

The Egyptian collection of the Municipal Museum « Giuseppe Barone » in Baranello (CB, Molise region, Italy)

By

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in memory of my friend, Claudio Niro,
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The collection of Egyptian artefacts by Giuseppe Barone preserved in Baranello Municipal Museum¹, although limited in number, is certainly remarkable for the workmanship and typological variety of its documents. The 19th century collector has brought together items related to the funeral sphere and the world of magic, the funeral practice and worship and, finally, to common use. More specifically, the Baranello Museum owns two alabaster canopic jars, three faïence *ushebtis* (however, the Barone catalogue mentions six), three amulets of the same material and a scarab in steatite, three bronze statuettes of divinities, two necklaces, a bracelet and thirteen small stone containers, some attributable to the land of the Nile due to the shape, while others due to the material, namely, alabaster. Currently the pieces are placed in showcases no. VII, VIII and XXVII, while the canopic jars are outside the

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¹ About the birth and size of the Baranello Municipal Museum, see the contributions in DI ROCCO 2012.

showcases. Most of the objects refer to an Egyptian context of the Late Period, notably between the 7th and 4th centuries B.C.; other artefacts are Roman versions of Egyptian originals. In addition, it is worth mentioning that some are fakes, presumably artfully created by the sellers that had enriched the 19th century antiquarian trade, and were then purchased by Barone to later on become an integral part of the collection. Finally, a conspicuous number of modern elements deserve to be mentioned; it is a result of 19th century Egyptomania that most likely originating in the Neapolitan antiquarian trade: there are four candle holders in the shape of a woman, five in the form of a man and two of a sphinx, and two small living room items in the form of a crouching lioness. Unfortunately, the acquisition channels and the origin of the objects are unknown but, in all probability, they were collected from further away areas and purchased on the 19th century antiques market, presumably in Neapolitan area, considering how often the owner visited.

1. *Canopic jars*

The presence of this type of containers is linked to the development of embalming practices: in fact, they had to accommodate the bowels of the deceased, removed before the body was bandaged and treated to ensure their conservation. Generally, four jars were present in the grave goods, placed near the sarcophagus or contained in a special box divided into four sectors. They were equipped with a lid which, starting from the XVIII dynasty up to the Ptolemaic period, had the form of the four sons of Horus, each of whom protected the organs kept inside. Duamutef, the jackal, through the intercession of Neith, preserved the stomach of the deceased; Hapy, the baboon, in association with the goddess Nephtys, was in charge of lung defence; Imsety, a genius with a human aspect, together with the goddess Isis, protected the liver; Qebhsenuf, the falcon, together with the goddess Selqet, preserved the intestines. This identification of the human–zoomorphic heads of the lids with the sons of Horus, also mentioned in the epigraphs, lasted until the Third Intermediate Period, when it began to be disregarded.

Anepigraphic canopic jar (Fig. 1 a-b)

Inv. no. 162; unknown provenance. Measurements: Lid: height 10.4 cm, width 12.5 cm. Container: height 29.3 cm, width 14 cm, ø 11 cm. Alabaster. The surface of the container shows numerous cracks and chips, mainly near the shoulder; the lid, made of plaster, also shows conspicuous damage especially on the headgear of the human figure, along which a fracture line runs in a longitudinal direction. CORONA 2012, p. 48.

The container is tapered towards the bottom and has a rounded shoulder; the median band shows no inscriptions. The lid is made with a different material and, therefore, it is certainly not pertaining to the container; among other things, it does not fit perfectly to the vase. It is probably a recent work. It reproduces in detail the anthropomorphic features of the tutelary genius Imsety: the divinity wears a wig on his head, which hangs down but leaves the ears uncovered².

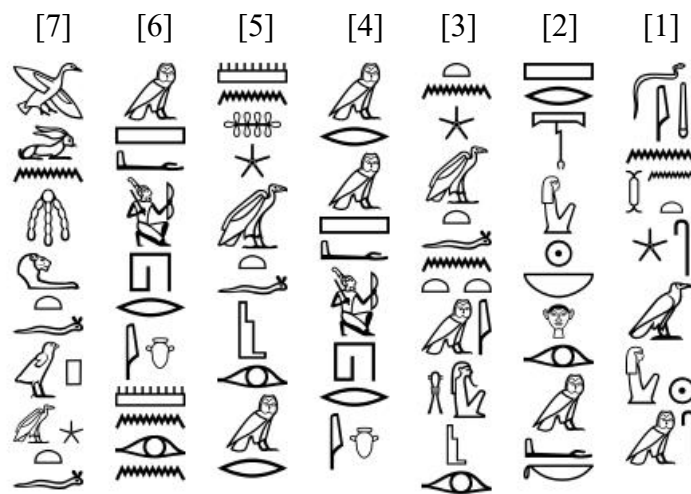
² Typological comparisons can be represented by MARTIN-PARDEY 1980, no. 1345-1348; DOLZANI 1982, no. 19065.

Canopic jar for hr-jb-jmn (fig. 2 a-b)

Inv. 82; unknown provenance. Measurements: Lid: height 15 cm, width 14 cm. Container: height 34 cm, width 19.3 cm, ø 10.5 cm, depth not detectable as the interior is cluttered. Sandy yellow alabaster with light streaks. The surface of the container and that of the lid have slight nicks. A photo appears in CARANO 1967, figure in the text between p. 48 and p. 49 and in *Da Monte Vairano a Baranello* 2006, figure in p. 13; CORONA 2012, p. 48–49; IDEM 2015, p. 75–78, fig. 4.

The container is quite elongated, tapered towards the bottom with a rather rounded shoulder; it is completed by a lid very rich in details, which show the human features of Imsety, equipped with a false beard under the chin and a wig that hangs down on the forehead, but allows the observer to see the ears. The front of the vase bears a magical–religious inscription, framed in an epigraphic field characterized by strong lines and divided into seven vertical columns.

The characters have been rendered with care and are perfectly intelligible:



¹ | *ḏd-mdw jn njt sdw3.j sm* ² | *šr.j r'-nb hr jrj mk* ³ | *t n dw3-mwt.f nty jm(.j) s3 wsjr* ⁴ | *mr mš'*
hr jb j ⁵ | *mn s3 dw3-mwt.f wsjr mr* ⁶ | *mš' hr jb jmn jr(j) n(y)* ⁷ | *p3-wn-ḥ3t.f pw dw3-mwt.f*

[1] *Words spoken by Neith: "I spend the morning*

[2] *and the evening every day, making the protection*

[3] *of Duamutef who is in me. The protection of the Osiris,*

[4] *general hr-jb-jmn³ is*

[5] *the protection of Duamutef, (because) the Osiris,*

[6] *general hr-jb-jmn, born to*

[7] *p3-wn-ḥ3t.f, is Duamutef".*

The passage reported is a variant of the canonical text pronounced by Neith, the patron goddess of Sais, a city located in the western area of the Delta. The ritual formula invokes the protection of the deceased by one of the four sons of Horus, the funerary genius Duamutef, traditionally represented as a jackal. According to the classification of Kurt Sethe⁴, this for-

³ RANKE 1935, p. 230, no. 8.

⁴ SETHE 1934, pp. 230 ff., type XIX.

mula was used mainly from the XXVI dynasty up to the Late Period, as confirmed by some epigraphic data: the expression $\text{𓄏} \text{𓄏} \text{𓄏}$ (“spend the morning”) recurs in some examples of the Saitic period⁵, as well as the writing $\text{𓄏} \text{𓄏} \text{𓄏}$ (“spend the evening”)⁶ and the extended form of the title attributed to *hr-jb-jmn*, $\text{𓄏} \text{𓄏} \text{𓄏}$ (“general”). With regard to the spelling of the latter term, an engraving error by the craftsman was noted and corrected later. The function of *mr mš'*, which developed from the Old Kingdom to the Ptolemaic Period, was the prerogative of eminent court men, not necessarily linked to the world of war. Some funerary *ushebti* statuettes, dating back between the XXVI and the XXX dynasty, which are referred to a man called *hr-jb-jmn*, are preserved in Rome, Cremona, Dijon and Dresden⁷. Moreover, it is perhaps possible, merely as a hypothesis, to identify him in the character – also awarded the role of *mr mš'* – mentioned on a fragment of a stele now exhibited in the Louvre Museum, initially located at the *Serapeum* of Memphis⁸, on which the officer, a general, is indicated as the husband of $[\text{š}t\text{z}-] jr.t-bjn.t$ ⁹ and father of $j'h-mš$. Two *ushebtis*¹⁰ were dedicated to *p3-wn-h3t.f*, which could be the same character mentioned in the jar, attributable to the XXVI dynasty: to these proofs must be added five contemporary statuettes, now kept in the Museo Archeologico di Napoli¹¹, in which it is suggested that the man could have at least one other son, *hr-wd3*¹²; nevertheless, its identification rests only on the homonymy. Furthermore, the lid representing the genius Imsety raises many perplexities: although the material from which it was modelled coincides with the canopic jar, the epigraphic information suggests the image of the jackal Duamutef. This discrepancy can be explained by assuming that the original lid has been lost and replaced with another one, maybe belonging to the same set (this is a practice that is anything but occasional among the antique dealers of the 19th century) or that all four lids had already been originally sculpted in human form, as the habit of diversifying the images of the four deities had been lost. As for the chronological framework, prosopographical study and artistic characteristics point without any doubt to the Saitic age.

