

# SOCIÉTÉ D'ÉGYPTOLOGIE GENÈVE

BULLETIN N° 33

2023

## *Shabtis of the Egyptian collection on display at the Stibbert Museum, Florence*

---

### **Simone MUSSO**

Stibbert Museum (consultant curator); Nuri  
Archaeological Expedition (Egyptologist, official  
member of the expedition)  
simone.musso@gmail.com

### **Simone PETACCHI**

Stibbert Museum (consultant curator); Nuri  
Archaeological Expedition (Egyptologist, official  
member of the expedition)  
simone.petacchi@gmail.com

### **Résumé**

Le musée Stibbert abrite une petite collection d'objets pharaoniques achetés au marché d'antiquités dans la seconde moitié du XIX<sup>e</sup> siècle, en particulier une série de six ouchabtis inscrits et datant de la Basse Époque. Ils appartenaient à des prêtres et des officiers importants de la cour royale.

**Mots-clés :** Musée Stibbert ; ouchabtis ; *ḥsy n pr Pth* ; *dḥn n Skr* ; *imy-r nsw sš(.w) 'b r3* ; *sī3 ntt (snty)*

### **Abstract**

The Stibbert Museum hosts a small collection of Pharaonic artefacts bought at the antiquarian market in the second half of the 19th century, in particular a series of six inscribed shabtis dating back to the Late Period. They belonged to priests and important officers of the royal court.

**Keywords:** Stibbert Museum; shabtis; *ḥsy n pr Pth*; *dḥn n Skr*; *imy-r nsw sš(.w) 'b r3*; *sī3 ntt (snty)*

### **Comment citer/How to cite**

Simone MUSSO et Simone PETACCHI, « Shabtis of the Egyptian collection on display at the Stibbert Museum, Florence », *BSÉG* 33 (2023), pp. 41-60.

doi : 10.54641/journals/bseg.2022.e1064

Publié le/Published on 16.01.2023



Délivré selon les termes de la Licence Creative Commons Attribution —  
Pas d'utilisation commerciale — Pas de modification — 4.0 International

# Shabtis of the Egyptian collection on display at the Stibbert Museum, Florence

Simone MUSSO<sup>1</sup>, Simone PETACCHI<sup>2</sup>

The Stibbert collection contains a group of Egyptian artefacts bought by the Anglo-Italian nobleman Frederick Stibbert at the antiquarian market<sup>3</sup> between 1864 and 1869. Some of them are masterpieces of pharaonic art such as the anthropoid and wooden coffin of the priest of Montu Nespasefy III and the one of his wife, Iretyru, who lived in the Theban region under the Twenty-Sixth Dynasty<sup>4</sup>. The present paper deals with six funerary statuettes never being studied in depth belonging to the Stibbert collection on display at the house-museum on the hills of Florence. The funerary statuettes, generally in a good state of conservation, date back to the Late Period (from the Twenty-Sixth to the Thirtieth Dynasty). According to the prosopography, the archaeological remains, and the field notes regarding their owners, they are probably from the Theban and Memphite area. They are analysed following Hans Schneider's classification<sup>5</sup> and adopting a chronological sequence.

---

<sup>1</sup> Stibbert Museum (consultant curator); Nuri Archaeological Expedition (Egyptologist, official member of the expedition).

<sup>2</sup> Stibbert Museum (consultant curator); Nuri Archaeological Expedition (Egyptologist, official member of the expedition).

<sup>3</sup> We would like to express our gratitude to Mr. Massimiliano Ariani for the photographs taken in the Stibbert Museum during our in-site photo shoot which was possible thanks to the kind assistance of the curators, Ms Simona Di Marco and Mr. Tomaso Francois. We are in debt with Ms Caterina Fiorenza Manzone for the proofreading of the English text.

According to the archives of the Stibbert Museum, Frederik Stibbert bought his antiquities in Milan and Venice but maybe in his native city as well.

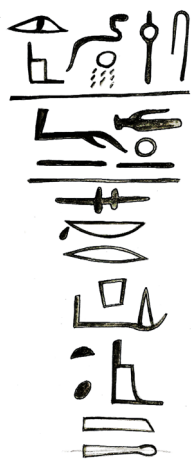
<sup>4</sup> The preliminary report of the study was presented by S. MUSSO & S. PETACCHI at the second international coffin conference held in The Vatican in 2017, see A. AMENTA (ed.), *Proceedings. II° Vatican Coffin Conference, 6–9 June 2017*, forthcoming.

<sup>5</sup> H. SCHNEIDER, *Shabtis. An introduction to the history of ancient Egyptian funerary statuettes with a catalogue of the collection of shabtis in the National Museum of Leiden*, Leiden 1977, vol. I-III.

### Ushabti of Padiaset<sup>6</sup> (Plate 1)

<b>Inv. number:</b>	11172.
<b>Date:</b>	XXVI Dynasty.
<b>Provenance:</b>	Thebes or Memphis.
<b>Material:</b>	green pale faience with red-brownish headdress.
<b>Dimensions:</b>	H: 9 cm, W: 2.2 cm (max.).
<b>State of conservation:</b>	a break is visible on the top of the foot but this part was stuck together with the rest.
<b>Schneider's type:</b>	5.3.1. Tc: C1 X1 A3 W34 H5 I0 B0 Tp?

