

APPENDIX 4

CHILDREN IN MORTUARY AND VOTIVE ART AT DEIR EL-MEDINA

As discussed throughout this thesis, it is difficult to distinguish children of different ages within Egyptian art. There were no ‘age-specific’ visual markers, only those used generally to denote childhood, such as the ‘sidelock of youth’ or nudity. Even then, these markers were not restricted to depictions of children, but also other groups considered socially ‘minor’. Some children, conversely, are shown fully clothed. In such cases, it is difficult to say if they were biologically child, adolescent or young adult; often, the only way to decide is the scale of these figures relative to those around them, particularly other siblings. Several stelae below, such as Bankes No. 7, British Museum EA369, and Turin 50057, show processions of the deceased’s children decreasing in height. Possibly, in such cases, the order reflects the relative ages of each individual.

Because of the problems with decoding visual representations, the following catalogue of children within votive and mortuary scenes at Deir el-Medina includes only those which are unequivocally sub-adults—shown through their nudity or hairstyle—or probably sub-adults, such as being clothed but significantly smaller than surrounding siblings and relations. Especially for the latter, this is not a scientific rule; decisions as to figure size could reflect the individual painter as much as stylistic conventions. With clothed figures, judgement has been made on an individual basis; it is held that those who are only slightly smaller than their parents are more likely to be adults, but simply shorter to denote their subordinate status, whereas those considerably smaller are likely to actually be younger. In certain cases, such as TT1, different children depicted at the same size are shown both clothed and naked; it is probable that this reflects a deliberate distinction, perhaps based on age, and that those clothed were older. However, we cannot interpret such depictions more accurately, and so must fall back onto the assumption that their small size indicates that they were a child. This explanation comes with the knowledge that the following data-set is potentially incomplete, and in fact potentially too large. However, to be cautious and include every figure who is listed in accompanying captions as the offspring or grandchild of the deceased—whether unequivocally shown young or not—would be impractical.

With most children, the accompanying captions provide enough genealogical data to ascertain their relationship to other family members; Davies (1999) provides the primary reference for this. However, in some instances, children are unnamed; it is possible that these represented several children as a ‘generic’ individual (Harrington 2007: 58), or were intended simply to demonstrate the fertility of the tomb owner, and an ideal family life (Robins 1993: 188; Harrington 2007: 59). Unfortunately, the most viable data comes from earlier periods of each tombs’ occupation. Most tombs were cut in early Dynasty 19, and continued in use as family crypts for generations afterwards; however, subsequent occupants added little genealogical information to reflect the periodic interments. Tombs alone therefore provide limited information for reconstructing the families of later occupants (Davies 1999: xxiv). It is possible that, when the names of subsequent interments were identical to those of earlier occupants, the existing name was used to count for several eponymous individuals (Keller 1984: 120-1). However, equally, it is unlikely that social memory extended farther back than two generations (McDowell 1992b).

The following corpus catalogues scenes according to tomb owner and family. Primary references for each tomb are also provided. Where possible, images of tombs are taken from the IFAO database of Deir el-Medina tombs (accessible online at <http://www.ifao.egnet.net/bases/archives/ttdem/>), unless otherwise noted. PM numbers are also provided for each scene where possible.

Although the items in this Appendix have been catalogued according to family/tomb number for convenience, not all of the material here—notably stelae—was strictly mortuary, or indeed even found in tombs. Many stelae, especially those depicting specific deities, were used for votive purposes, and several were found either in the village or surrounding votive chapels. This makes the distinction between stelae, and the figured ostraca of Appendix 3, less clear-cut; it has been discussed within the thesis proper that some figured ostraca may also have had votive uses, although this is not always clear. The choice to place votive stelae within this Appendix rather than the previous has been made on the basis of the function of each Appendix. Appendix 3 collates evidence for depictions of children within a more ‘non-formal’ artistic canon, and their possible use as evidence for rites of passage; Appendix 4 is used as evidence for depictions of family relationships and children’s participation within ritual activities. Here, stelae are more useful as evidence of the latter. Unlike figured ostraca, stelae illustrate the more ‘formal’, conventional artistic canon that is also exhibited in tomb

scenes, and therefore both depict similar themes and concerns. In this respect, stelae are therefore stylistically and thematically more similar to tomb scenes.

