

A block Statue of the Lector 'S-3' in the Egyptian Museum, Cairo (CG. 570)

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Abstract: This study is concerned with a block statue (a squatting statue) of the lector 'S-3' (CG. 570) (JE 27838), which was found in Thebes, at the Chapel of 'Wadjmose' from the new kingdom. At first, 'Daressy' found it in February 1887, then he published the whole chapel of 'Wadjmose' in *ASAE I* (1900). As the statue and its texts were published without transliteration, translation, or analysis, this research is studying it and its texts which decorated the front of cloak, and the dorsal pillar, along with transliteration and translation. Besides, it comments on and discusses his occupation as a lector as well as the dating of the statue in the New kingdom not to the Late Period as Borchardt suggested.

Keywords: S-3, A squatting statue, Lector, Block statue, Chapel of 'Wadjmose'.

تمثال كتلة للكاهن المرتل "S-3" في المتحف المصري، القاهرة (CG.570)

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المخلص: تعد هذه الورقة البحثية معنية بدراسة تمثال كتلة (تمثال قرفصاء) خاص بالكاهن المرتل المدعو "S-3"؛ حيث وجد "دارسي" هذا التمثال بداخل مقصورة الأمير "W3d-Ms" بمنطقة طيبة على بعد ٦٠ متر جنوب "الرامسيوم"، في فبراير ١٨٨٧م، وقام بنشره لأول مرة خلال نشر المقصورة ذاتها في الحولية الأولى الخاصة بالمجلس الأعلى للآثار عام ١٩٠٠م، وفيما بعد تم تسجيل التمثال في كتالوج المتحف المصري بالقاهرة برقم ٥٧٠. ووفقاً لعدم دراسة التمثال وترجمة نصوصه أو تحليلها للتعرف على أهمية صاحب التمثال من خلالها، فإن هذا البحث سيتناول دراسة التمثال وترجمة نصوصه؛ التي زينت الجزء الأمامي من العباءة وكذلك عمود الظهر، ثم التعليق والمناقشة والتحليل لما ورد من ألقاب ووظائف بهذا التمثال، وصولاً إلى إعادة تأريخ التمثال بفترة الدولة الحديثة وليس بالعصر المتأخر كما اقترح بورخاردت.

الكلمات الدالة: "S-3"، تمثال قرفصاء، تمثال كتلة، الكاهن المرتل، مقصورة "W3d-ms".

Introduction:

The basic form of a squatting man with his legs drawn up against his body and his arms crossed on his knees played an important role within the repertoire of sculpture for private individuals in ancient Egypt for nearly two millennia.¹ It is preserved eternally in a classical Egyptian sculpture type known as a 'block or cube statue'², because the body is often enveloped mainly in a cloak, which intensifies the compact, cubical appearance of the statue.³ In order to understand better the origin of this new statue form (block statue form) it is necessary to go back briefly to the period preceding its first occurrence.⁴

However, this characteristic is one of the most typical and frequent forms of Egyptian statuary, it came into being late. It did not yet exist in the Old Kingdom, the Pyramid Age, but appeared for the first time at the height of the Middle Kingdom, in Dynasty XII, around 1900 B.C.⁵ Undoubtedly, it is based on a

¹ This type was never used by kings and deities and almost only by men, hardly ever by women. Very few examples depicting women appear in the Middle and New Kingdoms; rather, they are more commonly part of statue groups showing men and women together in the characteristic squatting posture showing men and women together in the characteristic squatting posture. Only two examples show a female, singly. Cf. Jacobus Van Dijk, "Fragment of A block Statue," in *Objects for Eternity: Egyptian Antiquities from the W. Arnold Meijer Collection* (Mainz am Rhein: 2006): 161; Melinda. K. Hartwig, *A companion to Ancient Egyptian Art* (Chichester: Wiley, 2015), 211; Regine Schulz, "Block Statue," in *Willeke Wendrich (ed.), UCLA Encyclopedia of Egyptology* (Los Angeles, 2011), 1-10; Mamdouh Mohamed El-Damaty, "Squatting Statues in the Cairo Museum", *MDAIK 46* (1990): 10.

² Also, it is called 'statue bloc' in French, and 'Wurfelhoecker' in German. Cf. El-Damaty, *MDAIK 46* (1990): 1.

³ Schulz, "Block Statue", 1; Henry Frederick Lutz, *Egyptian Statues and Statuettes* (Leipzig: J. C. Hinrichs'sche Buchhandlung, 1930), 16; Manal Affara, "Unpublished Statue, JE 37862, in the Egyptian Museum, Cairo", *JARCE 48* (2012): 222; Hartwig, *A companion to Ancient Egyptian Art*, 192.

⁴ Squatting figures have occurred as determinatives of 'god', 'king', 'woman' and 'herdsman' since the Old Kingdom. In addition, we notice, especially during the Vth and VIth Dynasties; that new poses appear among the human figures known as servant statues. Since they have different meanings and purposes, they did not follow the firm doctrine of sculpture of that period. The squatting pose was a common attitude of simple people at work as well as a comfortable position. The models of boats with priests and pilgrims of the god Osiris at Abydos from the end of the VIth Dynasty until the beginning of the Middle Kingdom give us the direct origin of squatting statues. The pilgrims are represented squatting on a small stool wrapped in garments which are edged with notches. The figures are carved from a single piece of wood and are about 11 cm high. The squatting statues of the Middle Kingdom developed from this form, showing the merger of garment, body and stone block. The surfaces of these statues were modeled after the squatting human figure with astonishing success. They are also a manifestation in stone of the Egyptian feeling for simple geometric shapes. This style might have been created and developed in the holy city of Abydos where faithful Egyptians went for pilgrimage; El-Damaty, *MDAIK 46*(1990): 2; Bernard Von Bothmer, "Block Statues of the Egyptian Middle Kingdom, I. Ipepy's Funerary Monument", *BrookMusB 20*, No. 4(Fall 1959): 20-23; Cf for instance the group statuette of a foreman of stone workers in the Metropolitan Museum of Art (acc. no. 56.136) dating from the latter part of Dynasty XII; Henry George Fischer, "A Foreman of Stoneworkers and His Family", *BMMA 17*(1959): 145-153; Schulz, "Block Statue", 2.