Shabti of mediocre quality, a small size specimen with a quadrangular base and back pillar. The tripartite wig is plain, in red-brownish colour, and the ears are exposed. The face is round and poorly modelled with sketched traits and a plain beard. Arms are crossed on the chest without any agriculture tool, a hint of a handhold is rendered only under the right hand. No bag is modelled on the left



shoulder. The hieroglyphic text, neatly incised on the front of the statuette within two horizontal bands and a short column reads<sup>7</sup>:

↓← 1) *Shd Wsir* 2) *dhn n Skr* 3) *P3-dj-3st m3 'hrw*

“The illuminated one, the Osiris, conductor/ rhythm maker of Sokar<sup>8</sup>, Padiaset, true of voice”.

The title *dhn n Skr* is rare and seems to have been attested only since the Saitic age<sup>9</sup>. A particular group of musicians bearing this title hold a piece of wood with their open hands, or clapping them to mark time, is in charge of accompanying the musicians of Sokar during his festivals.

**Fig. 1 :** Fac-simile of the hieroglyphic text of Padiaset's shabti.

<sup>6</sup> H. RANKE, *Die Ägyptischen Personennamen*, vol. I, Glückstadt 1935, p. 121, n° 18, vol. II. 355.

<sup>7</sup> This type of text arrangement is not quoted in Schneider's classification.

<sup>8</sup> It is attested in A. ERMAN and H. GRAPOW, *Wörterbuch der Ägyptischen Sprache*, Berlin 1982, vol. V, p. 484, nos. 14–18. E. LÜDDECKENS, “Untersuchungen über religiösen Gehalt, Sprache und Form der ägyptischen Totenklagen”, *MDAIK* 11 (1943), p. 48.

<sup>9</sup> The association with the litanies of Sokar festival has been known since the Ramesside period, as it is the case of a scene engraved in the temple of Medinet Habu. See H. H. NELSON (ed.), *Medinet Habu, Volume 4. Festival Scenes of Ramses III (OIP 51)*, Chicago 1940, pl. 224. However, this specific title appeared, to our knowledge, for the first time in the inscriptions of shabtis dating back to the Twenty-Sixth Dynasty.

A singer of Sokar called Padiaset is mentioned in a votive stela (Louvre IM 2656)<sup>10</sup> found in the Serapeum and dedicated to the Apis bull in the 21st year of King Psametjek I. Here the dedicator, probably the same man of the statuette, bears the titles *ḥsy n pr Pth* and *dḥn n Skr*. Considering the geographical distribution of this name in Egyptian monuments, he may come from Thebes or Memphis<sup>11</sup>.

**Parallels:** “bichrome ushabtis” as the one of Padiaset are common during the Twenty-Fifth and the Twenty-Sixth Dynasties. Two specimens of the same mould, colour and dimensions belonging to a private collection in Paris were sold at auction in 2013<sup>12</sup>. One more statuette of the same rhythm maker is known and it was sold at auction in 2013, in Paris<sup>13</sup>.

Considering that a similar shabti belonged to an *imy-r ḥsw ḥwt Pth*, “overseer of the singers in the temple of Ptah”, Ankhtakhelot<sup>14</sup>, in the Egyptian collection of Leiden, one might associate inv. 11172 to the owner of a series of four other statuettes (same style, same size) bearing the same name and holding the title *imy-r ḥsw n pr ȝ*, “overseer of the singers of the Pharaoh”<sup>15</sup>.

**Bibliography:** K. ASCHENGREEN PIACENTI (ed.), *Frederick Stibbert, gentiluomo, collezionista e sognatore*, Florence 2000, p. 89; pl. 18, p. 68.

<sup>10</sup> This is a sandstone stela with the hieroglyphic text and the image of the bull in black ink. M. MALININE, G. POSENER and J. VERCOUTTER, *Catalogue des stèles du Sérapéum de Memphis*, Paris 1968, vol. I, p. 159; vol. II, pl. 61 n° 208.

<sup>11</sup> A. LEAHY, “May the king live: the Libyan rulers in the onomastic record” in A. B. LLOYD (ed.), *Studies in Pharaonic religion and society in honour of J. Gwyn Griffiths*, London 1992, p. 152, 8a, pp. 154, 156.

<sup>12</sup> Drouot (Thierry de Maigret) *Archéologie*, 27.03.2013, nos. 336, 337.

<sup>13</sup> Drouot (Pierre Bergé) *Archéologie*, 26.11.2013, n° 108. No statuette from Trier seems to exist as confirmed by the curators of the museums of this German city whom we would like to thank you for their kind assistance.

<sup>14</sup> This was the name of Padiaset’s father quoted in the Louvre stela from the Serapeum. He was a *ḥsw n pr Pth*, “singer in the house of Ptah”, and also *dḥn n Skr*, “rhythm maker of Sokar”. See SCHNEIDER, *op. cit.*, vol. II, p. 160; pl. 66, 5.3.1.24.