* * *

The Photographic Archive of the Museo Archeologico di Napoli preserves the negative of an Egyptian funerary jar, which is interesting as it is also entitled to the general *hr-jb-jmn* (fig. 3)¹³. Unfortunately, the canopic jar is nowhere to be found, and it is impossible to deduce any information about the origin, the circumstances of acquisition and the measurements. In fact, the corresponding printed sheet, drawn up in 1928, with the inventory number 1051 refers to another vase in the collection, different from ours; the no. 5254 is in the negative, but this

⁵ VAN WIJNGAARDEN 1932, pp. 7, no. 32; 8, no. 37; 10, no. 45; 15, no. 77; REISNER 1967, no. 4100, 4108; JANSEN-WINKELN 2014, 2, pp. 934, no. 60.340.4100; 935, no. 60.342.4108; 936, no. 60.343.4124; 937, no. 60.344.4134; 1136, no. 60.694; 1137, no. 60.696; 1148, no. 60.724; 1149, no. 60.729; 1150, no. 60.731; 1155, no. 60.750.4396; DOLZANI 1982, no. 19034.

⁶ *Wb.* IV, p. 144, 1.

⁷ Rome: GRENIER 1996, p. 79, pl. II, no. 116; JANSEN-WINKELN 2014, 2, p. 1147, no. 60.722. Cremona: POZZI, GOTTI 2004, p. 91. Dijon: LAURENT, DESTI 1997, pp. 99-100, no. 123. Dresden: *Ägyptische Altertümer* 1977, no. 80-81; *Ägyptische Kunst* 1989, no. 157.

⁸ JANSEN-WINKELN 2014, 1, p. 553, no. 57.274 (with previous bibliography).

⁹ RANKE 1935, p. 323, no. 1.

¹⁰ SCHLÖGL, BRODBECK 1990, p. 239, no. 168.

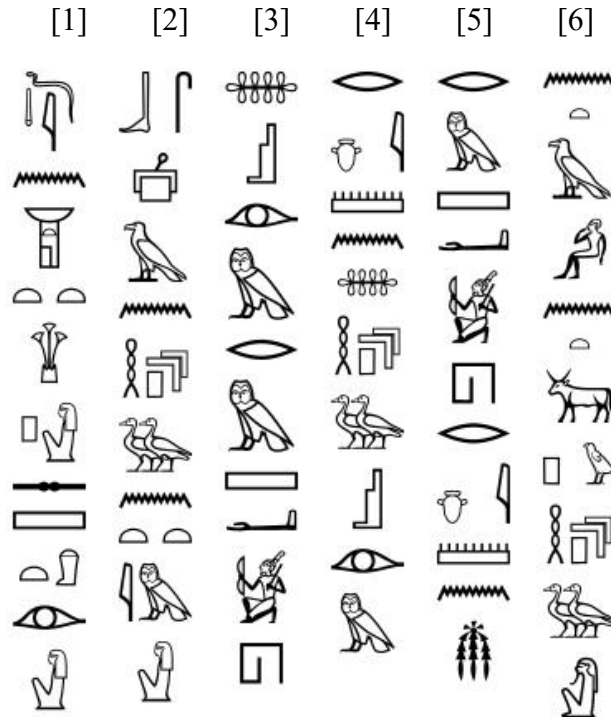
¹¹ POOLE 1989, p. 179, no. 19.17-21.

¹² RANKE 1935, p. 246, no. 23.

¹³ CORONA 2015, pp. 77, fig. 3; 78-79.

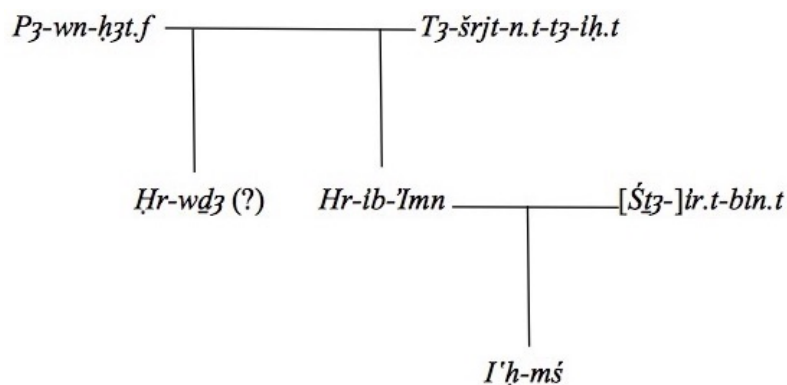
indication has not produced any results either. Consequently, we also ignore the shape of the lid, which, in accordance with the epigraphic data, had to reproduce the image of a baboon, but could also have been in a human form. The scientific literature does not include in-depth studies or translations referable to this object, but only two brief mentions¹⁴: this lacuna reasonably demonstrates that the loss of the object dates back to almost forty years ago. The text, divided into six vertical columns, carefully subdivided and framed by a rectangular epigraphic field delimited by rather deep lines, is very clear. The signs show the same degree of refinement already noted in the inscription of the jar of the Molise region.

The magic–ritual formula is articulated as follows:



for some epigraphic characteristics referable to the Saitic period: the verb 𓂏𓂏𓂏 (“to conceal”) is written in the short form 𓂏 , just as is often in parallel texts¹⁷; the name 𓂏𓂏 (“secret”) is expressed through an unusual, yet not isolated, writing¹⁸; the verb 𓂏𓂏𓂏 (“to make protection”) is written without the determinative¹⁹; moreover, the name of the genius Hapy 𓂏𓂏𓂏 is transcribed three times through the limited use of the spelling, only in the last case with the determinative²⁰. The prosopographical information is also remarkable, because the name of the general's mother, $t3-šrjt-nt-t3-jh.t$, is mentioned, though in its abbreviated form, but it is not mentioned in the exemplary of the Molise region: thus, it is possible to reconstruct at least a part of the family nucleus of the character in question, which concerns both parents. For the external appearance of the jar, the choice of the funerary formula, including the orthographic solutions, and the widespread attention to detail, typical of the artistic Renaissance of the first half of the 7th century B.C., it seems possible to attribute the object to the Saitic period. The comparison between the two canopic jars highlights a series of interesting analogies: the elongated shape, the downward tapering shape and the rounded shape of the shoulder would seem, in some way, to confirm that the two containers come from the same grave set. Due to the lack of documentation related to the canopic jars, it is not possible to establish their origin with certainty: however, some observations are possible. First, it should be noted that the names of the generals $p3-wn-h3t.f$ and $hr-jb-jm$ are attested in the necropolis of Saqqara²¹, while they are practically absent elsewhere. Secondly, the name $t3-šrjt-n.t-t3-jh.t$ (= the daughter of *Ihet*, the sacred cow), may be related to the Delta area, including Saqqara.

Thanks to the information obtained from the prosopographical study of the evidences in our possession, excluding any other possible homonyms, the following genealogical line can be proposed, as a mere hypothesis, related to three generations:



¹⁷ *Wb.* III, 30, 6-31, 3. See also DOLZANI 1982, no. 19029, 19033, 19036; MÁLEK 1978, p. 139.

¹⁸ LEPSIUS 1900, III, p. 247, no. 7186; REISNER 1967, no. 4278; BROVARSKI 1978, no. 23.741.

¹⁹ PIEHL 1886, p. 18, pl. XIV, B; VAN WIJNGAARDEN 1932, pp. 10, no. 43; 12, no. 55; 15, no. 76; REISNER 1967, no. 4107, 4183; DOLZANI 1982, no. 19036; JANSEN-WINKELN 2014, 2, pp. 935, no. 60.341.4103; 936, no. 60.344.4132/33; 938, no. 60.348.4172; 1113, no. 60.675.4115; 1137, no. 60.696; 60.697.4187; 1141, no. 60.711.19033; 1148, no. 60.724.

²⁰ REISNER 1967, no. 4127, 4271, 4301; JANSEN-WINKELN 2014, 2, p. 939, no. 60.349.4271.

²¹ To know more about *hr-jb-jm*, see PORTER, MOSS 1981, p. 798. To know more about *p3-wn-h3t.f*, see *ibidem*, pp. 504, 806, 808, 824; DE MEULENAERE 1966, p. 8 no. 20. Furthermore, from the *Serapeum* comes the stele (IM 4175) – as previously anticipated, our note no. 8 – in which the general *hr-jb-jm* is remembered as the husband of $[št3-]jr.t-bjn.t$ and father of general *j'h-mś*: the proposed identification is based on the association of the name with the rank in a document of the XXVI dynasty, therefore in line with the chronology indicated by the canopic jar from Baranello.

