

**Review of the doctoral dissertation of Mr. Amr Mahmoud Mohamed el-Tiebi, entitled
*New Kingdom three-dimensional representations of non-royal women***

The work submitted to the present writer counts altogether 385 pages. It is divided into three main parts: the part one entitled *Features* (58 pages of text, albeit accompanied by only 17 foot-notes and 12 plates with drawings), the part two containing a large catalogue (236 pages illustrated by small scale photographs), and finally the large bibliography (50 pages, 889 positions).

The first part is preceded by short introduction. The Author has named here two main goals to be reached with the dissertation: 1. to create the catalogue, and 2. to find out the dating criteria of the sources, when basing on the analysis of the following four elements typical for the three dimensional representations of women: 1. attitude, 2. kind of wig, 3. dress, and 4. accessories worn. Four chapters of the first part of the work are devoted to these elements.

In the first chapter the Author distinguishes five types of the attitudes of figures of women represented in full sculpture or very high relief. First type represents standing woman, and two types are proposed for the statues showing a single person: 1. with the feet joined together, and 2. with the left foot slightly moved forward. The accompanying criterion is the different position of the arms. The description of particular types (on p. 3) is corresponded by the catalogue items (on p. 73-132). We find here altogether 60 examples representing in the most cases small statuettes, seldom surpassing 35 cm in height, made of various materials (wood, ivory, pottery, stone) that have played different functions. Some of these represent vessels. The Author could have added here, in the A.1.2. category (feet together, one arm bent at elbow) the beautiful coffin lid from the Cairo Museum, originating from the tomb of Sennedjem (TT 1) and representing a woman holding a climbing plant. This object of the 19th Dynasty could have broaden the chronological limits proposed for this subtype. Other three subtypes of the statues of standing women are concerned with the family statuary groups. This category is rarely met; only 11 such groups are presented in the catalogue. In the Reviewer's opinion, the catalogue descriptions of all the examples given here and elsewhere could be augmented with the specification of the function of every statue (for example: votive one, sepulchral one, etc.).

The second type of the attitude studied represents statues of seated women, exemplified by 93 catalogue items (p. 144-243). We have to do here with the reversed proportions: only 12 objects represent single woman, compared with 81 shown in groups. Another category is the kneeling attitude; this is a small group represented by 12 objects, being usually milk vases (p.

244-255). Yet smaller category is constituted by squatting figures; only 3 objects are distinguished (p. 256-258). While the term “statue” is rather adequate one in the case of most of the objects presented so far (with the exception of the vessels), its use for the description of the last category distinguished: lying statues seem to be misfortunate one: we have to do with the handles of the cosmetic spoons (7 objects, p. 259-265). When the Author takes into consideration so small objects, perhaps the so-called concubines figures may have been included into the assemblage, too; these represent both the standing and the lying type.

I have doubts, if the creation of the separate category (F) is well grounded, since the handles of mirrors are grouped here (13 objects, p. 266-278), and all these fulfill the criteria of standing women (the A-category); the change of the typological principle from the attitude to the functional specification seems to be methodologically doubtful. Two more categories appear in the catalogue, both representing objects in a fragmentary state of conservation: G – upper parts of the statues, and H – heads, altogether represented by 30 objects (p. 279-309). These objects cannot of course illustrate the attitudes, but can be seen as the source material for the study of wigs, to which the second chapter of the first part of the work is devoted (p. 14-33), entitled *Hairstyle and wigs*.

The Author distinguishes two categories of the wigs: the tripartite one and the enveloping one. The Author proposes (on p. 14) to date the tripartite wig to the early 18th Dynasty, however just on p. 15 this statement is corrected. Nevertheless, some different style of the execution of the details of this type of wig in various periods are noticed, and according to these a typology is proposed (types W.1.1-W.1.17). This time the typology is accompanied by illustrations, and we can find the corresponding drawing on plates I-II (p. 61-62). Similarly, the enveloping wig category is divided into 15 types (W.2.1-W.2.15) illustrated on pl. III-VI (p. 63-66). Other kinds of the wig represent 14 types (W.3.1 –W.3.14), drawn on p. 67-69. No doubt, all these drawings gathered together constitute very valuable material for further studies, inasmuch that every type and subtype of the wig is accompanied with a list of the sources (p. 18-29). It seems only strange that the typology of wigs in the dissertation devoted to women has been augmented by typology of men’s wigs (p. 30-33), albeit without illustrations.

The third chapter of the work is devoted to dress of women (p. 34-43) divided into the types C.1-C.5, with subtypes distinguished by letters (and not numerals as everywhere in the work). The various types of dress have been illustrated on pl. X-XII (p. 70-72); again, however, the typology (without illustrations) of men’s dress appears on p. 44-48, too.

The last chapter presenting the dating criteria for the women's statues of the New Kingdom is devoted to accessories (p. 49-60). These are divided into 16 categories, of which only 9 have been described on p. 50-51. Some of these (foot-dress, sistra, the objects held by the women) are of different character from the typical elements of adornment (like collars, necklaces, bracelets, armlets, ear adornments). We are given again with a very valuable concordance of particular types of the accessories with the lists of objects in the museums, where the adornments are represented. It is a great pity that this chapter is completely devoid of any illustration. For the third time, surprisingly, we get the lists of accessories used by men (p. 58-60).

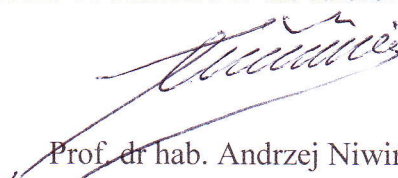
The conclusion (p. 310-312) repeats the results described before, it also contains a summary on the sources: their origin, functions, size or materials used to their production. At the end we find a short characterization of the statues produced in particular sub-periods of the New Kingdom. We have obtained in this dissertation much information about the diversity of the workshops producing statues, and about a broad spectrum of women's dress. I have only some doubts, if indeed...*the statues under study have provided us with a remarkable in-depth view into the significant role of non-royal women of the New Kingdom in the Egyptian society.* In my opinion, the sociological conclusions of this kind are not necessarily well grounded.

The table summarizing all the information discussed in the work and accompanied by the museum data and proposition of dating (on p. 313-322) is very important. The only information lacking here is that concerning the types of the accessories.

The bibliography at the end of the work is imposing one.

To sum up, notwithstanding the fact that the whole discussion in this dissertation is very short, and the small number of footnotes is striking, the work of the gathering of the sources, executed by the Author, is amazing, and the tables furnish the researchers much valuable information. I suggest, the Ph.D. candidate should be admitted to the further stages of the doctoral process.

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