<sup>15</sup> Information kindly provided by Dr. Chappaz to whom we wish to express our gratitude. See the on-line shabti database: [https://www.segweb.ch/\\_files/ugd/d86e7b\\_8993224f7a204dee9fccac-db82f1d7c2.pdf](https://www.segweb.ch/_files/ugd/d86e7b_8993224f7a204dee9fccac-db82f1d7c2.pdf) (accessed April 2022).

### Ushabti of Psametjek<sup>16</sup>, son of Mer(et)neith<sup>17</sup> (Plate 2)

<b>Inv. number:</b>	11175.
<b>Date:</b>	beginning of the XXVII Dynasty, reign of Petubastis III.
<b>Provenance:</b>	probably from his tomb in Saqqara.
<b>Material:</b>	green pale faience.
<b>Dimensions:</b>	H: 21.2 cm, W: 5.4 cm (max.).
<b>State of conservation:</b>	very good.
<b>Schneider's type:</b>	5.3.1. Tc: C1 XIA2 W38 H4 I8 B26A Tp3b/V. VIIA.

This high quality shabti might come from the Memphite tomb of his owner, Psametjek son of Mer(et)-Neith, discovered in 1860. The burial was located on the west side of the pyramid of Unas, and close to the monastery of Apa Jeremias, in the Saqqara necropolis<sup>18</sup>. His main title was “overseer of the scribes of the royal repast”, but from other monuments belonging to him<sup>19</sup>, we know that he served the royal court as a “sole companion, chief steward, overseer of the seal, overseer of any amusement, overseer of the great house, overseer of the secrets of the august places”. The mummiform figurine has exposed ears and a well-modelled face surrounded by a tripartite and striated wig. The wig's lower and frontal bands and its back layer are framed by a horizontal and incised ribbon. The plaited beard curls up at the end. Arms are crossed on the chest; its right hand is over the left one. They both protrude from the shroud to hold a pick on the left and a hoe and a plaited rope for the basket on the right. A basket is suspended behind the left shoulder. Nine horizontal bands of hieroglyphs compose a very neatly incised inscription which names the owner, his mother, their titles and quotes Chapter 6 of the Book of the Dead<sup>20</sup>.

<sup>16</sup> H. RANKE, *op. cit.*, vol. I, p. 136, n° 8. The meaning of this personal name is still unknown; however, it might be an anthroponym of Libyan origins or a theophorous one. See J. CAPART, “Enquêtes. La signification du nom Psamétique”, *CdE* 31 (1941), p. 100.

<sup>17</sup> H. RANKE, *op. cit.*, vol. I, p. 159, n° 5.

<sup>18</sup> B. PORTER, R. L. MOSS and J. MÁLEK, *Topographical bibliography of ancient Egyptian hieroglyphic texts, reliefs and paintings. Memphis. Part 2. Šaqqâra to Dahshûr*, vol. III/2, Oxford 1981, pl. LXII.

<sup>19</sup> *IBID.*, pp. 670–671.

<sup>20</sup> Version VIIA, see H. SCHNEIDER, *op. cit.*, vol. I, pp. 119–121.

The text reads:


←1) *Shd Wsir imy-r nsw sš(.w)*<sup>21</sup> 'b r<sup>3</sup><sup>22</sup> *Psmṯk m(s n) Mr(.t)-Nt m<sub>3</sub>'-hrw dd=f*  
 2) *i wšbty.w i pn ir ip=tw Wsir imy-r nsw.t sš 'b* 3) *r<sub>3</sub> Psmṯk ms (n) Mr-Nt*  
*m<sub>3</sub>'-hrw r ir.t k<sub>3</sub>.wt nb.t ir=tw im* 4) *m hrt-ntr is(t) hwi sdb.w im m s r-hrt=f* 5)  
*mk=wī k<sub>3</sub>=tn (ip=tw tn) r nw r' nb* 6) *irt im r s-rwd sht r (s)-mh* 7) *wdb(.w)r*  
*hn š'y Imntt* 8) *i<sub>3</sub>btt ts-phr mk=w-9)i k<sub>3</sub>=tn*

1) "The illuminated one, the Osiris, overseer of scribes of the royal repast, Psametjek, born (to) Merneith, true of voice. 2) He speaks: Oh these ushabtis, if one counts, the Osiris, overseer of scribes 3) of the royal repast, born (to) Merneith, true of voice, to do all the works which are wont to be done there, 4) in the necropolis. Behold, (every) obstacle will be removed (for him), by a man under his charge 5) "Here I am", you shall say at any time 6) to serve there, (to) cultivate the fields, to irrigate 7) the riparian lands, to transport by boat sand 8) from West to East and vice versa, "Here I am", 9) you shall say".



Fig. 2: Transcription of the hieroglyphic text of Psametjek's shabti.

<sup>21</sup> The sign *nsw* is probably placed before *sš.w* for honorific purpose and the sentence should be read as *imy-r sš(.w) 'b r<sub>3</sub> nsw*.

