
- <sup>68</sup> Rindi Nuzzolo, *JARCE* 49 (2013), p. 204.
- <sup>69</sup> Cf., among others, Budka, *GM* 193 (2003), pp. 99–101; Ziegler, in Grimal et al. (eds.), *Hommages à Fayza Haïka*, 2003, pp. 315–24; Loffet, *RevLouvre* 2 (2007), pp. 22–28; First, *SAAC* 13 (2009); Enany, *JEA* 107 (2021), pp. 159–75.
- <sup>70</sup> Curto, in Istituto Lombardo-Accademia di Scienze e Lettere (ed.), *Atti del Convegno di studi*, 1963, pp. 120–26; Pernigotti and Piacentini (eds.), *Atti del Colloquio*, 1987; Hostovská, *ArOr* 66 (1998); Bierbrier, *Who was Who*, 2019, p. 256.
- <sup>71</sup> Kminek-Szedlo, *Catalogo*, 1895, pp. 36–39.
- <sup>72</sup> See Picchi, in Pernigotti and Zecchi (eds.), *La terra, gli uomini e gli dèi*, 2007.
- <sup>73</sup> Kminek-Szedlo, *Catalogo*, 1895, pp. 247.
- <sup>74</sup> Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 78, mentions 23, probably by including EG 346.
- <sup>75</sup> Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012, p. 78 with n. 545.
- <sup>76</sup> Botti, *Le casse di mummie*, 1958, pp. 173–84 and pls LI, LIII (cat. nos. 187–211); Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012, pp. 118–87.
- <sup>77</sup> See <https://collezioni.museoegizio.it/it-IT/search/?action=s&description=Ptah-Sokar-Osiride&title=&inventoryNumber=&cgt=&yearFrom=&yearTo=&provenance=&acquisition=>.
- <sup>78</sup> But see the meticulous reconstruction of the evidence by Daniela Picchi (above, Part I).
- <sup>79</sup> “Museo Nizzoli”, in Ministero della Pubblica Istruzione (ed.), *Documenti inediti*, 1880, p. 376, “I legni tutti furono il frutto degli scavi in Menfi”.
- <sup>80</sup> Raven, *OMRO* 59–60 (1978–1979), pp. 274–76.
- <sup>81</sup> Raven, *OMRO* 59–60 (1978–1979), pp. 276–81; Rindi Nuzzolo, *Ptah-Sokar-Osiris Statuettes*, 2012, pp. 47–54. The hymn occurs on statues datable to the Late Period (Dynasties 25–30).

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