⁵ The earliest sculptures of this type, those of the Middle Kingdom, are so rare that until 1922. It was generally assumed those block statues did not occur before the New Kingdom in spite of the fact that at least one of them had already been published for some time, namely the statue of Sa-Hathor in the British Museum. By the inscription of the accompanying stela of the same man, it is dated to the reign of King Amenemhat II (1929-1895 B.C.) of Dynasty XII. Cf. British Museum no. 570; Ernest Alfred Budge, *A guide to the Egyptian Galleries; Sculpture*(London: Trustees of the British Museum, 1909), 41, no. 144. The inscriptions are published in: *The British Museum, Hieroglyphic Texts II* (London: The Trustees of the British Museum, 1911-1912), pl. XIX-XX. The statue in situ within the niche of the stela is

prototype of small-scale wooden model figures, as an addition to the repertoire of private statues, alongside the standing and sitting types.¹ Soon thereafter, block statues came to be used all over Egypt, including the provinces.²

Originally the arms and legs in block statues were recognizable, but as time progressed the form became increasingly abstract.³ The body then seemed to be covered in cloth, with only the head, the lower arms and sometimes the feet carved partly. These block statues were solid forms not easily damaged by passers-by in temples⁴, but also contained abundant surfaces upon which to write texts that identified the owner and influence the literate to utter a prayer on his behalf.⁵

The symbolism of the block statue is still not very clear. The unarticulated form emphasizes the divine nature of the person depicted and texts on the earliest

illustrated in Ernest Alfred Budge, *A general Introductory Guide* (London: The British Museum, 1930), 316, fig. 168; Bothmer, *BrookMusB* 20, No. 4 (Fall 1959): 20, fig. 10; El-Damaty, *MDAIK* 46 (1990): 3-4. During this period they are still quite rare, and only about a score of statues and statuettes of this type can be attributed to that period, and three of them are in the Brooklyn Museum. Cf, Acc. no. 36.617; Acc. no. 39.602; Acc. no. 57.140; John Ducey Cooney, "A souvenir of Napoleon's Trip to Egypt", *JEA* 35 (1949): 153-157, pl. XVII; Walther Wolf, *die Kunst Aegyptens: Gestalt und Geschichte* (Stuttgart: W. Kohlhammer Verlag, 1957), 341 and 344, fig. 281; Bothmer, *BrookMusB* 20, No. 4 (Fall 1959): 11-26.

¹ El-Damaty, *MDAIK* 46 (1990): 1.

² Schulz, "Block Statue", 1. The squatting statue has a long historical evolution. This pose is taken from life and even nowadays, in cold winter one can see people sitting gathering their knees to their bellies under their robes. It is a comfortable work position. Cf, El-Damaty, *MDAIK* 46 (1990): 1.

³ Block statues were sculpted in various hard and soft stones, and from the Late Period were occasionally carved in wood (e.g., a wooden statue of a priest with a figure of Ptah. 20 cm. high Cairo, Egyptian Museum JE 91118; Walter B. Emery, "Preliminary Report on the Excavations at North Saqqâra 1966-7", *JEA* 53 (1967): pl. XXIV, 2; cf also Regine Schulz, *Die Entwicklung und Bedeutung des Kuboiden Statuentypus: Eine Untersuchung zu den Sogenannten "Würfelhockern"*, *HAB* 33-34 (Hildesheim: Verlag Gebrüder Gerstenberg, 1992), 553- 555, or cast in bronze (e.g., Cairo, Egyptian Museum CG 818 and 189; Schulz, *Die Entwicklung und Bedeutung*, 555. Interestingly, in several cases where one individual was represented by a pair of block statues, a dark stone was chosen for one representation in the pair, and a light stone was chosen for the other. Cf, Schulz, "Block Statue", 2.

⁴ Unlike in later periods, Middle Kingdom block statues regularly come from tombs rather than temples. During the New Kingdom the number of block statues increased dramatically, virtually all of them now come from temple sites, notably from Karnak in the so-called Karnak Cachette alone, the French archaeologist George Legrain discovered more than 350, which is more than one third of all the stone statues hidden in this ancient temple-Cache (*Karnak Cachette*), aptly demonstrating the significance of the statue type in ancient Egyptian temple sculpture. Cf, Bernard Von Bothmer, "Block Statues of the Egyptian Middle Kingdom II. The Sculpture of Teta's Son", *The Brooklyn Museum Annual* 2/3 (1960-1962): 19; Bothmer, *BrookMusB* 20, No. 4 (Fall 1959): 20; Schulz, "Block Statue", 1.

⁵ El-Damaty, *MDAIK* 46 (1990): 5-8. Over time subtypes emerged presenting the squatting person with, for example, a stela, a naos, or a small statue in front of the legs. During the Ramesside Period the form became more variable again, with many block statues showing a squatting figure with more or less completely articulated limbs. After the New Kingdom the abstract form returned and block statues were more popular than ever before in the Late Period. Block statues became so popular in the time after the New Kingdom may have been that they offered plenty of space for inscriptions and representations in relief. In the Third Intermediate Period in particular, all sorts of statues were decorated with depictions of gods, often on the body of the owner, for example on his chest or his dress. The relatively large surface of a block statue was ideal for such decoration. Cf, Van Dijk, "Fragment of a block statue", 161. As the squatting position patterns developed through time they clarified an ordinary and varied position, for example, the position of the crossed hands or the representation and incarnation of nakedness in clothes. Cf, El-Damaty, *MDAIK* 46 (1990): 3.

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block statues appear to indicate that they depict the deceased at the moment of resurrection and creation on the primeval hill, but this theme is not taken up by later texts¹, and the symbols of regeneration which the owners of block statues often hold in their hands, however, are also linked with the wish to be reborn and live on after death.²

The Main Data of the Statue:

Provenance: Thebes, Chapel of 'Wadjmose'.³

Location: The Egyptian Museum (JE. 27838), (CG. 570).

Material: Painted limestone block statue.

The Owner:  (S-ʿ3).

Date of excavation: During the Excavation of The chapel of 'Wadjmose' (18th dynasty) in February 1887, about sixty meters south of the Ramesseum.⁴

Date: New Kingdom (18th Dynasty).

The Main Description:

The figure represents a magnificent object from limestone as a small bloc statue.⁵ The owner of the statue called 'S-ʿ3'¹, with the name 'hr' as a surname

¹ The squatting position showed the dead person reborn and resurrected from the block, which he thought represented the hill '3ty'. A squatting statue in the Florence Museum cited by Frankfort is placed on the top of a stepped structure which resembles the hill at the base of which is an offering table. Significantly 'Frankfort' says that the stepped structure is the primeval hill in which the effective power of creation is resting, which grants life to the thing sitting upon it. Therefore, the body or block of the squatting statue does not represent the hill from which the head emerges. If the Egyptian needed to express this idea of the hill he would make the form of his statue like the statues of 'Hotep' and 'Ihy' or he would place his statue on top of the primeval hill to grant him life, as in the Florence statue just described; Henri Frankfort, *Kingship and the Gods: A Study of Ancient Near Eastern Religion as the Integration of Society & Nature* (Chicago: The University of Chicago Press, 1948), 152-153, fig. 33; El-Damaty, *MDAIK 46* (1990): 3, pl. 3 c.

² Also, as a temple statue, the block statue expresses the owner's desire to participate in the daily temple cult and partake of the regular food offerings given to the gods of the temple. It also became an object of prestige, with inscriptions and depictions of cult scenes in relief expressing the high status of the owner. Also, such a position is common in daily life, but it also represents the humble dead in the netherworld, either in the tomb or in the temple in front of the god, and it is still found in Egypt, The cubic block represents the person in the world of god in the sense of 'vowing', which is rich in meaning as it is the incarnation of the praying position. Cf, Van Dijk, "Fragment of a block statue", 161; El-Damaty, *MDAIK 46* (1990): 2-3.

³ The statue and its inscriptions were published first in Georges Daressy, "La chapelle d'Uazmès", *ASAE I* (1900): 99-100 Nr. 3. In the Egyptian Museum, it had the catalogue number 570 and JE. 27838. Cf, Ludwig Borchardt, *Statuen und statuette von konigen und privatleuten CGC II* (Berlin: Reichsdruckerei, 1925), 119-120 Nr. 570.