<sup>22</sup> For this title and its meaning see H. DE MEULENAERE, "Le signe hiéroglyphique : ", *BIFAO* 81 (1981), pp. 87-89.

**Parallels:** a huge number of specimens belonging to the same court officer are recorded in museums and private collections world-wide as well as sold at auction<sup>23</sup>. A closest and complete example for dimensions and colour is the one on display at the Museo Camillo Leone in Vercelli (inv. 2421/914)<sup>24</sup>. For other parallels, see the on-line database edited by Dr. Chappaz<sup>25</sup>.

### Bibliography:

K. ASCHENGREEN PIACENTI (ed.), *op. cit.*, pp. 90, 92, note 17; pl. 19, p. 69.

G. ROSATI, “The Shabits of Psamtek, son of Mer(et)-Neith: additional material for their study”, *GM* 212 (2007), pp. 93–105.

A detailed and recent study of all the shabtis known so far is presented by N. DE HAAN and I. WAANDERS, *Psamtek son of Mery-Neith*, Voorhout 2013.

### Ushabti of Wahibre<sup>26</sup>, son of Wdjashu<sup>27</sup> (Plate 3)

<b>Inv. number:</b>	11170.
<b>Date:</b>	XXVI-XXX Dynasties.
<b>Provenance:</b>	unknown.
<b>Material:</b>	dark green faience.
<b>Dimensions:</b>	H: 18.5 cm, W: 4.5 cm (max.).
<b>State of conservation:</b>	fair.
<b>Schneider's type:</b>	5.3.1. Tc: Cl XI A3 W34 H30 I7 B23a? Tp6/P.

Fair quality mummiform shabti with a quadrangular basis and uninscribed back pillar. The face is round and poorly modelled with sketched traits and a plain beard. Hands protrude from the shroud to hold a pick on the left and a hoe and a rope for the basket on the right, suspended behind the left shoulder. It has a roughly trapezoidal shape with incised lines composing a chessboard. An incised

<sup>23</sup> For a long list of further examples see B. BÖHM, “Die Uschebtis des Psammetich, Sohn der Mer(et)-Neith”, *GM* 206 (2005), pp. 7–9; G. ROSATI, “The Shabits of Psamtek, son of Mer(et)-Neith: additional material for their study”, *GM* 212 (2007), pp. 93–105.

<sup>24</sup> S. EINAUDI (ed.), *Egitto nascosto: collezioni e collezionisti dai musei piemontesi*, Milan 2009, p. 158, n° 149. The editor of the shabti description was able to read only the personal name of the owner but he misunderstood his titles. He translates: “... capo degli scribi addetti al magazzino dei pesci e della birra”.

<sup>25</sup> [https://www.segweb.ch/\\_files/ugd/d86e7b\\_8993224f7a204dee9fccacdb82f1d7c2.pdf](https://www.segweb.ch/_files/ugd/d86e7b_8993224f7a204dee9fccacdb82f1d7c2.pdf) (accessed April 2022).

<sup>26</sup> H. RANKE, *op. cit.*, vol. I, p. 72, n° 28.

<sup>27</sup> *IBID.*, p. 89, n° 3; vol. II, p. 351.

“T”-shaped inscription names the owner, his mother and quotes his personal titles. The text reads:

↓← 1) *Shd Wsir hm ntr B3stt (hm ntr) Mnw* ↓2) *W3h-ib-R ms (n) Wd3-Šw*

1) “The illuminated one, the Osiris, priest of Bastet, (priest) of Min ↓2) Wahibre, born to Wdjashu”.



**Fig. 3 :** Fac-simile of the hieroglyphic text of Wahibre’s shabti.

**Parallels:** The Egyptian Department of the National Archaeological Museum of Florence has a group of 76 funerary statuettes belonging to the same priest<sup>28</sup>. They come from Alessandro Ricci’s collection<sup>29</sup> bought by the Grand Duke Leopoldo II of Tuscany in 1832. Another fragmentary specimen without the lower part belongs to the Pharaonic antiquities of the Birmingham Museum and Art Gallery<sup>30</sup>.

**Bibliography:** K. ASCHENGREEN PIACENTI (ed.), *op. cit.*, pp. 89–90, 92; pl. 18, p. 68.

<sup>28</sup> K. ASCHENGREEN PIACENTI (ed.), *op. cit.*, p. 92, note 17; p. 68, pl. 18.

<sup>29</sup> M. BIERBRIER, *Who was who in Egyptology*, London (4<sup>th</sup> edition) 2012, p. 464.

<sup>30</sup> P. WATSON, *Catalogue of inscribed shabtis in the Birmingham Museum and Art Gallery*, Birmingham 2012, p. 30, n° 47.



### Ushabti of Tjahorpata<sup>31</sup>, son of Tefnut<sup>32</sup> (Plate 4)

<b>Inv. number:</b>	11174.
<b>Date:</b>	XXX Dynasty, reign of Nectanebo II.
<b>Provenance:</b>	Saqqara.
<b>Material:</b>	dark brown faience.
<b>Dimensions:</b>	H: 18.5 cm, W: 4.5 cm (max.).
<b>State of conservation:</b>	fair. A transversal break at the knee level was repaired at the time of purchase.
<b>Schneider's type:</b>	5.3.1. Tc: Cl XI A5 W36 H5 I8 B26a Tp7c/P.