2. *Ushebtis*

The *ushebtis* (from the verb *wšb*, to answer)²² are funerary statuettes of a magical–ritual nature modelled in different materials, mainly wood, stone or faïence. Their adoption in the funeral kit dates back to the XII dynasty, in the Middle Kingdom period, and it lasts until the end of the Ptolemaic period. They generally carry tools for agricultural work, the hoe and the plough, which they use, according to Egyptian belief, to work in the *Iaru* fields instead of their master. To animate them, it is necessary that the priest recites the formula of the sixth chapter of the Book of the Dead, engraved or painted on the body of the statuette²³. Through the formula, it is easy to see the importance that agriculture played in the Egyptian world and, obviously, the fear of the members of society, wealthy or not, of having to endure the fatigue of manual work in the afterlife (a reality very similar to the sensory world). These artefacts are usually kept in a special wooden box, commonly decorated with religious scenes, inserted in the funeral kit. In central-southern Italy the *ushebtis* appear already in pre-Roman times (Rome, Capua, Erice), but in cultural contexts, probably brought by trade of the Phoenicians and the Cypriots. In Egypt, their presence in the tombs of the nobles, initially limited to one or two specimens, reaches a total of 401 (365 servants plus 36 assistants, the latter dressed in living clothes and equipped with sticks and whips) in the Third Intermediate Period. Given their mass production for massive sale in the Templar areas in the Late Period, the use of moulds and faïence, an inexpensive and easily available material in Egypt, became established.

In the Barone collection, there is a first group of three statuettes (inv. no. 812–813, 816) in faïence with a mummiform appearance, with a tripartite wig on the head, a false beard on the chin and hands holding a plough hoe; the feet rest on a small horizontal pillar. The correctness of the hieroglyphs, the detailed execution of the modelling of the body and face, the use of glazing and the presence of the characteristic dorsal and base pillars would seem to ensure the genuineness of the Egyptian workmanship of these objects as well as pointing towards a dating to the Late Period. Of the same material, there must have been three other *ushebtis* mentioned in the old Barone inventory, now missing (inv. no. 811, 814–815)²⁴. The collection includes two other statuettes (Barone inv. no. 504, recent inv. no. 3267)²⁵ of the same type as the previous ones but forged in bronze. Similar in appearance to the preceding examples, they are each characterized by two inscriptions, identical for both, one arranged on the back, vertically along the dorsal pillar, and a second which develops in the lower area of the front, oriented in the horizontal direction and arranged along eight lines of text separated by deep engravings: many of the signs used, however, are meaningless. Furthermore, the use of metal

²² Among the latest contributions, see TATOMIR 2018-2019 (with a wide bibliography, p. 13, note 26).

²³ See *infra* (*ushebti* for *rnn*). For interesting informations about the economic implications related to *ushebtis*, SILVER 2009.

²⁴ The exhibits of the museum are recorded in a printed catalogue, still preserved today, drawn up by the owner. Indeed, there was also another redaction, different from the previous one. We do not know whether it conformed to the one known today or enriched with notes and annotations; currently, however, it is no longer traceable. The 19th century catalogue that can be consulted today reads: “811. 812. 813. 814. 815. 816. *Schébti o Chapti; statuette funerarie in forma di mummie. Sono di argilla coperte di smalto lucido a colori verde tenero od azzurrino. Rimontano a circa 18 secoli prima dell'era volgare, e che gli Egizii offrivano in omaggio ai morti*”. (= “*Schébti or Chapti; funerary statuettes in form of mummies. They are made of clay covered with glossy glaze in soft green or blue colour. They date back to about 18th century before the Common Era, and which the Egyptians offered as homage to the dead*”).

²⁵ PISTILLO 2013, pp. 122-123, no. XXXVII, 28; CORONA 2017, pp. 8-9, fig. 1; 11-12.

also raises doubts about authenticity: though metal *ushebtis* have been actually documented in some studies²⁶, in the case in question, it seems more likely to link these artefacts to a modern production using casts from originals. On the same base, between the two *ushebtis*, there is also another figure (same inventory number), maybe a deity, dressed in a long robe wrapped in a cloak, wearing a high turreted headdress on his head. The double-sided representation presents a zoomorphic face on the front, while on the back it is modelled with human features. The strangeness of this representation indicates that it must be placed amongst one of the many original manifestations of modern Egyptomania²⁷.

Ushebti for j'h-mś (Fig. 4)

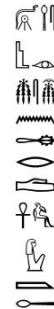
Inv. no. 813; unknown provenance. Measurements: height 12.1 cm, width 3.8 cm. Light green faïence. Good state of conservation: only slight superficial scratches are detectable. CORONA 2012, p. 50; IDEM 2017, pp. 10, fig. 2; 12–13.

The statuette is represented in the characteristic mummiform aspect, modelled on the canonical iconography of the god Osiris. The specimen rests on a narrow pedestal; on the back, it has a dorsal pillar that starts from the wig, from which it is separated through a deep horizontal incision, and extends to the base²⁸; the head is covered with a smooth tripartite wig and a false beard²⁹. The arms, hidden inside the bandages, are crossed on the chest, the right over the left³⁰; according to a well-established pattern, hands grip a plough³¹, the *mer* hoe and the rope that supports a basket of woven fibre falling over the left shoulder³². The hieroglyphic epigraph develops vertically just below the chest and is delimited along by two parallel lines, closed at the top by a horizontal one³³: the stroke is deep and the hieroglyphs are easily readable.

The text says:

shd wsjr j'h-mś m(s) n hrd-'nh m3' hrw

The illuminated one, the Osiris j'h-mś³⁴, born to hrd-'nh³⁵, justified.



²⁶ See for example GIOVETTI, PICCHI 2015, p. 422, VII.3a; CORTESE 2009a, pp. 92-93, no. 59-60.

²⁷ The 19th century catalogue of G. Barone (p. 66) says: “504. Anubis, divinità egiziana dal corpo di uomo e la testa di cane, tenuta in mezzo da due Schèbti, figure di mummie, con le braccia conserte, portanti nelle mani due marre. Tre statuette in bronzo sulla comune base di marmo nero di Verona”. (= “504. Anubis, Egyptian divinity with the body of a man and the head of a dog, held in the middle by two Schèbti, figures of mummies, with folded arms, carrying two hoes. Three bronze statuettes on the common black marble base of Verona”). Amelia Pistillo (see *supra*, note no. 24) interprets the central figure as a representation of the god Anubis.

²⁸ Typology XIA5, in JANES 2002, p. 239.

²⁹ Typology 36, in *ibidem*, p. 242.

³⁰ Typology 3, in *ibidem*, p. 243.

³¹ Typology 8, in *ibidem*, p. 244.

³² Typology 19, in *ibidem*, p. 245.

³³ Typology 7c, in *ibidem*, p. 247.

³⁴ RANKE 1935, p. 12 no. 19.

³⁵ *Ibidem*, p. 277 no. 14.

The deceased is the namesake of a king of the XXVI dynasty, Amasis II (570–526 B.C.), about whom the Greek historian Herodotus draws a portrait that is not exactly flattering³⁶. This notation constitutes a *terminus post quem* to place the life of our character, since the custom of imposing the name of the king on the born is known. *Ushebtis* dedicated to the same person are known in Lausanne, Paris, Oslo, Cairo, Bergamo, Florence, Moscow, Perm, London, Manchester, Princeton and San Francisco³⁷. The text also mentions the mother of the deceased; there is the epithet *mꜣ'-hrw* (“justified”, “right of voice”) at the bottom, referring to the dead. The term, from a conceptual point of view, marks the person who, after the death, was brought in front of the divine tribunal of *psychostasis* and he did not lie during the interrogation.

According to the prosopographical information, the compositional syntax and the technical characteristics, the statuette seems to be attributable to the Saitic period, characterized, first of all, by the presence of the base and the dorsal pillar, then the expression of a cold face, posed with a slight smile, the meticulous rendering of the volume of the figure, the high relief of the details of the body and of the agricultural tools, and the care taken in the engraving of the epigraphic panel and of the inscription.

Ushebti for rnn (Fig. 5)

Inv. no. 816; unknown provenance. Measurements: height 18.6 cm, width 5 cm. Dark green faïence. Sufficient state of conservation: abraded and damaged surface, hardly legible inscription. CORONA 2012, p. 50–51; IDEM 2017, p. 11, fig. 3; 13–14.

This statuette also has a mummiform appearance and has both a pedestal and a dorsal pillar extending from the wig, from which it is divided by a deep double horizontal incision at the base³⁸. The head wears a smooth tripartite wig and is adorned with a false beard³⁹; the face is modelled with a great abundance of details, which outline with good realism the deeply sunken eyes, the raised cheekbones, the fleshy mouth and the pronounced nose (with the tip missing). Also, in this case, the hands, just outside the bandages, are arranged crossed just below the chest line⁴⁰ and they hold the tools, a plough, the *mer* hoe and a rope connected to a basket that falls on the left shoulder. The field of the hieroglyphic epigraph is divided into ten horizontal lines⁴¹; while it extends along the abdominal area and lower limbs as usual, the text, in reality, extends up to the feet and lacks the lower closing line of the epigraphic field, accord-

³⁶ HDT, II, 172-182; see also DE MEULENAERE 1975; WILKINSON 2012, pp. 441-446.