⁴ The chapel of 'Wadjmose' was digging in February 1887. It was located about sixty meters south of the 'Ramesseum', 100 meters from the edge of the plain. This small funeral building was built entirely of mud bricks, so it did not withstand the insults of time; the northeast corner is destroyed completely, and in the rest of the temple, only 2 meters in height at most. Cf, the publication of the chapel in Daressy, *ASAE I* (1900), 97-108.

⁵ The small sized statues were known in the New Kingdom, then they became popular during the reign of Amenhotep III, and were placed in the temples (e.g., the block statue of Khaemwaset (Walters Art Museum, Baltimore acc.no.22.68); Regine Schulz, "Small but Beautiful: The Block Statue of

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according to the inscriptions of the statue.²The texts on the frontal cloak and in the dorsal pillar include his titles, and offering formula for the deceased to enjoy in the afterlife. These inscriptions were suffered from the properties of the limestone material, causing lost little in the majesty of the statue, and in its quality (pl. 1).

Attitude: Looking straight ahead, Knee pulled up, and Arms crossed on it.

Colors: Traces of red-brown skin color.

Measurements: Height: 0.37 m³, Length: 0.18 m.⁴


Technology: Smooth surfaces. Arms and legs are not free. Eyebrows and make-up are strips in relief.⁵


Art value: A conventional work.⁶

Conservation: Nose, chin, feet, foot board, elbows are missing. Back pillar bumped.⁷

The statue represents the Prophet and the lector 'S-ꜥ' seated as a squatting (both knees drawn tightly up to the chest). The head rises out of the cubic structure. A cloak completely envelops the body.⁸The space between the body and the legs was permitted to remain in the stone. A striated wig frames the face with smooth contours which rest low on the forehead. It does not leave the detailed ears exposed.⁹It settles on the neck. There, it is tipped in, or undercut, so that a

Khaemwaset," in Sue D'Auria, ed., *Servant of Mut: Studies in Honor of Richard A. Fazzini*, PA 28 (Leiden and Boston: Brill, 2008), 218, fig I (a-d).

¹ S ꜥ: , which means the older or the great man; *PN. I*, 278 Nr. 23. The same name appeared in other places (e.g. a funeral stela. Cf. Georges Daressy, "Notes et remarques", *RT* 20 (1898): 73, 8°, Z. 8, and it appeared as a name of a woman in Jean Capart, "Mélanges", *RT* 22 (1900): 106. Finally, it mentioned on stela No. 234 cat. 1895. Cf. Borchardt, *Statuen und statuetten II*, 119 no. 1; Daressy, *RT* 20 (1898), 73, 8°.

²  (hr) *PN. I*, 273 Nr. 20 in *copt* **ZAA**. Cf. Daressy, *ASAE I* (1900), 100 Nr. 4.

³ Borchardt, *Statuen und statuetten II*, 119. It should be noted that both Daressy and the data base of the Egyptian Museum gave the statue 2 cm more in its height. Cf. Daressy, *ASAE I* (1900), 99 nr. 3. The size of the block figures was mostly dependent on the social status of the represented person, and the functional context. The largest examples reach up to 1.5 m (Egyptian Museum CG 42137; Schulz, *Die Entwicklung und Bedeutung*, 254, no. 139), but the average height ranges between 200 and 600 mm. Smaller examples were often integrated into larger structures, such as stelae or shrines (e.g., cf London, British Museum EA 569 and 570), or offering platforms (e.g., cf New York, The Brooklyn Museum 57.140: alternate views). Miniature examples, measuring between 2 and 6 cm, served as seals (e.g., Leiden, National Museum of Antiquities F 1955/2.21; Schulz, *Die Entwicklung und Bedeutung*, 355, no. 203), and some had an amuletic function Cat. no. 121; André Wiese, and Madeleine Page-Gasser, *Ägypten. Augenblicke der Ewigkeit: Unbekannte Schätze aus Schweizer Privatbesitz* (Mainz: von Zabern, 1997), 188-189, no. 121; it is also possible that they were intended as gifts for family members or subordinates; Schulz, "Block Statue", 2-3.

⁴ Cf. the Data Base of the Egyptian Museum in Cairo.

⁵ Borchardt, *Statuen und statuetten II*, 119.

⁶ Borchardt, *Statuen und statuetten II*, 120.

⁷ Borchardt, *Statuen und statuetten II*, 120.

⁸ The garment is gown wrapping the body during the Middle Kingdom until the late period, while the skirt and the pleated skirt appeared in the Ramesside period, and the skirt remained during the late period as well. Cf. El-Damaty, *MDAIK* 46 (1990): 13.

⁹ Cf. the wigs of the statues of the prince Khaemwaset, the son of King Ramesses II, such as his statue in British Museum. Cf. John Hilton Taylor, *Journey through the Afterlife: Ancient Egyptian Book of the Dead* (London: British Museum Press, 2010), fig. 8. Also compare the wig with another very short wig which covered the ears in the block statue of *Nht-Mnw* (CG 42124) (18th dyn, Thoutmosis III). Cf. Schulz,

groove formed where it meets the 'block' proper.¹ The face is round-shaped or oval-shaped², but unfortunately, some of its details were destroyed. Although, the eyes were almost destroyed, perhaps they were almond shaped eyes, with long cosmetic line-eyes emerging from their outer corners, have artificially rounded upper eyelids, with traces red color lower the eyes. Surmounting them, are carved eyebrows with an arched expression. The nose is entirely missing. The mouth is shaped small with protruding with traces of red color. The chin is separating from the upper surface of the block, where there is no beard (figs. 1, 2).³

Both arms are in a bad condition of destruction. The hands are resting on the surface of the cube statue. The palms are facing downwards. The right hand is destroyed entirely; expect the Lettuce leaf, which is holding. The other hand is partially destroyed (fig. 3).⁴

Die Entwicklung und Bedeutung I, 251-252; II, 637; 639; 660; pl. 57 (Nr. 137); Block Statue Ms-nfr (JE 37013) from the karnak cachette (New Kingdom); Michel Azim and Gérard Réveillac, *Karnak dans l'objectif de Georges Legrain: catalogue raisonné des archives photographiques du premier directeur des travaux de Karnak de 1895 à 1917 I* (Paris: CNRS Editions, 2004), 314. Also compar it with the curly short wig in the block statue CG. 712 (JE. 31921) from Sais (late period). Cf, Ludwig Borchardt, *Statuen und statuetten königen und privatleuten CGC III* (Berlin: Reichsdruckerei, 1930), 50 Nr. 712, Pl. 132 Nr. 712. There were another style of the short wig which is covering half of the ears, Cf the block statue of *T3-nfr* (JE 36979); Laurent Coulon, *L'exploitation scientifique de la Cachette de Karnak, de Georges Legrain à nos jours. Essai d'historiographie, BdE 161* (Français: Anglais; Allemand, 2016), 123; Azim and Réveillac, *Karnak dans l'objectif I*, 316; or a short wig did not covered the ears such as the block statue of *Wsr-h3t* (CG 42181); Georges Legrain, *Statues et statuettes de rois et de particuliers II CGC* (Le Caire: Institut français d'archéologie Orientale, 1909), 46-47, pl. 44.

¹ To compare the whole types of wigs which appeared in block statues from the Middle Kingdom to the Late Periods. Cf, El-Damaty, *MDAIK* 46 (1990): 11-12.