Tjahorpata was one of the most famous officials at Nectanebo II's palace<sup>33</sup>. He was also prince, high priest of Bastet, Isis and Nephthys in Hermonthis<sup>34</sup>. His shaft tomb was discovered in 1911 by James Edward Quibell near Teti's pyramid at Saqqara, but unfortunately it had been already plundered<sup>35</sup>. His magnificent sarcophagus in granite engraved with extracts from the Book of the Dead and the Book of the Amduat is stored in the Cairo Museum (inv. numb JE 29306).

His statuette is a high-quality mummiform shabti with a quadrangular basis and uninscribed back pillar. The well-modelled face with fine traits is surrounded by a tripartite and plain wig, the ears are exposed and the beard is plaited. Crossed hands over the chest, with the right one holding a hoe and a rope for the basket suspended behind the left shoulder, and the left one holds a pick. It has a roughly trapezoidal shape with incised lines composing a chessboard motif. A framed and central column of hieroglyphs is on the front of the statuette, one line in length, and mentions the names of the owner, his mother and his personal titles.

<sup>31</sup> H. RANKE, *op. cit.*, vol. I, p. 388, n° 5. Uncertain reading of previous editor of the statuette as Padihor, see: ASCHENGREEN PIACENTI (ed.), *op. cit.*, p. 90.

His magnificent sarcophagus in black granite engraved with extracts from the Book of the Dead and the Book of the Amduat is stored in the Cairo Museum (CG 29306), see G. MASPERO, *Catalogue général des antiquités égyptiennes du Musée du Caire. Sarcophages des époques persane et ptolémaïque*, Cairo 1914, pp. 218–315, pl. XIX–XXI.

<sup>32</sup> H. RANKE, *op. cit.*, vol. I, p. 380, n° 16.

<sup>33</sup> H. GAUTHIER, "Notes et remarques historiques VIII, Ziharpto, fonctionnaire de Nectanébo I<sup>er</sup>", *BIFAO* 12 (1916), pp. 53–59.

<sup>34</sup> J.-F. AUBERT and L. AUBERT, *Statuettes égyptiennes, chauabtis, ouchebtis*, Paris 1974, p. 247.

<sup>35</sup> B. PORTER, R. L. MOSS and J. MÁLEK, *op. cit.*, pp. 504–505.



another in the Musée de la Vieille Charité in Marseille (inv. numb. 177)<sup>42</sup>, and other two examples stored in the British Museum, London (inv. nos. EA 49422 & EA49421)<sup>43</sup>. In the last twenty years, further specimens were offered at auction in Europe<sup>44</sup>.

**Bibliography:** K. ASCHENGREEN PIACENTI (ed.), *op. cit.*, p. 90; pl. 19, p. 69.

### Ushabti of Horemheb<sup>45</sup>, son of Takhauty<sup>46</sup> (Plate 5)

<b>Inv. number:</b>	11168.
<b>Date:</b>	XXX Dynasty, reign of Nectanebo II.
<b>Provenance:</b>	unknown.
<b>Material:</b>	whitish blue faience.
<b>Dimensions:</b>	H: 16.5 cm, W: 4.5 cm (max.).
<b>State of conservation:</b>	very good.
<b>Schneider's type:</b>	5.3.1. Tc: Cl. XIA2 W 37 H4 I8 B19/20 Tp3B/V.VII a.

High quality mummiform shabti with a quadrangular basis and uninscribed back pillar. The well modelled oval face has fine traits and shows a hint of a smile. It is surrounded by a tripartite and thickly striated wig with a low forehead. The ears are exposed, and the plaited beard curls up at the end. Crossed hands protrude from the shroud, holding a pick on the left and a hoe and a rope for the basket finely incised and suspended behind the left shoulder, on the right. It has a roughly trapezoidal shape with incised lines composing a chessboard motif. Nine horizontal bands of hieroglyphs are neatly incised on the front. The inscription names the owner, his mother and quotes Chapter 6 of the Book of the Dead<sup>47</sup>.

<sup>42</sup> M. NELSON, *Antiquités égyptiennes*, Marseille 1978, n° 95.

<sup>43</sup> E. A. W. BUDGE, *A guide to the 3<sup>rd</sup> and 4<sup>th</sup> Egyptian rooms*, London 1904, p. 262, n° 147. See also: [https://www.britishmuseum.org/collection/object/Y\\_EA49422](https://www.britishmuseum.org/collection/object/Y_EA49422) (accessed October 2021). [https://www.britishmuseum.org/collection/object/Y\\_EA49421](https://www.britishmuseum.org/collection/object/Y_EA49421) (accessed October 2021).

<sup>44</sup> *Dorotheum* 15.09.1999, n° 245; Drouot (De Maigret) *Archéologie*, 24.10.2012, n° 137 (ex Charles Bouche's collection); *Roswitha Eberwein - Antike Kunst Göttingen*, Göttingen 2015, n° 48; Bonhams, *Antiquities* 07.07.2016 n° 130; Bonhams, *Antiquities*, 03.07.2019, n° 236.