³⁷ Lausanna: KAPPELLER, SCHNEITER 1996, p. 68, no. 606; KÜFFER 2000, pp. 22-23, no. 10f. Paris: Louvre, AF 13935 / MG 14588 (<https://collections.louvre.fr/ark:/53355/cl010085175>). Oslo: NAGUIB 1985, no. 1,93; EADEM 2018, p. 16, fig. 8; 18. Cairo: NEWBERRY 1930, no. 47347-47350. Bergamo: GUIDOTTI 1987, pp. 27-28. FLORENCE: PELLEGRINI 1900, p. 259, no. 253. London: EA34037 (https://www.britishmuseum.org/collection/object/Y_EA34037); EA64580 (https://www.britishmuseum.org/collection/object/Y_EA64580). These statuettes present the same characteristics as the one reported in this study; the other examples dedicated to the same person have hieroglyphic inscriptions on the front surface divided into horizontal lines and not on a single vertical column. Paris: Louvre, E 20271 / MG 2772 (<https://collections.louvre.fr/ark:/53355/cl010005344>). Moscow: HODJASH 2002, pp. 130-131, no. 389. Perm: BERLEV, HODJASH 1998, p. 101, no. 130. Manchester: JANES 2012, pp. 346-347, no. 189. Princeton: y1958-306 (<https://artmuseum.princeton.edu/collections/objects/28185>). San Francisco: 192598 (<https://www.famsf.org/artworks/shabti-of-ahmose-2>).

³⁸ Typology XIA6, in JANES 2002, p. 239.

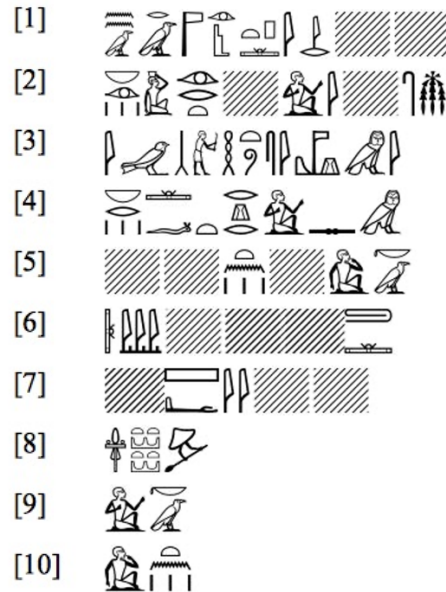
³⁹ Typology 36, in *ibidem*, p. 242.

⁴⁰ Typology 28, in *ibidem*, p. 243.

⁴¹ Typology 3b, in *ibidem*, p. 247.

ing to a solution which, however, is not entirely unusual. The text can be read with difficulty, probably due to the use of an exhausted matrix, and in many places the hieroglyph is abraded to the point of compromising the reading. The name of the deceased is barely noticeable, while the surviving text, as it always happens in the specimens that have the same compositional syntax, shows a version of the sixth chapter of the Book of the Dead, which is the formula to be recited to animate the statuettes.

The inscription states:



¹| [j wšbty jpn] jr jp.t(w) wsjr rnn ²| ms [---] r jrt k3.t nb jrj ³| jm (m) hrt-ntr jst hw sdb(w) j
⁴|m (m) s r hrt.f (mk wj) ⁵|k3.tn [jp.tw tn r smhy] ⁶|wdbw [r srwd] sh.(w)t ⁷|r hnt š'y (n) ⁸|
 j3btt (r) jmntt (ts phr) ⁹|(mk wj) k3. ¹⁰| tn

[1] [O these ushebti! If one counts] the Osiris rnn⁴²

[2] born to [---] to do (all) the works which are wont to be done

[3] there in the God's land – now indeed obstacles are implanted therewith

[4] as a man at his duties –

[5] [“Here I am”] you shall say [when you are counted off to serve there,

[6] to irrigate] the riparian lands, [to cultivate] the fields,

[7] to transport the sand of the east

[8] (to) the west (and vice versa).

[9] “(Here I am)” – You

[10] shall say⁴³.

⁴² RANKE 1935, p. 224 no. 14.

⁴³ Although there are some small variations in the original text (for example, an inversion of the two sentences in line 6) it was decided to integrate the modern text with the classic formula reported in JANES 2002, p. xix; however, we preferred to leave the original text incomplete, because the terms are subject to different spellings. A list of the main formulas is available in SCHNEIDER 1977, p. 46 ff.

The mentioned character is not known from other statuettes; line 2 shows the name of a parent, which unfortunately is illegible. This *ushebti* also seems to refer to the period between the Saitic and the Ptolemaic period, not only for the workmanship, but also according to the formula reported on the object.

Ushebti for w3h-jb-r' (Fig. 6)

Inv. no. 812; unknown provenance. Measurements: height 10.7 cm, width 1.5 cm. Dark green faïence. Poor state of conservation: surface with slight scratches, hardly legible inscription on the back. CORONA 2012, p. 51; IDEM 2017, p. 14–15.

The statuette, which has almost entirely lost its dark green glazing, is represented mummy-form with a pedestal and a dorsal pillar that extends indistinctly from the wig to the base⁴⁴. The face is modeled in light strokes, on the cheeks the barely perceptible relief of the cheekbones comes off. On the head the tripartite smooth wig and a big fake beard can be seen⁴⁵; the arms are crossed at the chest, hidden by the bandages, while the hands come out just at the sternum line, in a mirror position along the same direction⁴⁶: the left hand holds a *mer* hoe and a rope connected to a basket that falls on the opposite shoulder, the right one a plow. The rectangular basket is engraved behind the left shoulder. The statuette is anepigraphic on the front, but it has a short hieroglyphic inscription very lightly engraved along the dorsal pillar.

The text, inserted in an epigraphic field without frames, is difficult to read and says:

hm-ntr n jtm wsjr w3h-jb-r' ms (n) mrt-ptḥ m3' hrw

The priest of Atum, the Osiris w3h-jb-r' born to mrt-ptḥ⁴⁷, justified.



Once again, the deceased bears a basilophorous name, which is not easy to decipher and recalls Psammeticus I (664–610 B.C.), the first king of the XXVI dynasty⁴⁸: as often happened, the name was inserted in a cartouche although it was attributed to someone other than the king⁴⁹. Obviously, the homonymy constitutes a decisive *terminus post quem* for the chronology of the statuette in this case too. The character held the role of priest of Atum (*hm-ntr n jtm*): in the Heliopolitan theology the god was a solar deity and creator of himself and of the

⁴⁴ Typology XIc, in JANES 2002, p. 240.

⁴⁵ Typology 35b, in *ibidem*, p. 242.

⁴⁶ Typology 23, in *ibidem*, p. 243.

⁴⁷ RANKE 1935, p. 158 no. 22.

⁴⁸ About Psammetichus I see SPALINGER 1982; FORSHAW 2019, pp. 52 ff.

⁴⁹ See DE MEULENAERE 1966, pp. 33-34.

life⁵⁰. The priesthood of this divinity was attested in the Middle Kingdom⁵¹, while in the New Kingdom various honorary offices rise⁵²; finally, it returned to be attested in the Late Period⁵³. The name of the mother is also very badly preserved, probably due to the exhausted matrix: in any case it is highly probable that the hieroglyphic characters can be interpreted as *mrt-ptḥ*. The reading of the epigraph is facilitated by the comparison with a Late Period *ushebtī*, today in the Egyptian collection of the Museo di Archeologia Ligure in Genoa, which shows the same morphological and epigraphic elements as the Baranello specimen⁵⁴.

Purely as a hypothesis, starting from the priestly title ("the priest of Atum"), the Heliopolitan origin of the deceased can be proposed.

The artistic characteristics of the artefact ensure its ancient origin and make it plausible to date the object between the XXVI and the XXX dynasty.

3. *Amulets*

Amulets are small objects to which popular superstition attributes particular magical powers and the ability to protect against evils and dangers: generally, the properties of each talisman depend on the shape, which is often a graphic sign of the word, and on the material. The magical power contained in each object can be activated by a magic formula, in some cases reproduced on the surface, always recited by a priest; this kind of text can be found, for example, in the Book of the Dead, which accompanies the deceased to the tomb in funerary practice. The decisive importance of the formula is evidenced by the fact that the tradition of inserting small strips of papyrus, containing magical formulas, inside miniature containers is documented in the New Kingdom.

There is no substantial difference between amulets for the living and those for the dead. In any case, the objects are provided with a through hole, which allows them to be fixed to a rope to be worn as bracelets or necklaces, or to be placed on the mummy: in the latter case, they can be attached to a net that surrounds the body or inserted inside the bandages.

In religious literature, passages are known from which it is clear that even the deities used the magic of objects to ensure some form of protection.⁵⁵ There are several classifications of amulets: W.M.F. Petrie⁵⁶ divides them into amulets of similars, powers, property, for protection, and representing gods (in human, animal or miscellaneous form); F. Lexa⁵⁷ classifies them as real, written or knotted amulets; H. Bonnet⁵⁸ classifies them based on what they represent.

⁵⁰ About Atum see KÁKOSY 1975; MYŚLIWIEC 1978 and 1979; SHAW, NICHOLSON 1995, pp. 49-50 (*Atum*).

⁵¹ See GASSE, RONDOT 2007, p. 201; PANOV 2018, p. 105.