² Compar the round-shaped with the block statue of *Bnr-mrwt* (CG 42171) (18th dynasty, Thoutmosis III-Amenhotep II), Schulz, *Die Entwicklung und Bedeutung I*, 267-268; II, 587; 591; 607; 782; pl. 64a-b (Nr. 147). The rounded-shape of the face bears strong similarities to representations of priests from Late Periods and Greco-Roman times; Mansour Boraik and Christophe Thiers, "A few Stone Fragments Found in front of Karnak temple", *CahKarn* 16 (2017): 61; André Wiese, *Ägyptische Kunstwerke aus der Sammlung Hans und Sonja Hummel* (Basel: FO-Publishing, 2014), 116-117 (53): inv. HHS P-486, granodiorite head, 22 x 20 cm (Late Period, 30th Dynasty); Käthe Bosse, *Die Menschliche Figur in der Rundplastik des Ägyptischen Spätzeit von der XXII. bis zur XXX. Dynastie, ÄgForsch I* (Glückstadt; Hamburg: J. J. Augustin, 1936), 42 and pl. Vb (nr 100)=BM EA 1229; Werner Kaiser, "Zu Datierung Realistischen Rundbildnisse Ptolemäisch-Römischer Zeit", *MDAIK* 55 (1999): 237-263.

³ According to El-Damaty's Statistic, the beard may or may not exist in bloc statues from the Middle Kingdom to the Late Period, El-Damaty, *MDAIK* 46 (1990): 12. The general feature for the design beards on block statues is completely engaged with the top surface of the block. In some cases the beard is either half or completely free from the top surface of the block statue. Cf the statue of Iti registered in the British Museum, EA. 24429, Thomas James and William Vivian Davies, *Egyptian Sculpture: [The British Museum]* (London: The British Museum, 1983), 53, fig. 59; cf also, the statue of Khaemwaset (Walters Art Museum, Baltimore acc.no.22.68), Schulz, "Small but Beautiful", 216-222, fig I (a-d); cf also the chin beard in the block statue of Hor, the son of Monthu-Iuf-Ankh from the Brooklyn Museum, N. Y.; no.57.66; Bernard Von Bothmer, *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100* (New York: The Brooklyn Museum, 1960-1971), 39, Affara, *JARCE* 48 (2012): 222 no. 8.

⁴ Initially during the middle Kingdom, the positions of hands in bloc statues were very limited; i) the two hands open with palms down, or ii) the two hands do not appear, then Several positions were added after the Middle Kingdom to the Late Period. The hand position in the bloc statue of S-ʿ3 is appeared in the New Kingdom (XVIII dynasty), Ramesside, and late periods, where the left hand open with palm down, and the right hand closed and holding a sacred emblem. Cf El-Damaty's Statistic; El-Damaty, *MDAIK* 46 (1990): 12-13.

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(fig. 1)

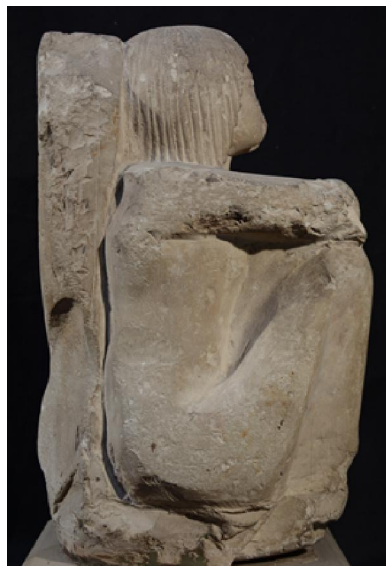


(fig. 2)



(fig. 3)

The torso, the 'block' itself, is at first glance of deceptively simple form. Yet it is a work of great craftsmanship and artistic ability, not only in its dimension and proportions, but primarily in the perfection of surface modulation which barely hints at the members of the body. Still, shoulders and thighs, arms and legs are fully revealed when one analyzes the cubic aspect of the torso and scans the underlying elements of the human body (fig. 4):



(fig. 4)

The feet and Footrest destroyed¹, which seemed joined to the base and the dorsal pillar in this way (fig. 5):



(fig. 5)

The Inscriptions:

One framed vertical line of hieroglyphs is occupied in the front of cloak between the legs (pl. 1). The dorsal pillar is inscribed with framed columns of hieroglyphs: (i) two framed lines are in the back (pl. 2 a), (ii) one framed line in each side of the pillar (pl. 2 b, c).²

Text in Vertical Lines on the Frontal Cloak:³



The priest and the lector priest S-3^c justified, he said *hr*, justified.

On the back of the back pillar:⁴



[1] *htp di nsw Imn-R^c nb nswt (n) t3wy s3 nsw [.....] IIIII.*

[2] *IIIIIIIIII ḥr ḥ3wt nbw(.t) r nhh n K3 n wꜥb IIIIIIIIIII.*

[1] Boon which the king gives to Amun-Re, the lord of thrones of the two lands, and the son of the king

[2]Offering baskets forever for the soul of the priest

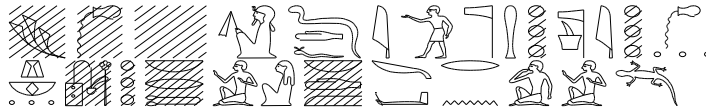
On the 1st side of the back pillar:¹

¹ Cf El-Damaty's Statistic; El-Damaty, *MDAIK* 46 (1990): 13. Not all examples show the represented person squatting directly on the base or ground. Some squat on a low rectangular element (e.g., Cf London, British Museum EA 888), on a low cushion (e.g., cf Boston, Museum of Fine Arts 03.1891), or on a low stool (e.g. Cairo, Egyptian Museum CG 930; Schulz, *Die Entwicklung und Bedeutung*, 220, no. 115, which was most popular in the Ramesside Period; Schulz, "Block Statue", 2-3.(e.g., the block statue of Khaemwaset (Walters Art Museum, Baltimore acc.no.22.68); Schulz, Schulz, "Small but Beautiful", fig I (a-d).

² The inscriptions damaged in various places. This damage seems to have occurred before Daressy and Borchardt had copied the inscriptions. So, there were many differences between the two copies.

³ Daressy, *ASAE* I(1900), 99 Nr. 3; Borchardt, *Statuen und statuetten Königen II*, 119 nr 570.

⁴ Daressy, *ASAE* I(1900), 100; Borchardt, *Statuen und statuetten II*, 119 nr 570.



[1] M3^c h^rw w^cb IIIIIIIII dd.f T hmw-ntr itw-ntr w^cbw

[2] h^ryw-hbt sšw nb rmt nb dm (.sn) rn.i ʿš3

[1] Vindicated, waeb-priestsays: ‘Oh, prophets, god's fathers, waeb-priests,

[2] Lector-priests, all scribes, and all people, may they proclaim my name alot’.

On other Side of the same:²



[1] w^cb/IIIIIIII [1] priest.....

Notes on the text:

- *hry hbt*: ‘Lector priest’ was the man who carries the ritual-book.³He is accepted as one that is strongly related to ‘magic’, and associated with the god Thoth with his literacy and knowledge of texts.⁴During all periods of ancient Egyptian history, the titles of ‘Lector’ and ‘Chief Lector’ are known and are found in various temples and tomb scenes as well as other objects.⁵An inscription of ‘*hry-hbt*’ on a fragment of a 2nd Dynasty vase, dated to king Nynetjer's reign, is the oldest known record for a lector.⁶This anonymous person seems to have been connected to organizations depicted the ‘*Smr*-Chapel and the Red Domain’ (fig.6).⁷

¹ Daessy, *ASAE* I (1900), 100; Borchardt, *Statuen und statuetten II*, 119.