<sup>45</sup> RANKE, *op. cit.*, vol. I, 248, n° 7.

<sup>46</sup> *IBID.*, p. 366, n° 13. Previous editors misunderstood the names of both the owner and his mother, ascribing the statuette to an unknown female individual, Tamakhet born to Tasherithor. See K. ASCHENGREEN PIACENTI (ed.), *Frederick Stibbert, gentiluomo, collezionista e sognatore*, p. 90.

<sup>47</sup> This is the Version VII, namely the Saitic edition, see SCHNEIDER, *Shabtis*, vol. I, pp. 119–121.

The text reads:

← 1) *Shd Wsir Hr-m-hb m3 'hrw*<sup>48</sup> *ms n T3-h3w(ty) dd=f i 2) wšbty.w ipn ir ip=tw Wsir Hr-m-hb m 3) s n T3-h3wty r ir k3t nb.t im 4) m hrt-ntr ist hwi sdb.w im m s 5) r-hrt=f mk=w(i) k3=tn 6) ip(=tw) tn r nw r' nb irt im r s (-rwd) 7) sht r s-mh wdb(w)r iwt (sic!) hn š y 8) Imntt 'ir (sic!)<sup>49</sup> I3btt ts-phr mk(=wi) 9) (k)3= tn*

1) “The illuminated one, the Osiris, Horemheb, born to Takhau(ty), true of voice. He speaks: 2) Oh these ushabtis, if one counts, the Osiris, Horemheb bor 3) n to (T)akhauty, true of voice, to do all the works which are wont to be done there 4), in the necropolis. Behold, (every) obstacle will be removed (for him), by a man 5) under his charge. “Here I am”, you shall say 6) called at any time (to) serve there, to cultivate 7) the fields, to irrigate the riparian lands, to transport by boat sand 8) from West to East and vice versa, “Here I am”, 9) you shall say”.

**Parallels:** very few specimens are known which are mainly recorded in European museums and private collections or sold at auction. In Italy three samples can be found in two state collections: one example probably made from the same mould of the Florence statuette is on display in the Museo di Scienze Naturali Pietro Calderini in Varallo Sesia (inv. number prov. 18)<sup>50</sup>, other two items belong to the Egyptian collection of Palazzo Schifanoia in Ferrara<sup>51</sup>. By comparing the known statuettes of the same person, it is possible to confirm the existence of two different but similar moulds. From the same mould used for the Stibbert statuette artisans probably from the same workshop realized the oushabtis of Tjahorpata son of

<sup>48</sup> Two graphic patterns, the three and dotted rays of light going out from the sun disc (Gardiner Sign List N 8) in the word *shd* and the sign *m3'* rendered with the ostrich feather, are very common in the XXX Dynasty, although a few (rare) examples of this writing are already known in the XXVI Dynasty. See the case of the statuettes made for Psametjek named Iahmes born to Bastet-ir-dis: [https://www.segweb.ch/\\_files/ugd/d86e7b\\_8993224f7a204dee9fccacdb82f1d7c2.pdf](https://www.segweb.ch/_files/ugd/d86e7b_8993224f7a204dee9fccacdb82f1d7c2.pdf) (accessed April 2022).

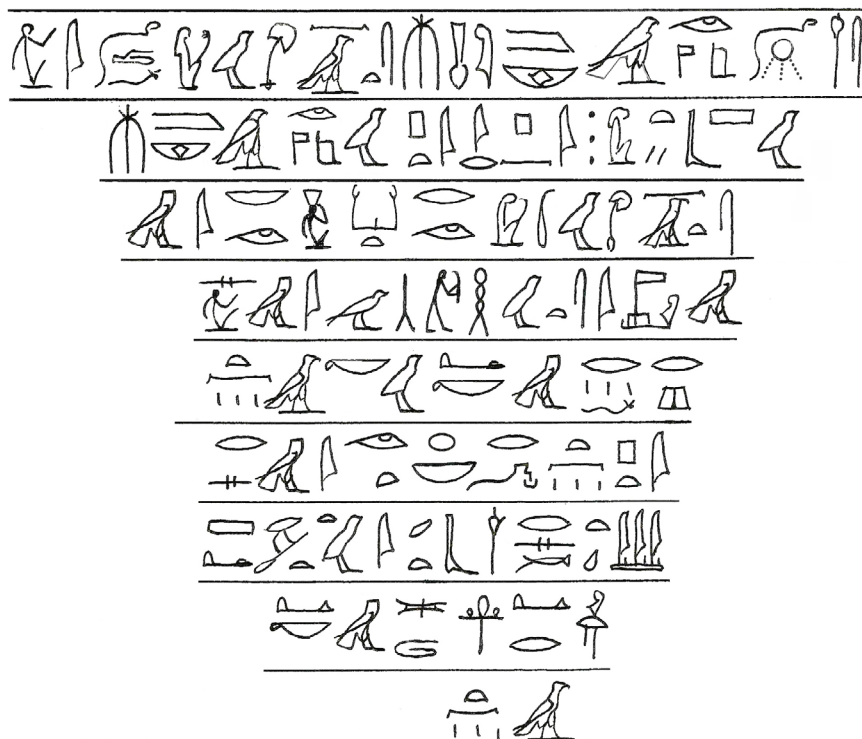
V. VON DROSTE ZU HÜLSHOFF and B. SCHLICK-NOLTE, *Corpus Antiquitatum Aegyptiacarum. Uschebtis I. Museen der Rhein-Main-Region: Lose-Blatt-Katalog ägyptischer Altertümer*, Mainz/Rhein 1984, pp. 2, 111–113.