⁵² See AL-AYEDI 2006, pp. 46-47, no. 91 (*Steward of Atum*); 102, no. 269 (*Overseer of the priests of Atum*); 258-259, no. 832 (*Greatest of seers of Re and Atum in Thebes*); 349-350, no. 1121 (*Master craftsman of the barque of Atum, the Heliopolitan*); 535-536, no. 1759 (*Festival conductor of Atum*).

⁵³ See KLOTZ, LEBLANC 2012, pp. 650-653; <https://www.metmuseum.org/art/collection/search/546005>.

⁵⁴ CORTESE 2008a, p. 115, fig. p. 118, no. 26.

⁵⁵ See for example PLUT., *De Iside et Osiride* 65; CHASSINAT 1935, p. 191; DERCHAIN 1965, I. 142; II. 16.

⁵⁶ PETRIE 1914.

⁵⁷ LEXA 1925.

⁵⁸ BONNET 1952, pp. 26-31.

Scarab (Fig. 7a-b)⁵⁹

Inv. no. 80; unknown provenance. Measurements: height 1.5 cm, width 1 cm. Steatite. Fair state of conservation: though the back has some scratches, it retains traces of the original light green enamel; the flat part retains the clearly legible inscription. CORONA 2012, p. 51–53.

Carefully worked, the amulet portrays an insect with its wings closed in the elytra clearly divided by two deep grooves, the prothorax quite clearly separated from the elytra and the head embedded in the body: there is a through hole in the longitudinal direction, which defines the object as an ornamental element of a jewel. The base oval has a series of hieroglyphs engraved quite precisely, which can be interpreted as *jmn-r' nb(-j)*, that is *Amon-Ra (is) (my) Lord*.

Considering the material, the artefact appears to be authentic Egyptian, presumably manufactured between the 8th and 7th centuries in the shops of Memphis or the Delta (Naucratis, Bubastis, Tanis, etc.); the production of the Aegean Egyptian type of Perachora-Lindo (ca. 750-650 B.C.) would be inspired by this model at a later time⁶⁰. These kinds of talisman, with a very ancient origin, is quite widespread among the peoples of Egyptian culture and religion, even far from Africa, thanks to the Levantine trade. Already in the pre-dynastic period, Egyptian rural communities attribute medical-magical functions to the sacred scarab: the most important of these, in consideration of the ethological behaviour, concerns the sphere of female fecundity (childbirth, infant health) and regeneration (rebirth). The connection to the solar cult (*Khepri*) and the accentuation of the funerary value can be attributed to the Heliopolitan priesthood after the birth of the pharaonic State; Asians and Phoenicians, who spread the scarab in the Mediterranean area, understand the popular value in favour of their women and their children, as evidenced by the contexts of discovery of these magical objects⁶¹.

The scarab always performs a pragmatic protective function outside Egypt; in the Roman imperial age, it was replaced by the so-called gnostic medical-magical gems (*Abraxas* type).

Udjat-eye (Fig. 8)

No inv. number; unknown provenance. Measurements: height 4 cm, width 2.3 cm. Light green faïence; chipping along the surface, at the bottom and in the right portion, where some gaps are evident. CORONA 2012, p. 51, 53–54.

The amulet, facing right, has a certain refinement in the processing of details, such as the plumage of the hawk, the eyebrow and the iris; the short eyebrow, in particular, is treated with light incisions. The various elements of the eye are made in relief and characterized by a darker colour. The anterior surface is slightly convex; the back surface is smooth. There is a through hole in the longitudinal direction that defines the object as an element of a necklace

⁵⁹ The 19th century catalogue reports the presence of another scarab (of the heart?), now untraceable (BARONE 1899, p. 91): 783. *Grosso scarabeo in pietra verde, rinvenuto a Pompei* (= 783. *Large green stone scarab, found in Pompeii*).

⁶⁰ About the context see BOSTICCO 1957; about type Perachora-Lindo scarabs see HÖLBL 1979, I, pp. 212-215. About similar specimens with formula including the name of Amon-Ra, see HORNUNG, STAEHELIN 1976, pp. 310 ff., in part. no. 610 and p. 397, MV 9; SCHLICK-NOLTE, VON DROSTE ZU HÜLSHOF 1990, pp. 78-79, no. 45 (with indications and comparisons relating to the various decorative elements). About typology of scarabs with god's name see GORTON 1996, p. 63 and in part. p. 67, type XXII A; TEETER 2003, pp. 52 ff., in part. no. 60-63.

⁶¹ DE SALVIA 1978, in part. pp. 1008, 1028 ff. (Italic context), 1041 ff. (Egyptian context), 1049 ff. (Greek-Eastern world).

or a bracelet. The stylistic characteristics lead us to hypothesize a dating between the XXII and the XXV dynasty⁶².

Udjat-eye (Fig. 9)

No inv. number; unknown provenance. Measurements: height 2.1 cm, width 1.8 cm. Dark green faïence; intact. CORONA 2012, p. 51, 53–54.

Specimen similar to the previous one, but turned to the left: in addition to the size and colour, the shape of the eye, slightly flattened, and the iris, with an accentuated quadrangular shape, differ. This object also has a horizontal through hole. The stylistic features refer to the Late Period⁶³.

The *udjat* is quite well known in Italy⁶⁴ and meets a good fortune even among those Mediterranean peoples (in particular the Phoenicians) who had relations with the Egyptians: it is well attested in the Phoenician-Punic context, in Carthage⁶⁵, in the Iberian peninsula⁶⁶ and in Sardinia⁶⁷. Its first use should date back to the VI dynasty and it would have been prolonged, in all probability, up to the Ptolemaic period⁶⁸. The power of *udjat* is based on the prehistoric belief, also present in Egypt as in the rest of the Mediterranean, that the “beneficial eye” rejects the “Evil” (or the “evil eye”). In the Nile Valley, priestly mythopoeia links him to the story of the fight between Horus, the falcon god of the city of Hierakonpolis in Upper Egypt, and Seth, in which the former loses his left eye, later treated by Thot. The Egyptians always grasp the pragmatic value of *udjat* (= “healed”), using it both as a therapeutic remedy (placing it on the abdominal cut inflicted on the mummy) and as a protector from the “evil eye” (drawing it on sarcophagi and ships). According to Petrie⁶⁹ this amulet appears for the first time in Egypt during the VI dynasty and develops up to the Ptolemaic Period, maintaining the described value; the luck of the amulet among the Phoenicians and the Greeks, then, is determined by the pre-existing local beliefs on the positive/negative power of the eye (human and animal)⁷⁰.

Qebhsenuf (Fig. 10a-b)

No inv. number; unknown provenance. Measurements: height 3.9 cm, width 2.8 cm. Faïence blue-green. Superficial scratches; the lower portion is incomplete. CORONA 2012, p. 51, 54.

⁶² See BERLEV, HODJASH 1998, p. 201, no. XV. 459, pl. 186.

⁶³ See *ibidem*, p. 204, no. XV. 499, pl. 186.

⁶⁴ Quite widespread, however, in the collections of the peninsula. Just for example: ESPOSITO 1989, pp. 92, no. 10.3-5; 146, no. 15.25-27; 209-210, no. 29.252-283; CAPRIOTTI VITTOZZI 1999, p. 53, no. I.13, fig. 24; CORTESE 2009b, pp. 66, no. 25; 85, no. 52; 95, no. 65; 120, no. 106a; CONTARDI 2009a, pp. 167-168, no. 163; DONATELLI 1995, pp. 144-145, no. 333-337; CORTESE 2008b, pp. 113-115, fig. p. 114, no. 23-24.

⁶⁵ VERCOUTTER 1945, pp. 284 f.

⁶⁶ PADRÓ I PARCERISA 1983, pp. 58-59, no. 07.20, pl. XLII; IDEM 1985, pp. 29-35, no. 23.27-23.39; 41-44, no. 23.49-23.51, pl. LXXI-LXXIII.

⁶⁷ HÖLBL 1986, pp. 142 ff.

⁶⁸ PETRIE 1914, pp. 32 ff., pl. XXIV-XXV.

⁶⁹ *Ibidem*.

⁷⁰ In general PADRÓ I PARCERISA 1983, p. 59; MÜLLER-WINKLER 1986a; SHAW, NICHOLSON 1995, p. 151 (Horus); CAPRIOTTI VITTOZZI 1999, p. 32.

The plaque, roughly worked and with a flat rear face, reproduces the appearance of a hawk facing right. It has a through hole, at the eyes, for fixing the talisman: in the Late Period, the images of the sons of Horus together with other protective amulets⁷¹ are placed on the mummy, at the level of the chest, with the support of covering nets made of faïence beads or sewn with linen thread on the cloth or on the bandages. The use increases when the practice of extracting the entrails of the deceased is extinguished in the mummification process and, therefore, the use of canopic jars ceases and, consequently, the protection of the funerary deities represented in the lids: to precisely restore these figures, the plaques are born, on which the winged scarab, *Khepri*, identified with the rising sun, a symbol of the rebirth of the deceased in the otherworld, is inserted. In our case, the plate represents Qebhsenuf, the tutelary genius of the intestines⁷². This kind of fetish uniquely refers to the funerary sphere, since it is applied to the body of the deceased during the embalming process; its presence outside Egypt is rare.