² Daessy, *ASAE* I (1900), 100; Borchardt, *Statuen und statuetten II*, 119.

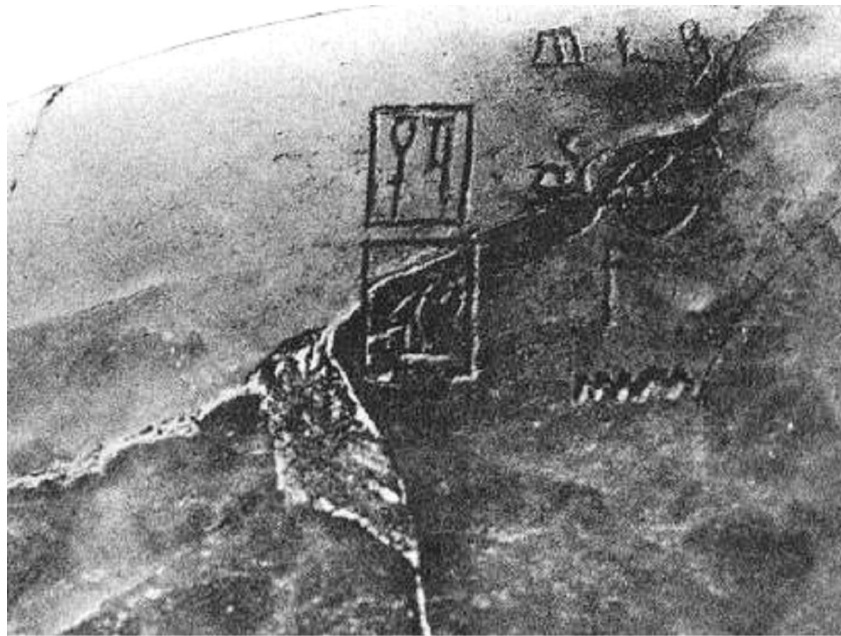
³ Dilwyn Jones, *An index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom I* (Oxford: Archaeopress, 2000), 781; Hermann Kees, “Der Sogenannte Oberste Vorlespriester”, *ZÄS* 87 (1962): 119-139.

⁴ Roger Forshaw, “The Role of the Lector (*hry-hbt*) in Ancient Egyptian Society” (PhD. diss., University of Manchester, 2013), 79, 81. In the later ‘Opening of the Mouth for Breathing’ ritual, the lector identifies himself with Thoth at a number of different points in the ceremony. Cf, Forshaw, “The Role of the Lector,” 81; Mark Smith, *The liturgy of Opening the Mouth for Breathing* (Oxford: Griffith Institute - Ashmolean Museum, 1993), 15.








⁵ Forshaw, “The Role of the Lector,” 68-69; *Wb* III, 395.









⁶ Forshaw, “The Role of the Lector,” 61; Pierre Lacau and Jean Philippe Lauer, *La pyramide à degrés IV inscriptions gravées sur les vases; fouilles à Saqqarah* (Paris: service des antiquités de l’Égypte: Institut français d’archéologie orientale, 1959), 14.

⁷ Forshaw, “The Role of the Lector,” 6, fig 2.9; Lacau and Lauer, *La pyramide à degrés*, pl. 14.



(fig. 6)

Lector (*hry-hbt*) is appeared as; , with differences being , , , and . These differences appear from the beginning of the Middle Kingdom.⁵ Chief lector is appeared as (*hry-hb(t) hry-tp*)  (CG. 20185).⁶ In addition to a rare title called 'Greatest of Chief Lectors' appeared only in the Old Kingdom (*wr hry-hbt hry-tp*) .

¹ Wb III, 395; Alan Gardiner, *Ancient Egyptian Onomastica* I (London: Oxford University press, 1947), 55*. Also, there was a lot of kinds of the lectors such as title 'Senior Lector' or 'Elder Lector' (*hry-hbt smsw*)  which is not attested before the reign of 'Pepy II', 'the Senior Lector of the Robing-Room' (*hry-hbt smsw n db3t*) , which is attested for both the Old and Middle Kingdoms, 'Lector of the Funerary Workshop' (House of Embalming) (*hry-hbt 3 pr-nfr*) , 'Lector of the Funerary Estate' (*hry-hbt pr-dt*) , 'Lector of his Father/Chief Lector of his Father'; there are a number of examples of 'Lector of his Father' (*hry-hbt n it.f*) , 'Chief Lector of his Father' (*hry-hbt hry-tp n it.f*) , a title only attested during the Old Kingdom, 'Lector of a King' (*hry-hbt n KN*), 'Ordinary Lector' (*hry-hbt 33*) , Lector of Amun, , and Lectors associated with Deities, for more kinds cf, Forshaw, "The Role of the Lector," 69-77; Jones, *An index of Ancient Egyptian Titles* I, 781-787; Abdul Rahman Al-Ayedi, *Index of Egyptian Administrative, Religious and Military Titles of the New Kingdom* (Ismailia: Obelisk Publications, 2006), 475-482.

² Wb III, 395; Forshaw, "The Role of the Lector," 69; Wolfgang Helck, *Die Prophezeiung des Nfr-tj* (Wiesbaden: Harrassowitz, 1992), 12.

³ Wb III, 395; Forshaw, "The Role of the Lector," 69.

⁴ Wb III, 395; Forshaw, "The Role of the Lector," 69.

⁵ Forshaw, "The Role of the Lector," 69; Georg Steindorff, "Ein Grabstein des Mittleren Reiches im Museum von Stuttgart", *ZÄS* 39 (1901): 118.

⁶ Forshaw, "The Role of the Lector," 69; Hans Ostenfeldt Lange and Heinrich Shafer, *Grab- und Denkstein des Mittleren Reiches CGC* (Berlin, 1902), 214-215. It is notable the more elaborate the clothing worn in ancient Egypt then the higher would be the rank and social status of the wearer. Thus the

The evidences about the nature of lector's work were very rare before the 5th Dynasty², during this dynasty he is increasingly represented as a regular priest at funeral ceremonies, playing a role of the embalmer or *wṯ* in previous. Also he is documented in other ritual activities according to his presence in temple scenes such as at the 'sun-temples' of 'Sahure' and 'Niuserre' at 'Abusir', where he is represented as an officiant during the *Sed*-festival in 'Sahure' temple.³

Also, the title of lector is held by the high priests of Heliopolis in 6th Dynasty, such as 'Khunher', 'Meru', and 'Sebeki' identified as 'Bi', as well as 'Sebeki' who was a chief lector.⁴ More humble individuals including the expedition of leaders 'Kheruef' and 'Pepyankh', 'scribes of the ship's watch', as well as craftsmen and workmen began to aspire to the title by the end of the 6th Dynasty.⁵

The lector appears as a permanent member of the staff of the cult temples during the Middle Kingdom.⁶ Furthermore, he is one of the influential officiants in the mortuary temples (e.g., Nebhepetre Mentuhotep's temple).⁷ With examples documented in Meir, nomarchs and high priests who headed the local priesthood professed the title of chief lector after the First Intermediate Period and the reorganizing of the country.⁸ While lectors are attested during the reigns of

chief lector is often depicted wearing a more elaborate tunic than the lector. Cf, Forshaw, "The Role of the Lector," 58.