<sup>49</sup> *'ir* in the place of *r*: this is a common mistake recorded in other oushabtis of the same individual. V. VON DROSTE ZU HÜLSHOFF and B. SCHLICK-NOLTE, *op. cit.*, pp. 2, 111–113.

<sup>50</sup> S. EINAUDI (ed.), *Egitto nascosto: collezioni e collezionisti dai musei piemontesi*, p. 150, n° 141.

<sup>51</sup> L. FANFONI BONGRANI, “Ricordi dell’Antico Egitto nel Palazzo Schifanoia in Ferrara”, *OrAnt*, 6. 1 (1967), a, b, p. 128.

Tasheretenbastet<sup>52</sup>, one of which belongs to the Egyptian collection of the Civiche Raccolte Archeologiche e Numismatiche in Milan (inv. numb. E 0.9.40221)<sup>53</sup>.



**Fig. 5:** Transcription of the hieroglyphic text of Horemheb's shabti.

In Germany a statuette can be found in the Römisch-Germanisches Zentralmuseum in Mainz (inv. numb. 0.6910)<sup>54</sup>. In the United Kingdom two further specimens are recorded, one in the British Museum, London (inv. numb. EA 34103)<sup>55</sup>, and one in the Ashmolean Museum, Oxford (inv. numb. AN 1938.303)<sup>56</sup>. In France only one shabti of Horemheb's funerary assemblage is recorded in the Musée de la Vieille

<sup>52</sup> This was suggested by H. A. SCHLÖGL and C. MEVES-SCHLÖGL, *Uschebti, Arbeiter im Ägyptische Totenreich*, Berlin 1993, pp. 62–67.

<sup>53</sup> G. LISE, *op. cit.*, p. 56, n° 869.

<sup>54</sup> V. VON DROSTE ZU HÜLSHOFF and B. SCHLICK-NOLTE, *op. cit.*, 2, p. 113.

<sup>55</sup> See: [https://www.britishmuseum.org/collection/object/Y\\_EA34103](https://www.britishmuseum.org/collection/object/Y_EA34103) (accessed October 2021).

<sup>56</sup> This was quoted in V. VON DROSTE ZU HÜLSHOFF and B. SCHLICK-NOLTE, *op. cit.*, 2, p. 112.

Charité, in Marseilles (inv. number 376-2)<sup>57</sup>. Outside Europe only one specimen belonging to the Pharaonic collection of the Cairo Museum (inv. number CG 47895)<sup>58</sup> is known. In the last few years some specimens were sold at auction in Europe<sup>59</sup>.

**Bibliography:** K. ASCHENGREEN PIACENTI (ed.), *Frederick Stibbert, gentiluomo, collezionista e sognatore*, pp. 90, 92; pl. 19, p. 69.

### Ushabti of Padiptah<sup>60</sup>, son of Aseturet<sup>61</sup> (Plate 6)

<b>Inv. number:</b>	11171.
<b>Date:</b>	XXX Dynasty.
<b>Provenance:</b>	Memphis?
<b>Material:</b>	light blue faience.
<b>Dimensions:</b>	H: 12.5 cm, W: 4.2 cm (max.).
<b>State of conservation:</b>	good.
<b>Schneider's type:</b>	5.3.1. Tc: Cl XI A2 W37 H3 I8 B27 Tp3b/V VIIA.

Mummiform shabti with a quadrangular base and dorsal pillar not inscribed, the statuette wears a plain tripartite wig and a pleated beard, has a round face, full and fleshy cheeks, large and exposed ears, big eyes. Hands are crossed over the chest; the right one holding a pick, the left one holding a hoe and the rope of the bag suspended behind the left shoulder. The basket is rendered in a sketched way. Seven horizontal bands of hieroglyphs of a poorly incised inscription name the owner, his mother, and quote Chapter 6 of the Book of the Dead, incomplete because of lack of space.

← 1) *Shd Wsir P(3)-di-Pth m3'-hrw ms (n) 3st-2) wrt dd=f i wšbty 3) ipn ir ip (t)w Wsir 4) P(3)-dj-Pth m3'-hrw ms (n) 3st-wrt 5) r irt kzt nb(t) ir im m 6) hrt ntr ist hwi i (sdb.w) 7) im m in s...*

1) "The illuminated one, the Osiris, Padiptah, born to Aset-2) uret. He speaks: Oh these ushabtis, 3) if one counts, the Osiris, 4) Padiptah born to Aseturet, 5) to do all the works which are wont to be done there, in the 6) necropolis. Behold, (every obstacle) will be removed there, by a man..."