4. *Bronze statuettes of deities*

Almost all the Egyptian bronzes come from votive deposits in the most important temples of Egypt, by virtue of their function of *ex-voto* for thanksgiving to the deities or for propitiation. The practice of depositing such objects, carried out by pilgrims and visitors to the temples, developed mainly in the Late Period, a fact which is important for dating⁷³.

Osiris (Fig. 11)

Inv. no. 646; unknown provenance. Measurements: height 12 cm. Solid cast bronze with light green patina; very extensive oxidation and corrosion; chips on a large part of the surface; *uraeus* is missing on the crown. CORONA 2012, p. 52, 54; PISTILLO 2013, p. 123 no. XXXVII, 30.

The Osiris figurine has the classic mummiform appearance. The god wears the *atef* head-dress, whose mitre – the white crown – is completed on the sides by two ostrich feathers; a false beard is placed under the chin. The arms are gathered on the chest, and the hands, the right placed over the left, hold the sceptre *heqa* (right hand) and the flagellum *nekhekh* (left hand). There are many specimens preserved in Italy and abroad⁷⁴. The dating refers to the Late Period.

Osiris (Fig. 12)

Inv. no. 509; unknown provenance. Measurements: height 14.5 cm. Solid cast bronze with dark green patina; extensive oxidation and corrosion; chipping all over the surface; gaps in the crown, irregular fracture just below the plantar area. CORONA 2012, p. 53–54; PISTILLO 2013, p. 123 no. XXXVII, 29.

⁷¹ About amulets see PETRIE 1914; REISNER 1958; ANDREWS 1994.

⁷² PETRIE 1914, pp. 39–40, pl. XXXII, no. 182E; BOTTI 1964, p. 12, no. 15; BERLEV, HODJASH 1998, p. 183, no. 161–163.

⁷³ GUIDOTTI 1987, p. 29.

⁷⁴ By way of example only for Italy: SFAMENI GASPARRO 1973, pp. 174, no. 21–23; 196, no. 99; 199–200, no. 111–115; 209–210, no. 141–148, pl. XIX–XX, fig. 24, 26–27; 235–236, no. 222–223, pl. XLV, fig. 65; GUIDOTTI 1987, pp. 29–30, B1; D'ERRICO 1989, pp. 115–116, no. 12.30–61. In the foreign context, it will be sufficient to mention, without the intention of being exhaustive, Germany: GRIMM 1969, pp. 65 ff., 162–164, no. 51–52; 177–178, no. 75; 181 no. 81; p. 208–209, no. 121; 229–230, no. 141; 231 no. 144, pl. 4.4. Austria: FLEISCHER 1967, pp. 108–110, no. 136–140, pl. 73–74. Hungary: WESSETZKY 1961, pp. 35–36, pl. IV, fig. 6 and pl. V, fig. 7; 49, pl. XIII, fig. 17; 53, pl. XVI, fig. 21.

The representation portrays the god, always in a mummiform aspect, with a false beard and the white *hedjet* crown, a symbol of dominion over Upper Egypt, equipped with *uraeus*, the sacred cobra symbol of pharaonic royalty; the arms converge towards the centre of the figure, and the hands are gathered just below the chest, the right over the left, and hold the sceptre. This depiction of Osiris is not particularly common in the bronze production of Egyptian craftsmanship, as the posture of the subject and the presence of the sceptre usually refer to another mummiform deity, namely Ptah. On the basis of a similar statuette, dated with certainty, it seems possible to point towards the XXVI dynasty⁷⁵.

Osiris is the most represented of all the gods. His cult assumes particular importance in the Egyptian world starting from the First Intermediate Period: the legend of death and rebirth and the consequent role of the lord of the Underworld give his figure a broad consensus, especially in the Late Period. According to the myth created above all by the Heliopolitan theology, Osiris also obtained the government of all Egypt and became its first ruler. In the two representations, the god is portrayed with the typical symbols of power, such as the scourge and the sceptre, the *atef* and *hedjet* crowns; in the *atef* headdress, ostrich feathers stand out, indicating the function of Osiris as the supreme judge of the Hereafter. The god then presents the curved false beard, emblem of divine power, as opposed to the straight beard, which instead symbolizes human power.

Isis-Fortuna-Demeter (Fig. 13)

Inv. no. 545; unknown provenance. Measurements: height 5.2 cm. Bronze. Hollow casting; light pale green patina; intact. CORONA 2012, p. 54-55; PISTILLO 2013, p. 122 no. XXXVII, 23.

The pattern is the classic one of the standing figure, with the weight of the body on the left leg, with the right leg set back and the left shoulder slightly pushed back; the goddess wears a long chiton with a V-neck and short sleeves up to the elbow, while a *himation* descends from the left shoulder and falls draped both in front and, particularly, on the back. The face, with roughly engraved inexpressive features, is framed by a swollen cord of hair parted on the forehead and gathered under the nape in a low *nodus*, from which two long locks fall down on the right shoulder; the head, encircled by a semi-circular diadem, is crowned by the *kalathos*, the prerogative of Demeter. In her hands, then, the goddess bears the typical attributes of the oar, on the right, and of the cornucopia surmounted by the crescent moon, on the left, as symbols of domination over chance. The workmanship of the small bronze statuette refers to the Roman imperial period, perhaps at the end of the 1st century A.D., in the Campania area. The iconographic scheme⁷⁶ is quite common both in Italy and in the provinces⁷⁷: by way of comparison, a small bronze statue preserved in Trieste⁷⁸ and another one in Enns⁷⁹ should be mentioned. *Isis-Fortuna-Demeter* appears very often in various collections: her representation is affected by the religious syncretism that characterized the representation of many Egyptian gods in the Roman times. It is evident that the mixture of characters pertinent to the devotional sphere brings together female figures originally conceived in a different way: while the Roman *Tyche/Fortuna* reproduces the blind fate, Isis, the maternal and protective goddess, embodies the provident luck that is able to bend fate to his will, indeed to dominate it, as

⁷⁵ BERLEV, HODJASH 1998, p. 75, no. 182.

⁷⁶ BOUCHER 1976, p. 149, note 249.

⁷⁷ BIEBER 1915, pp. 67-68, no. 199-199a.

⁷⁸ CORALINI 1998, pp. 285-286, fig. 33.

⁷⁹ FLEISCHER 1967, pp. 91-92, no. 109, 113, pl. 59.

many of his aretologies recite⁸⁰. In the Roman world, the cult of the goddess in the *lararia* tends to propitiate the good fortune of the house; in the same sense, the traditional offerings of eggs, fruit and pine cones, symbols of prosperity and fertility, on domestic altars must be understood.

5. Bracelet and necklaces

Unlike the modern conception, based mainly on the aesthetic aspect, these objects generally take on an apotropaic function in the Egyptian culture: the magical protection derives as much from the decoration of the grains, as from the material or metal – and, therefore, from the colour – from which they are obtained, as well as from the fact that they can be enriched with amulets (*udjat* eyes, scarabs, *wadj* column) to amplify or strengthen their protective value. The materials used are lapis lazuli (which represents primordial water), carnelian (whose red/orange colour is associated with blood), amethyst (with a characteristic purple colour, sacred to Thot, a symbol of spiritual transformation), jasper (deep red, associated with the fertile blood of Isis) and turquoise (replaced in some cases by faïence: the green colour represents strength and vigour) are often used.

Bracelet with “eye” Egyptianizing beads (Fig. 14)

Inv. X 113 (recent cataloguing no.); unknown provenance. Measurements: total length 14 cm. Beads of various sizes in opaque polychrome glass worked with the lost core method. Intact elements. PISTILLO 2013, p. 85-86 no. XVI, 8.

This is a single-turn jewel of twenty-two beads with a through hole in irregularly globular polychrome glass paste interspersed with an elongated cylindrical bead. The elements have white or different shades of yellow, light blue and blue as a base, while the internal decoration is made up of concentric blue and white dots, according to the typical arrangement of the decoration defined as “eye”. This aesthetic solution was born in Egypt between the XVIII and the XIX dynasty, but was soon adopted by the shops of the Syro-Phoenician area which, taking advantage of the crisis in the Egyptian glass industry between the New Kingdom and the Ptolemaic period, expanded it into the Mediterranean from East to West. Their arrival in Italy has been traced back to around the 1st millennium B.C.⁸¹. Not only do the necklaces of “eye beads” obviously have a clear aesthetic function, deriving from the combination of bright colours opposite each other, but they also constitute a powerful talisman that opposes the power of the healed eye and, therefore, benign, to the sick eye or “evil eye”, in the same way as *udjat*-eye, in favour of the weakest social categories, such as women and children. Precisely because they are interpreted by popular sensibility as a tool for protection, necklaces with these types of beads are often included in funeral kits⁸². The original magical value elaborated in the Nilotic environment is obviously adapted and reinterpreted autonomously by the peoples who welcome it through trade: this process would have reasonably taken place in Italy as well. It is possible, in this sense, that this type of objects would have needed ritual practices intended to activate their magical-protective properties through special ceremonials such as the recitation of formulas and litanies by professionals.

⁸⁰ See in general SFAMENI GASPARRO 1998, in part. pp. 313 ff.; DE SALVIA 2012b, in part. pp. 43, 45-46.

