

INTRODUCTION

Because of the paucity of textual evidence in this period, any study of the family in the Eighteenth Dynasty must, of necessity, rely heavily on the pictorial representation of the family in the tomb. However, I must emphasize that I am not adopting an art historical approach. Documentation with regard to marriage contracts and property settlements abounds in the Ptolemaic Period and has been studied in depth (Lüddeckens 1960 and Pestman 1961), but this is not the case in the Eighteenth Dynasty. The present study ends with the reign of Tuthmosis IV.

In the tomb, the man, his wife or wives and their children, together with other relatives are portrayed in scenes of everyday life as well as funerary scenes. Unfortunately banquet scenes, in which relatives other than the nuclear family are often represented, are frequently not inscribed or the inscriptions are damaged and it is difficult to tell which relatives are represented in the tomb.

Because of the limits prescribed by the use of the decorated tomb as a source, it is the families of the upper classes, the nobles and officials, that are the subject of this study. The royal family is not considered as the precepts governing the relationships within the royal family are liable to differ from those governing the relationships of the families of commoners, however highly placed.

The majority of the decorated private tombs of this period are at Thebes with a few in the provinces. The tombs at El-Kab are studied because of the interesting points raised by the depiction of extended families in these tombs. The shrines at Gebel el Silsila are not actually tombs, they have been used only when they supply information about the family not available in the Theban tomb of an official. The Memphite tombs of this period have not sufficient material to be useful.

Some problems arising from the use of tombs as source material are:

- (1) The number of unfinished tombs, including both those not completely dug out in ancient times and those which, though completed in a structural sense, were never completely decorated.
- (2) The number of damaged tombs and
- (3) The number of unpublished tombs.

By an unpublished tomb, I mean a tomb for which no comprehensive single publication exists. However, some scenes and texts from the tomb might have been published and will be referred to when relevant.

This thesis consists of two parts:

Part I embodies case studies of ninety-three tombs which, for the purpose of this study, are arranged in chronological order as far as this is possible. Tombs in which there are few or no representations of the family, or which have so little information as to be of no use, have been ignored. In each case study, the relationships within that particular family are examined.

Part II consists of an analysis of the family relationships and family structure in Eighteenth Dynasty Egypt, based on these case studies. Before embarking on such an analysis, one must consider the problems arising from the oversimplified terminology of the kinship system. However, I do not intend engaging in an in-depth discussion of kinship terms, as this question has been adequately examined

in the recent literature on the subject (Matie 1954, Robins 1979, Bierbrier 1980, Willems 1983 and Franke 1983 and 1986).

The position of each member of the family is examined in order to assess their relative importance within the family structure. The position of the tomb owner is not considered separately, as all other members of the family are considered in relation to him, as well as to one another.

One of the objects of this study is to try and ascertain whether the prominence of the mother in the tomb of her son, at this time, implies a matriarchal society in which the influence of the mother is paramount in the household of her son, or whether there are other explanations for the role she plays in some tombs.

Within the context of 'marriage', topics such as monogamy, polygamy, the frequency of multiple marriage, the degree of kinship within marriage, and divorce will be examined, as well as the evolving use of ' *snt.f* ' rather than ' *hmt.f* ' to signify wife. The term 'marriage' is used for ease of reference. The celebration of marriage as such is not represented in any of the tombs. The two main terms used by the Ancient Egyptians to describe the institution of marriage were ' *grg pr* ', 'to found a house' (Redford 1967, 47, & n.99) and ' *irt m hmt* ', 'to take a wife'. Other terms are given by Pestman (1961, 9-10 & n.1).

A detailed examination of marriage in Ancient Egypt is outside the scope of this work. It has already been considered in detail by Pestman (1961, 3-79).

The main source for any information on the monuments of Ancient Egypt is the " *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings* " by B.Porter and R.L.B.Moss. All references to Porter and Moss (PM) are to volume I, part 1, 2nd edition 1960 unless otherwise stated.

As a detailed bibliography for each tomb is supplied by PM, page references to that work alone are given for individual tombs under the heading 'BIBLIOGRAPHY'. However more recent publications, which are not included in PM, are named.

To avoid confusion I intend to disregard the orientation of the tomb with respect to the four cardinal points of the compass and to regard the tomb rather as an entity in the way in which the Egyptians did: that is, the main axis of the tomb being on an east-west axis proceeding from the entrance in the east through to the inner room or shrine, whose back wall will thus represent "The West". References will be to scene numbers in PM and to the plate numbers of a publication, not to wall positions as specified in publications or on plates.

In describing scenes, the directions 'left' and 'right' refer to the way in which the scene is viewed i.e. the viewer's left or right.

Because of the difficulties experienced by the Egyptians in translating three-dimensional figures on to the two-dimensional surface of a wall, problems of interpretation of scenes sometimes occur. From the earliest times, three-dimensional statue groups depict the wife standing or sitting on the left-hand side of her husband (i.e. on the right as viewed). From these statue groups we can deduce that in any group of man and wife depicted on a wall relief or painting, the couple are meant to be viewed as standing or sitting shoulder to shoulder with the man on the left when viewed from the front (Schäfer 1974, 172-4). This is not

always obvious where a couple are represented facing right, since the man, as chief person, must be represented in front and thus the wife appears to be on his right-hand side. (ibid., figs. 166 & 167).

The husband and wife were represented in a number of different positions which are illustrated and numbered in Roman numerals. These positions are referred to in the text as Position I, Position IX etc. The positions illustrate the orientation of one figure with respect to the other and examples might differ slightly from one another e.g. a different article held in the hand etc.

A row of people standing next to one another are shown in exactly the same way as a row standing one behind the other. Where the wife stands or sits behind her husband in an 'open group', i.e. with no contact between them, we must accordingly understand that they are really standing or sitting side by side (ibid., 172).

The position in which a male or female figure is depicted kneeling but sitting back on their heels or sitting back with one leg raised and the foot flat on the ground, will be described as squatting, following Schäfer (fig. 268a).

The following conventions will be adopted in this thesis:

The Porter and Moss scenes will be represented as PM(1). Roman numerals following the scene numbers will indicate registers. e.g. PM(2)I-III = PM scene 2, registers I to III.

I realise that the Metropolitan Museum photographs have been renumbered, but I will follow the PM numbering to avoid confusion.

For the names of places, e.g. locations of tombs, I will follow the example of Porter and Moss.

For the names of private individuals I will use the transliterated form, because of the nonconformity of the anglicised forms of personal names.

For the names of kings and deities I will use the common forms of the names.

Only the main title of a man is given in the case headings, references being given for his other titles.

Where a man has more than one wife, the wives will be referred to as Wife (a) and Wife (b). Wife (1) and Wife (2) could imply chronological order, whereas in most cases this is difficult to determine.

Plate numbers in bold type and without references indicate plates in this thesis as distinct from plates belonging to publications.

G., followed by a paragraph or page number, indicates a reference to a paragraph or page of Gardiner's Grammar. (Gardiner 1957).

GSL., followed by a number, indicates a reference to Gardiner's Sign List.

References to Faulkner's Dictionary (Faulkner 1962) will be of the form F. followed by the page number.

* in genealogies indicates a female.

---, broken lines, in genealogies show uncertain relationships.

[*Imm*] indicates restoration of matter now lost in the original but whose restoration is certain.

[---] indicates loss, or matter whose restoration is uncertain.

To facilitate production of this thesis, I will follow the most recent conventions and introduce 'i' as 'i' and 'ʹi' as 'I'.