<sup>57</sup> G. MASPERO, *Catalogue du Musée égyptien de Marseille*, Paris 1889, p. 76, n° 176.

<sup>58</sup> P. E. NEWBERRY, *op. cit.*, p. 253.

<sup>59</sup> Drouot (Millon) *Archéologie*, 30.05.2006 n° 82; *Cahn Auktionen* n° 6, 05.11.2011, n° 28; Time Line Auctions 22.05.2018, n° 1.

<sup>60</sup> H. RANKE, *op. cit.*, vol. I, p. 123, n° 13.

<sup>61</sup> *IBID.*, p. 4, n° 1.

A rendering of the *m3* ' sign with the ostrich feather (Gardiner Sign List H6) suggests a date corresponding to the Thirtieth Dynasty, as stated above<sup>62</sup>. The name of the deceased and his mother's are quite common in this period.

**Parallels:** only another statuette of Padiptah belonging to the Egyptian antiquities of the Musée des monnaies, médailles et antiques (inv. number 797) in Paris is known in public collections. It is neither officially recorded in private collections, nor was it sold at public auctions<sup>63</sup>.



**Fig. 6 :** Transcription of the hieroglyphic text of Padiptah's shabti.

<sup>62</sup> See note 49.

<sup>63</sup> J.-F. AUBERT and L. AUBERT, *Statuettes funéraires égyptiennes du Département des monnaies, médailles et antiques*, Paris 2005, pp. 148–149, n° 64.





**Plate 1 :** shabti of Padiaset (inv. number 11172). © Musso & Petacchi.





**Plate 2:** shabti of Psametjek (inv. number 11175). © Musso & Petacchi.



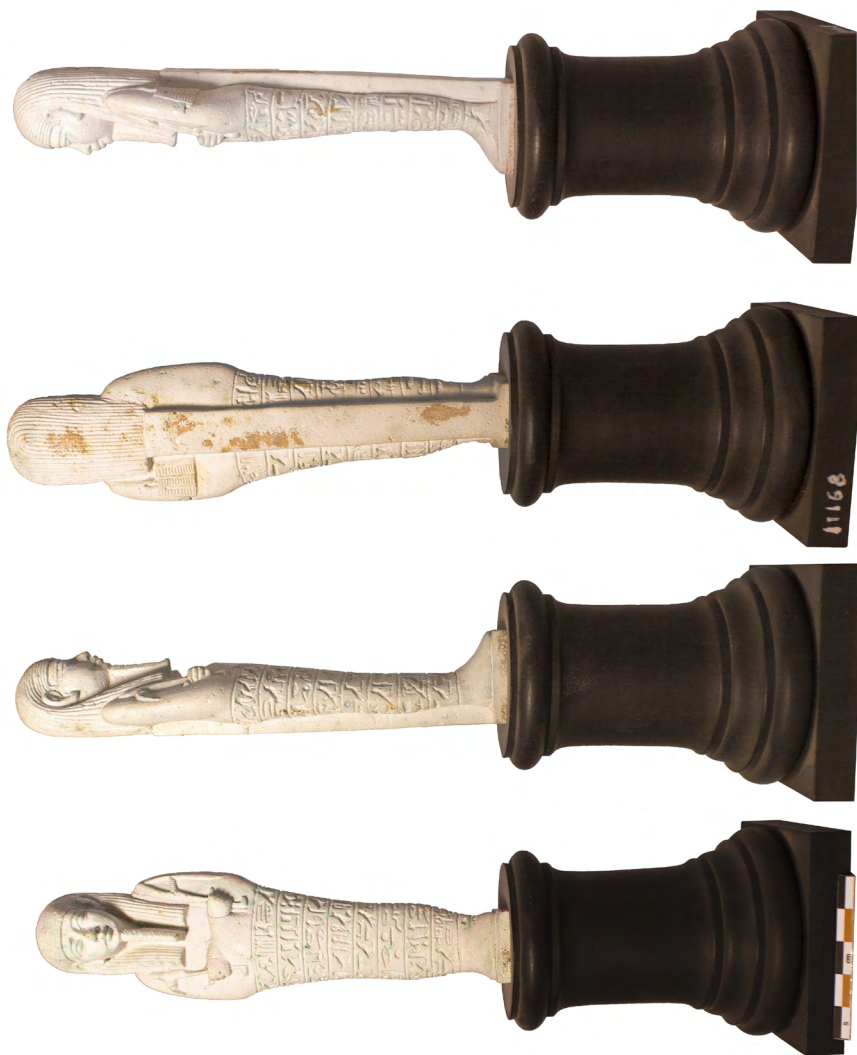
**Plate 3 :** shabti of Wahibre (inv. number 11170). © Musso & Petacchi.



**Plate 4:** shabti of Tjahorpata (inv. number 11174). © Musso & Petacchi.



**Plate 5:** shabti of Horemheb (inv. number 11168). © Musso & Petacchi.



**Plate 6:** shabti of Padiptah (inv. number 11168). © Musso & Petacchi.