⁸¹ DE SALVIA 2002, pp. 211-212, no. VII.5; the scholar provides an extensive bibliography on the subject. To know more about the subject, see also EISEN 1916. To know more about the development of Egyptian magic in the Mediterranean area, see also DE SALVIA 1985, in part. pp. 132 ff.

⁸² See for example MUFFATTI 1967, pp. 453, no. 58; 454, no. 60, 63, 65, 67, pl. LXXII, b. 4, 6, 9, 12-13.

The dating of the beads of the bracelet (probably assembled in the 19th century) oscillates between the 8th and 6th century B.C.

Necklace with Egyptianizing “melon” beads (Fig. 15)

Inv. no. 749; unknown provenance. Measurements: total length of the necklace 22.5 cm; the vague ones have a diameter between 1.1 and 2 cm. Faïence. Rod modeling. PISTILLO 2013, p. 85, no. XVI, 6.

The necklace (reasonably assembled or reassembled in the 19th century) has a round of twenty-three vague pieces of different sizes, larger in the centre and getting smaller and smaller towards the ends. The elements of aqua green colour are of the “melon” type with vertical streaks with parallel lines; they are organized around a narrower white grain with orange vertical streaks⁸³. The bead of the type in question appears in Egypt around the XVIII dynasty, dating element as *terminus post quem* for the object.

Necklace with tubular vagues, amulet and pendant (Fig. 16)

Inv. no. 747; unknown provenance. Measurements: total length of the necklace 26.5 cm, flat vague length 2.4 cm, circular vague diameter 1.7 cm, final pendant length 4.2 cm. Glass paste. Beads of various sizes in light blue, turquoise and black faïence. Rod modelling. Corrosions and scratches are evident. PISTILLO 2013, p. 85 no. XVI, 5.

The necklace has a round of twenty elongated tubular shaped beads. A greyish pendant can be seen in the final portion, flat with a through hole for the short sides, with an irregularly wavy profile but symmetrical in both halves: the object can be interpreted as a double *udjat*-eye⁸⁴. The terminal part houses a turquoise grain of the “melon” type with vertical streaks with parallel lines⁸⁵, inserted in a tubular bead similar to those that made up the circle of the necklace, fixed to the rest of the composition by a small oblong flattened element. The green faïence pendant has the shape of a papyrus *wadj* column⁸⁶. The Egyptian word *w3d* means the “green”, which embodies freshness, vigor, youth. Between the two types of representation, one more bare and devoid of decorations and another more finely adorned, the object in question seems to fall within the second.

Initially the exclusive prerogative of the king and the nobles, only in the Third Intermediate Period did the talisman, spread among the people, mainly women and children, mostly between the XXVI and the XXX dynasty, and was worn, as prescribed by the Texts of the Sarcophagi and the Book of the Dead (chap. CLIX and CLX), both by the living and by the dead, precisely because of the allusion to physical vigour, regeneration and rebirth of the body. In particular, chap. CLIX describes the formula for the activation of the powers of the object, which must be recited on an emerald artefact identical in shape to the talisman and, consequently, placed on the neck of the deceased⁸⁷. Outside the Egyptian world, the object was traded by the Phoenicians and has been found, as well as in Phoenicia, also in Palestine, in Cyprus, Lindo, Carthage, Ibiza and in Amendolara; there are numerous attestations in Sar-

⁸³ CORTESE 2009c, p. 64, no. 20; CONTARDI 2009b, p. 107, no. 77.

⁸⁴ DONATELLI 1995, p. 145, no. 338; CONTARDI 2009c, p. 111, no. 87.

⁸⁵ See *supra*, necklace inv. no. 749.

⁸⁶ In general MÜLLER-WINKLER 1986b. See also DONATELLI 1995, p. 148, no. 353; CORTESE 2009d, pp. 94-95, no. 63; CONTARDI 2009d, pp. 108-109, no. 80.

⁸⁷ BUDGE 1969, pp. 526 f.

dinia too⁸⁸. It is likely that the necklace was assembled in recent times with various objects available at the antique dealer. The dating of the various amulets oscillates between the XVIII and the XXX dynasty.

6. *Stone everyday vessels*

The museum preserves a small collection of Egyptian-made or, in any case, Egyptianizing vases. Similar to specimens used in the rest of the Mediterranean basin (for example, in the Greek world), this kind of containers (called *alabastra*, sometimes improperly, since other types of stone are also used, such as limestone or glass, especially in the Mediterranean area, as also sometimes in Egypt) are used for the preservation of oils and perfumes: in any case, the objects of the Barone collection are empty today.

Alabastra appeared in Egypt at the beginning of the New Kingdom and persisted until the Late Period: they represent a production of fine workmanship, which flanks the rougher and everyday terracotta pottery, dating back to the time of the origins. This pottery spread quickly in the Aegean area and was imitated locally (it suffices to remember the pottery of Rhodes). In Roman times, Egyptian production was often inspired by that of Italy, so it is not always easy to recognize the origin.

The objects illustrated in this section seem to refer in part to the latter period, but some are certainly older: in this case, the dating is specified.

For the preparation of the following catalogue, we have chosen to follow the inventory number assigned to each object as the criterion for listing.

Unguentarium (Fig. 17)

Inv. no. 733; unknown provenance. Measurements: height 9.1 cm, external rim ø: 5.95 cm, ø opening: 2.7 cm. Smooth surface; small surface chips. Alabaster.

The specimen has a flat brim with a semi-circular section, which is grafted onto a low neck; ovoid body ending in a flat base. It is possible to hypothesize the chronological reference as the beginning of the New Kingdom (XVIII dynasty), a period in which, among other things, ceramic was characterized by a certain tendency towards elegance and decorative richness⁸⁹.

Alabastron (Fig. 18)

Inv. no. 766; unknown provenance. Measurements: height 7.6 cm, external rim ø: 2.1 cm, ø opening: 0.8 cm. Slight surface chips. Alabaster.

The specimen has a small rim with a convex profile, flared neck upwards, slightly pronounced shoulder, slender and tapered body, and round base⁹⁰. It is probably datable to the 5th century B.C.

⁸⁸ See DE SALVIA 2012a, pp. 218 f.

⁸⁹ See VON BISSING 1904, pl. III, no. 18312; PETRIE 1937, pl. XXXIV, no. 872; for the dating see also LILYQUIST 1995, p. 62, fig. 162.

⁹⁰ See VON BISSING 1940, tav. XV, no. 7c.

“Barrel”-type vase (Fig. 19)

Inv. no. 768; unknown provenance. Measurements: height 7.2 cm, external rim \varnothing : 2.95 cm, \varnothing opening: 2.6 cm. The surface has cracks, even deep ones. Alabaster.

The specimen has a rim with a semi-circular section rounded at the top that develops irregularly in height and width, ovoid-shaped body and flat base. Judging by the morphological characteristics, the object probably dates back to the Protodynastic Period⁹¹.

Alabastron (Fig. 20)

Inv. no. 769; unknown provenance. Measurements: height 14 cm, external rim \varnothing : 2.3 cm, \varnothing opening: 1.6 cm. Small surface chips. Incrustations. Microcrystalline gypsum.

The specimen has a slightly flared rim, flat bulge dividing the rim from the elongated and tapered body, flat base. The object should be framed between the last quarter of the 2nd century and the first decades of the 1st century B.C.⁹²

Alabastron (Fig. 21)

Inv. no. 770; unknown provenance. Measurements: height 10.5 cm, external rim \varnothing : 1.9 cm, \varnothing opening: 1.5 cm. Small surface chips; a potholder is chipped. Incrustations. Alabaster.

The specimen has a flared hem, straight neck and slightly pronounced shoulder, followed by an elongated and tapered body from which two vertical semi-circular potholders emerge with a small trapezoidal-shaped extension in relief; slightly round base⁹³.

Balsamarium (Fig. 22)

Inv. no. 771; unknown provenance. Measurements: height 12.5 cm, external rim \varnothing : 2.8 cm, \varnothing opening: 1.5 cm, base 3.8 cm. Chipped surface, abraded and patchy edge. Incrustations. Limestone.

The specimen has a slightly everted rim, long cylindrical neck flared downwards, ovoid body expanded downwards, flat base. It has a strong resemblance to some Tarentinian vases⁹⁴, dated back between the last years of the 1st century B.C. and the beginning of the 1st century A.D.: for this type of object, a recovery from glass models has been hypothesized, replaced by ceramic production after the introduction of the blowing technique and the consequent increase in production. The use of alabaster suggests the possibility, but not the certainty, that the workmanship is Egyptian (Memphis or, maybe, Naucratis), but an oriental origin (Cyprus) cannot be excluded.

Alabastron (Fig. 23)

Inv. no. 772; unknown provenance. Measurements: height 15.7 cm, external rim \varnothing : 4.3 cm, \varnothing opening: 1.9 cm. Small surface chips; part of the rim is missing. Limestone.

⁹¹ See PETRIE 1937, pl. IV, no. 143; ASTON 1994, pp. 84, fig. 13, no. 83; 122-123.