¹ Forshaw, "The Role of the Lector," 69; Prentice Duell, *The Mastaba of Mereruka, by the Sakkarah Expedition II* (Chicago, Illinois: The University of Chicago Press, 1938), pls. 201, 203-206; Cecil Mallaby Firth and Battiscombe Gunn, *Teti Pyramid Cemeteries* (Le Caire: Institut français d'archéologie orientale, 1926), 145. Indexes of these titles have been compiled by Jones, *An index of Ancient Egyptian Titles I*, 781-787; for the Old Kingdom cf, William Ward, *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom: with a glossary of words and phrases used* (Beirut: American University of Beirut, 1982), 126-127, 140-142; and for the Middle Kingdom. Cf, Henry George Fischer, *Egyptian Titles of the Middle Kingdom; A Supplement to Wm. Ward's Index* (New York: The Metropolitan Museum of Art, 1997), 20, 23, 24, 64, 70; and for the New Kingdom cf, Al-Ayedi, *Index of Egyptian Administrative*, 475-482.

² Helck suggests that the title of lector originated from a division of the activities of the *sem*-priest into two distinct occupations. Cf, Wolfgang Helck, "Schamane und Zauberer," in *Mélanges Adolphe Gutbus* (Montpellier: Institut d'Égyptologie, 1984), 103-108; Forshaw, "The Role of the Lector," 59.

³ Forshaw, "The Role of the Lector," 61; Ludwig Borchardt, *Das Grabdenkmal des Königs S'a3hu-Re' II* (Leipzig: J. C. Hinrichs'sche Buchhandlung, 1913), pl. 19; fig.2.10. Inscriptions from the temple of 'Niuserre' indicate that he was not part of the temple phyle system, suggestive of him being a full-time functionary. However, a series of titles such as: 'lector priest who is in his year' (*hry-hbt imy-rnpt*), from Abusir; a similar title found in the 6th Dynasty joint tomb of 'Mekhu I' and 'Sabni'; and the later Middle Kingdom title of 'ordinary lector in his month' (*hry-hbt ʿs3 imy-r 3bd.f*) from the temple of Lahun, suggest that an alternative system of rotation was in operation. Kees, *ZÄS* 87 (1962), 124; Henry George Fischer, "A stela of the Heracleopolitan Period at Saqqara", *ZÄS* 90 (1963): 38.

⁴ Forshaw, "The Role of the Lector," 63. Cf, Georges Daressy, "La nécropole des grands prêtres d'Héliopolis sous l'ancien empire", *ASAE* 16 (1916): 195-212.

⁵ Wolfgang Helck, *Untersuchungen zu den Beamtentiteln des Ägyptischen Alten Reiches* (Glückstadt, Hamburg & New York: Verlag J. J. Augustin, 1954), 115-116; Forshaw, "The Role of the Lector," 63.

⁶ Francis Llewellyn Griffith, *Hieratic Papyri from Kahun and Gurob* (London: Bernard Quaritch, 1898), pl. 7.

⁷ Lange and Schäfer, *Grab- und Denkstein*, 105-107 (stela CG 20088).

⁸ Forshaw, "The Role of the Lector," 64; Aylward Blackman, "The Rite of Opening the Mouth in Egypt and Babylonia", *JEA* 10 (1) (1924): figs. 3-5; and El Bersheh in Percy Edward Newberry, *El Bersheh, Part I, The Tomb of Tehuti-Hetep* (London: The Egypt Exploration Fund, 1895), pl. 16; and Beni Hasan in Percy Edward Newberry, *Beni Hasan: Part I* (London: Kegan Paul, Trench, Trübner & Co., Ltd, 1893), pl. 7; 'Sarenput I' of Elephantine, a 'nomarch', 'chief lector' and 'master of secrets of the god's

'Tuthmosis I' and 'Amenhotep II', there were notably fewer examples of lectors in the New Kingdom than in the Old and Middle Kingdoms.¹

Now, the lectors are frequently part of the phyle scheme. There is a reference to the lector of the phyles and second prophet of Amun, Simut (*hry-ḥbt s3w ḥm 2-nw imn*) in the temple of Amenhotep III at Soleb.² Inscriptions in the vizier's Theban tomb, 'Paser' (TT 106), suggest that he was initially a lector of Amun (*hry-ḥbt n Imn hr s3 tpy*) in the first phyle.³

In the Late Period, the chief lectors were so close to the king, and they were his councilors (e.g. Pedamenopet was chief lector and chief royal scribe and his inscription asserted him as a chief lector).⁴

Totally by many of the rites, the lector is one of the main priests in the performance of ritual action:⁵

1. In the temple; the lector mentioned in the temple sphere as one of the officiants who recited at the Daily Temple Ritual performance and his presence documented in several festivals.
2. At the royal rituals such as the celebration of the *Sed*-Festival; he appears as one of the major attendants and a 'master of ceremonies' or 'ritual director'.
3. In private rituals, particularly the funerary rites; he was a major officiant reading the transfiguration incantations which transform the deceased to an *akh*. Furthermore, his presence attested in the tomb scenes and activities.⁶
4. In ritual performances associated with healing practices; the lector documented as being concerned in it.⁷

book' (*hry s3t3 n md3t ntr*), is depicted in a wall scene from his tomb examining the cattle count in Hans Wolfgang Müller, *Die Felsengräber der Fürsten von Elephantine Aus der Zeit des Mittleren Reiches* (Glückstadt; Hamburg: J. J. Augustin, 1940), abb. 4d: 'He undertakes to in order to direct the festival of the gods of Elephantine' (*irr.fr šsm ḥb n nb ntrw*).

¹ *Urk IV*, 136; *LD III*, 63. Now the title of royal scribe is frequently attested, perhaps relating to the progressive bureaucratisation of the period, although being an indication of literacy, it may be a favoured title. Unlike the Old Kingdom the highest officials and high priests now assert the title of *sem*-priest rather than that of lector. There are exceptions, as amongst the titles that 'Senenmut' possessed is that of chief lector, whilst 'Amenhotep', son of 'Hapu', rose via the position of a royal scribe and lector to become scribe of recruits; *Urk IV*, 136, 515; Forshaw, "The Role of the Lector," 65.

² Forshaw, "The Role of the Lector," 53, (cf section 2.3.9).

³ Forshaw, "The Role of the Lector," 53; *KRI I*, 286.

⁴ Forshaw, "The Role of the Lector," 85; *PM I*, 50-56; Kees, *ZÄS* 87 (1962): 136. 'Pedamenopet' was a wealthy individual, a patron of the arts and he may well have taken the title of chief lector because of his archaising interest and respect for the past. Similarly, on the statue of 'Ibi', a senior official of the god's wife 'Nitokris', his first title listed is that of chief lector. Cf. Georges Daressy, "Une statue d'Aba", *ASAE* 5 (1905): 95; for further examples of such notables cf. Kees, *ZÄS* 87 (1962): 136-138.

⁵ Forshaw, "The Role of the Lector," 85.