⁹² See VON BISSING 1904, pl. III, no. 18338; IDEM 1940, pl. XIII, no. 24. The dating follows what proposed by COLIVICCHI 1997, p. 218.

⁹³ See VON BISSING 1904, tav. III, no. 18332.

⁹⁴ See COLIVICCHI 1997, pp. 237 ff., type 4.2 (with dating).

The specimen shows a brimmed hem, straight neck and not very pronounced shoulder, followed by a tapered body on which two vertical semi-circular potholders are set with a small trapezoidal-shaped extension in relief; round base⁹⁵. The vase could be referred to the Late Period.

Alabastron (Fig. 24)

Inv. no. 774; unknown provenance. Measurements: height 16 cm, external rim ø: 5 cm, ø opening: 1 cm. Good state of conservation; the surface has small scratches. Translucent alabaster.

The object has a wide everted brim hem, followed by a short cylindrical neck and a narrow shoulder; the ovoid body on the side is provided with two small square sockets, while the bottom is flat⁹⁶. It could be a specimen of Cypriot workmanship dating back between the 5th and 4th century B.C.

Alabastron (Fig. 25)

Inv. no. 776; unknown provenance. Measurements: height 11.8 cm, external rim ø: 3.9 cm, ø opening: 1.4 cm. Smooth surface; surface chipping. The body is in alabaster (neck and hem appear to be a recent addition).

The specimen has a brim with a convex profile and cylindrical neck slightly tapered upwards, both irrelevant; shoulder only hinted, followed by an elongated body with two vertical potholders inserted in a small trapezoidal-shaped extension in relief; the object is glued to the base, which is therefore not visible⁹⁷. The vase could be referred to the Late Period.

Alabastron (Fig. 26)

Inv. no. 777; unknown provenance. Measurements: height 11.5 cm, external rim ø: 3.9 cm, ø opening: 1.5 cm. Encrustations due to the nature of the stone are present; the surface shows scratches, especially on the edge. Limestone.

Specimen with brimmed hem, narrow shoulder, short cylindrical neck, followed by an ovoid body on which two vertical semicircular pot holders are set with a small trapezoidal extension in relief; round base. Datable to the XXVI dynasty⁹⁸.

Alabastron (Fig. 27)

Inv. no. 778; unknown provenance. Measurements: height 18 cm, external rim ø: max. cons. 4.3 cm, ø opening: 1 cm. Smooth surface; superficial chipping, patchy edge in two places, abraded shoulder, chipping corbels. Microcrystalline gypsum.

The specimen has a brimmed hem, low cylindrical neck, slightly pronounced shoulder, slightly tapered cylindrical body, round bottom under which a double superimposed disc with three corbels is inserted. The object is very similar to the Tarentine vases (but analogous evidences also come from Volterra, Preneste, Metaponto, Canosa, Capua and Foggia) belonging

⁹⁵ See ASTON 1994, pp. 90, fig. 19, no. 228; 166.

⁹⁶ See VON BISSING 1940, pl. XIV, no. 34.

⁹⁷ See PETRIE 1937, pl. XXXVII, no. 963.

⁹⁸ See *ibidem*, tav. XXXVII, no. 950; VON BISSING 1940, pl. XVII, no. 2; ASTON 1994, pp. 90, fig. 19, no. 227; 166.

to women and of fine workmanship, from whose study⁹⁹ the purely Italic origin emerged, more precisely from the central southern area of the peninsula.

With regard to the chronology, one can perhaps conform to what is proposed for the homologous Tarentine vases, present in the grave goods between the end of the 3rd century and the beginning of the 2nd century B.C.

Alabastron (Fig. 28)

Inv. no. 779; unknown provenance. Measurements: height 12.4 cm, external rim ø: 2 cm, ø opening 1.6 cm. Slight surface chips. Alabaster.

The specimen has a slightly flared hem, flat bulge dividing the hem from the elongated and tapered body, vaguely round base. The object is similar to the one in Fig. 20, but with a broader shape¹⁰⁰.

Alabastron (Fig. 29)

Inv. no. 781; unknown provenance. Measurements: height 12.8 cm, external rim ø: 2.1 cm, ø opening: 1.35 cm. Slight surface chips. Incrustations. Alabaster.

The specimen has a very flared rim, a wide disc that separates the rim from the very slender conoid-shaped body, and a pointed base. The dating was set between the last quarter of the 2nd century and the first half of the 1st century B.C.¹⁰¹

⁹⁹ In this regard, see COLIVICCHI 1996 and, above all, IDEM 1997, pp. 204-21. The Baranello specimen seems to fit quite easily in the 1.1.2 typology reported by the scholar.

¹⁰⁰ See VON BISSING 1940, pl. XIII, no. 27b.

¹⁰¹ See *ibidem*, tav. XVIII, no. 20-21. About dating see COLIVICCHI 1997, pp. 220-221, type 1.3.

ILLUSTRATIONS ¹⁰²



Fig. 1 a-b : Anepigraphic canopic jar. Baranello Municipal Museum.



Fig. 2 a-b : Canopic jar of hr-jb-jmn. Baranello Municipal Museum.

¹⁰² Photographic credits. Fig. 1–2, 7, 10: photography by Marco Corona, drawing and polishing by Michela D’Alessandro; Fig. 3: M.N.A. Neg. 1141; Fig. 4–6: CORONA 2017; Fig. 8–9, 11–13: IDEM 2012; Fig. 14–29: photography by Marco Corona.

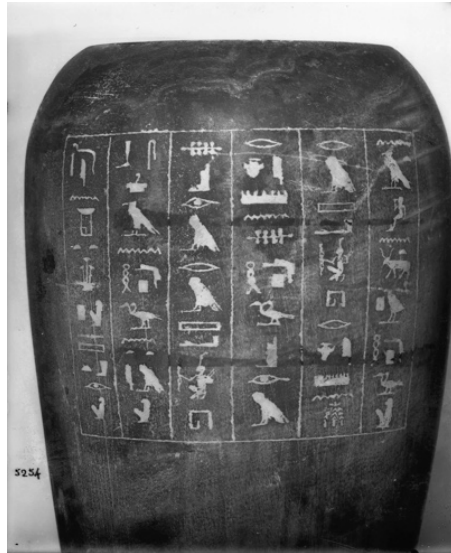


Fig. 3 : Photographic reproduction of the inscribed canopic jar entitled to the general hr-jb-jmn. Museo Archeologico Nazionale di Napoli.



Fig. 4 : Ushebti for j'ḥ-mś. Baranello Municipal Museum.



Fig. 5 : Ushebti for rnn. Baranello Municipal Museum.



Fig. 6. Ushebti for w3h-jb-r'. Baranello Municipal Museum.



Fig. 7 a-b : Scarab. Baranello Municipal Museum.



Fig. 8 : Udjat-eye (facing right).
Baranello Municipal Museum.



Fig. 9 : Udjat-eye (facing left).
Baranello Municipal Museum.



*Fig. 10 a-b. Amulet representing the funerary genius Qebhsenuf.
Baranello Municipal Museum.*



*Fig. 11. Bronze statuette of Osiris.
Baranello Municipal Museum.*



*Fig. 12. Bronze statuette of Osiris.
Baranello Municipal Museum.*



*Fig. 13. Bronze statuette of Isis-Fortuna-Demeter.
Baranello Municipal Museum.*



*Fig. 14. Bracelet (?).
Baranello Municipal Museum.*



*Fig. 15. Necklace with Egyptianizing "melon".
Baranello Municipal Museum.*



Fig. 16. Necklace with wadj column.
Baranello Municipal Museum.



Fig. 17. Unguentarium.
Baranello Municipal Museum.



Fig. 18. Alabastron.
Baranello Municipal Museum.



Fig. 19. "Barrel"-type vase.
Baranello Municipal Museum.



Fig. 20. Alabastron.
Baranello Municipal Museum.



Fig. 21. Alabastron.
Baranello Municipal Museum.



Fig. 22. Balsamarium.
Baranello Municipal Museum.



Fig. 23. Alabastron.
Baranello Municipal Museum.



Fig. 24. Alabastron.
Baranello Municipal Museum.



*Fig. 25. Alabastron.
Baranello Municipal Museum.*



*Fig. 26. Alabastron.
Baranello Municipal Museum.*



*Fig. 27. Alabastron.
Baranello Municipal Museum.*



*Fig. 28 : Alabastron.
Baranello Municipal Museum.*



*Fig. 29 : Alabastron.
Baranello Municipal Museum.*

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ABSTRACT

The Egyptian artefacts of the Barone collection, in Baranello, present a certain variety in the typology of documents: specifically two canopic jars, three *ushebtis* in faïence, three amulets of the same material and a scarab in steatite, three bronze statuettes of divinities, two necklaces and a bracelet along with a group of thirteen small stone containers, some of which can be traced back to the land of the Nile because of the shape or because they are made of alabaster. Most of the materials refer to an Egyptian context of the Late Period, that is between the 7th and 4th centuries B.C.; the other objects are Roman reworkings of Egyptian originals.

There is also a certain number of fakes, bought by the collector Giuseppe Barone: they are now an integral part of the collection.

KEYWORDS

1. Barone collection
2. Canopic jars
3. Amulets
4. *Alabastra*
5. Late Period

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