⁶ Forshaw, "The Role of the Lector," 56-58.

⁷ The lector is commonly depicted in tomb and temple scenes carrying a papyrus roll from which he would recite the appropriate utterances. It would seem likely that the lector would also use a range of equipment during his daily work. The lector was well versed in incantations both of a protective and a healing nature, and he may have reinforced the recitation of these by the use of a ritual device such as a wand. The lector had some knowledge of particular remedies used in a healing capacity. It is possible,

The lector emerged ritual domination or the ability 'to take and remake schemes from the shared culture that can strategically nuance, privilege or transform'.¹

- *hꜥp di nsw Imn-R*: This is the traditional formula with which a request for offering is entered in eternity on behalf of the individual who assumed to mention at the end of the formula.² Although the name is erased in the sentence, it was 'S-53' for certain according to the pillar texts.³
- *hꜥp*: It is the 'offering' term that benefits the deceased's provisioned provisions with offering.⁴ And the mainly concept seems to be something offered from one to another in order to achieve 'peace making or propitiation'.⁵

therefore, that he may also have carried a selection of medicaments with him, particularly if he was visiting the sick. For the equipments of the Lector cf, Forshaw, "The Role of the Lector," 99-139.


¹ Forshaw, "The Role of the Lector," 85; Catherine Bell, *Ritual Theory, Ritual Practice* (New York: Oxford University Press, 2009), 116. The lector can be seen as a central performer in the ritual, which not only involves recitations but also actions. Without the relevant recitations the ritual would be incomplete and deemed invalid. Eyre suggests he might be considered as a master of ceremonies and, because of his direct involvement in the ritual activities, his role is one of being a key figure and an active officiant. Cf, Christopher John Eyre, *The Cannibal Hymn: A Cultural and Literary Study* (Liverpool: Liverpool University Press, 2002), 188; Forshaw, "The Role of the Lector," 290.

² According to Gardiner's analysis of the *hꜥp di nsw* formula, the construction of the phrase changed between the Old and Middle Kingdoms. The Old Kingdom formula is: 'An offering that the king gives, (and) an offering that Anubis (who is upon his mountain) (gives)...', using a parallel construction to introduce the king and the god(s) as donors of the offerings. By the Middle Kingdom, the formula had been reinterpreted, with the god(s) introduced by a preposition, usually *n* but also *hr* which is sometimes not written: 'An offering that the king gives (to) Anubis/Osiris, that he [i.e. the god] may (in turn) give invocation-offerings to ...'. Thus, the offerings were given by the king to the god, who passed these on to the recipient. Cf, Detlef Franke, "The Middle Kingdom Offering Formulas: A Challenge", *JEA* 89 (2003): 42; Leprohon Ronald, "The offering Formula in the First Intermediate Period", *JEA* 76 (1990): 163.

³ The plea, thought invoking the ruling king first as had always been done in Egypt since the early Old Kingdom, is directed specifically to the god 'Amun-Re' whose is the formal god. A pious wish indeed, a time-honored magic formula used in this simple phrasing for nearly 3000 years in ancient Egypt to invoke the necessities of this world in abundance for the deceased so that he would not be in need of anything in the happy life of the hereafter. Cf, Bernard Von Bothmer, "Block Statues of the Egyptian Middle Kingdom Funerary monument", *BrookMusB* 20, No. 4 (Fall 1959): 14- 15.

⁴ Regina Holzl, *Ägyptische Opfertafeln und Kultbecken*, *HÄB* 45 (Hildesheim: Gerstenberg Verlag, 2002), 133-134; Ernest Alfred Budge, *The Liturgy of Funerary Offerings* (London: Kegan Paul, Trench, Trübner & Co., Ltd, 1909), 20-32.

⁵ Budge, *the liturgy of Funerary Offerings*, 20. Compare the interpretation of Gardiner and Davies, where the word is held to literally mean 'satisfaction', 'contentment', and refers to the feelings aroused by the presentation of offerings. Cf, Alan Gardiner and Nina de Garis Davies, *The tomb of Amenemhet (No. 82)*, *TTS I* (London: The Egypt Exploration Fund, 1915), 80. Too limited is the meaning attributed to the word *hꜥp* to have originally referred to the state resulting from the consumption of a meal, this view based on a single Dynasty Six text. Cf, Maha M. F. Mostafa, *Untersuchungen zu Opfertafeln im Alten Reich*, *HÄB* 17 (Hildesheim: Gerstenberg Verlag, 1982), 89. Rather, its specific meaning as 'offering' may be understood as deriving from a more general meaning of 'to be satisfied', since in the Old Kingdom *hꜥp* was employed in a variety of contexts well beyond the scope of food and drink (e.g., where a noble states that he caused his statue to be made by a sculptor *hꜥp hr isw ir.t.n (.i) n.f* precisely with him being satisfied with the remuneration that I made to him). Cf, *Urk* I, 225, 8-9. Hayes judged two equals in order that they be satisfied. Also drawn from or resting in this same broad field of meaning may be understood

- **di:** This element Δ is part of the traditional verb 'to give'. And Δ is considered as the relative form in straightforward and grammatically plausible way of interpreting, an interpretation rendered probable by the sporadic variant $\overline{\Delta}$ (Pyr., 745), and certain, as it would appear by $\overline{\Delta}$ .¹
- **h̄tp di nsw:** It is notable that, the formula here followed the rule of Orthography, wherever the divine name stands first, it does so merely in order to satisfy a well-known rule of orthography, which demands that divine or royal names, and the words for king and god, should precede in writing (though not in pronunciation) other words with which they are closely associated.²
- **itw-ntr w^cbw:** According to being the 'god's father' is a very general class, which is then followed by a specific working title. Thus is why *it ntr* always precedes the *w^cb* priest in the texts.³
- **dm (.sn) rn.i :** one of the best wishes and the main goals which 'S-ʕ' dedicated his bloc statue for it was to survive his name, where the pharaohs and individuals, too, wished their names to survive after death by monuments.⁴



Dating:

According to Borchardt, this is statue is belonging to the late Period?⁵, but from the first significance, this statue can be dated to the New Kingdom (18th dynasty), based on many considerations:

- The provenance of the statue in the chapel of the prince 'Wadjmose'⁶, where most of the objects, which were found in it, are related to 'Wadjmose'.⁷
- The text of the pillar is an offering for 'Amun-Re' and an unknown king's son probably 'Wadjmose', where his name destroyed in the inscription, due to the bad condition in which this monument is located. This interpretation is

h̄tp in its sense of 'to set', as at Pyr. 1835b *h̄tp.f hn^c.f m Imn* 'with him (the beneficiary) setting with him (Re) in the West. Cf, Harold M. Hays, "A new Offering Table for Shepenwepet", *JARCE* 40 (2003): 91 no. 13.

¹ Gardiner and Davies, *The tomb of Amenemhet*, 80-81.

² Clearest of all are the rare cases in which the scribe has so far liberated himself from orthographic considerations as to place the divine name in its proper grammatical position after the words *h̄tp di*, such as $\overline{\Delta}$  Pyr., 1264 and $\overline{\Delta}$  Pyr., 745. Cf, Gardiner and Davies, *The tomb of Amenemhet*, 80.

³ Affara, *JARCE* 48 (2012): 225; Richard A. Parker, *A Saite Oracle Papyrus from Thebes in the Brooklyn Museum [Papyrus Brooklyn 47.218.3]* (Providence: Brown University Press, 1962), 30; Borchardt discussed the title of divine father or father of the god. Cf, Ludwig Borchardt, "Der Ägyptische Title 'Vater des Gottes' Als Bezeichnung für 'Vater Oder Schwiegevater des Königs'", *LpBer* 57 (1905), 254-270.

⁴ For example 'Sethos I' has an expecting inscription in the temple of 'Wadi Abbad': (..... came his Majesty to adore his fathers, all the gods, and said: 'hail to you, great gods.....you shall show me favour to all eternity, you shall perpetuate my name forever, inasmuch as I am serviceable, am of good to you, am watchful over the matters that you wish. I have spent my life being staunch to you to seek my betterment perpetuated upon them.'). Cf, Hassan. Ş. K. Bakry, "A Ramesside Block Statue from Tell-Bakleiyah in Eastern Delta", *SCO* 18 (1969), 237.

⁵ Borchardt, *Statuen und statuetten II*, 119.

⁶ Daressy, *ASAE I* (1900), 99-100.

⁷ Daressy, *ASAE I* (1900), 97-108.

A Squatting Statue of the lector 'S-ʕ' in the Egyptian Museum, Cairo (CG. 570)

supported by comparing the text on cloak with another text of another figure which was found in the same chapel. It is a small fragment of another block statue. It may be related to S-ʕ where his surname 'hr' and the prince 'Wadjmose' appeared in its text:¹



[1] //n s3 nsw W3d-Ms [2] //hr m3ʕ-hrw
 [1]for the king's son [2] hr justified


- Furthermore, the modality of the statue is characterized by some features which suggested the same dating in the New Kingdom.
- Finally, the name 'S-ʕ' was familiar in the New kingdom (e.g., in the temple of Thoutmès III³, and in a stela found also in the chapel of 'Wadjmose').⁴

Conclusion:

The statue of 'S-ʕ' is one of the small block statues (squatting statues) in the Egyptian Museum in Cairo. Unfortunately, the statue has suffered a lot, where some places seem to be broken and others be peeled, that is due to the material of fossiliferous limestone. It is badly affected in obliterating the details of the face, arms, foot and the inscription which decorated the cloak and the back pillar.

Entirely, the text of the statue is clearly addressed to the living, to all priests, to all scribes, and to all people who may come across this monument accidentally, which makes it clear that S-ʕ's monument was not prepared to be placed in his tomb, but to be placed in a sacred precinct. So the columns of the inscriptions were so arranged to face the observer when he sees the little monument and stops to look at it.

¹ Daressy, *ASAE I* (1900), 100 Nr. 4.

² It seemed that 'Daressy' had a copy mistake in the suffix  of the name 'hr'. It may be due to the bad condition of the object. Cf, Daressy, *ASAE I* (1900), 100.

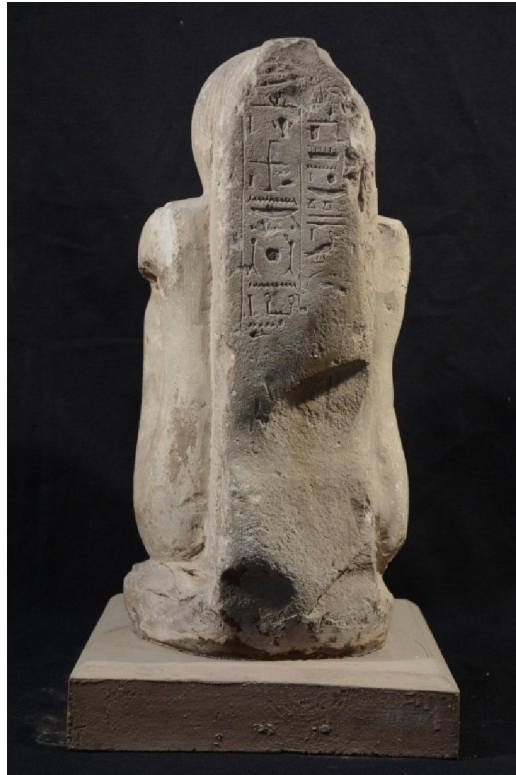
³ Georges Daressy, "Notes et remarques", *RT* 22 (1898), 73-74.

⁴ Daressy, *ASAE I*(1900), 97-108.



(pl. 1)

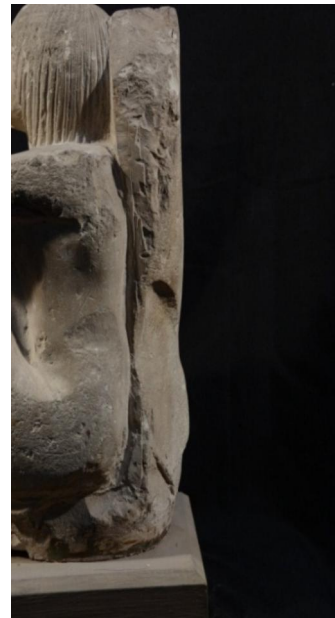
A Squatting Statue of the lector 'S-53' in the Egyptian Museum, Cairo (CG. 570)



(pl. 2 a)



(pl. 2 b)



(pl. 2 c)

Abbreviations:

ASAE: *Annales du Service des Antiquités de l'Égypte* (Le Caire).

BdE: Bibliothèque d'étude.

BMMA: *Bulletin of the Metropolitan Museum of Art*. Metropol. Mus. (New York).

BrookMusB: *Brooklyn Museum Bulletin*.

CahKarn: *Cahiers de Karnak*. Centre franco-égyptien d'étude des temples de Karnak (CFEETK), Centre nat. de la rech. sc. (Paris).

CGC: Catalogue général du musée du Caire (Le Caire).

HÄB: *Hildesheimer ägyptologische Beiträge* (Hildesheim).

JARCE: *Journal of the American Research Center in Egypt* (Boston, New York).

JEA: *Journal of Egyptian Archaeology*. Egypt Explor. Soc. (Londres).

KRI: Kitchen (K.A.), *Ramesside Inscriptions*, 1969-1990 (Oxford).

LD: Lepsius (K.R.), *Denkmaeler aus Aegypten und Aethiopien*, 1849-1859 (Berlin).

LpBer: *Berichte über die Verhandlungen der Königlichen Sächsischen Gesellschaft der Wissenschaft zu Leipzig, phil.-hist. Kl.* (Leipzig, puis Berlin).

MDAIK: *Mitteilungen des Deutschen Archäologischen Instituts, Abt. Kairo* (Wiesbaden, Mayence).

PM: Porter (B.), Moss (R.L.B.), *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*, 7 vol., 1927-1995 (Oxford).

PN: Ranke (H.), *Die Ägyptischen Personennamen*, 3 vol., 1935-1977 (Glückstadt, Hambourg).

RT: *Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes* (Paris).

SCO: *Studi Classici e Orientali*.

Urk: *Urkunden des Ägyptischen Altertums* (Leipzig, Berlin).

Wb: Erman (A.), Grapow (H.), *Wörterbuch der Ägyptischen Sprache*, 1926-1963 (Leipzig, Berlin).

ZÄS: *Zeitschrift für Ägyptische Sprache und Altertumskunde* (Leipzig, Berlin).

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