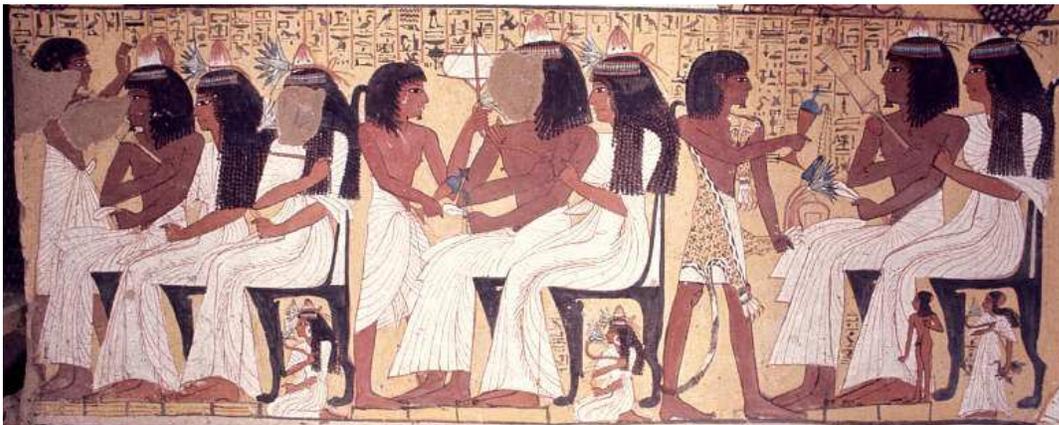
Inevitably, any categorisation of material imposes certain artificial restrictions, but it is hoped that the rationalisation here is understandable.

TT1 (*Sn-ndm*)

FAMILY TREE: Davies 1999: Chart 7

REFERENCES: PM Ii: 1-5; Toda 1920; Bruyère 1926: 190-2, 1929a: 134-5, Pl. 13, 1959;
Shedid 1994

1. SOUTH-WEST WALL, LOWER REGISTER (PM TEXT 6.II)

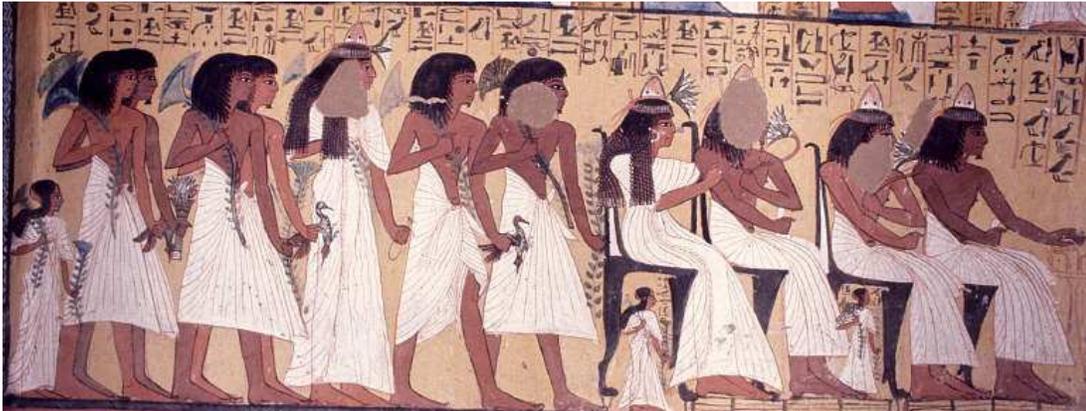


a. *Rm*, brother of *Sn-ndm*, offers before three seated figures, their parents *Hc-bhn.t* and *T3-hnn* and another woman *Rw-sw*, who was possibly another wife of *Hc-bhn.t* (Davies 1999: 43). Beneath *Rw-sw* sits an unnamed girl wearing a full dress, jewellery, wig and perfume cone, holding a lotus.

b. *Rm*, nephew of *Sn-ndm*, offers before his seated parents *T3-r* and *T3-i3*. Beneath *T3-i3* sits their daughter *T3-š-n*, depicted identically to the first child above.

c. *Bw-nh.t=f*, son of *Sn-ndm*, offers before his seated parents *Sn-ndm* and *Ti-nfr.ti*. Beneath *Ti-nfr.ti* stand two of their children. The first is a naked boy with sidelock, holding a lotus and named as *Rc-nh.w*. Behind him is a girl, with a sidelock but wearing a long dress, holding a lotus and bird and named as *Htp.t*. The difference in presentation suggests that *Htp.t* is older than her brother.

2. SOUTH-EAST WALL, LOWER REGISTER (PM TEXT 8.II)



a. Relatives proceed towards *Sn-ndm* and *Ti-nfr.ti* in pairs, all holding offerings. The final couple is followed by an unnamed girl, with a sidelock and wearing a long dress, holding a lotus in each hand.

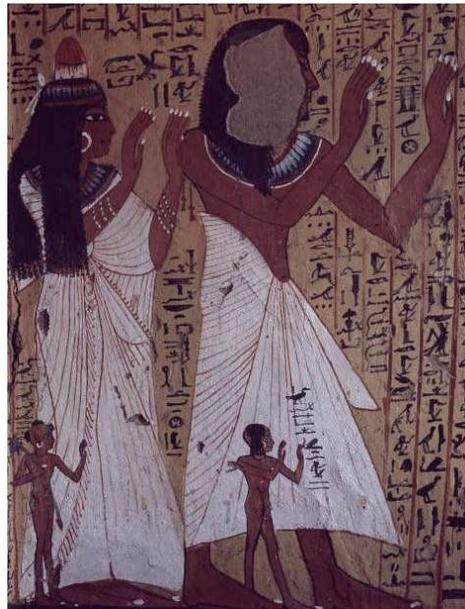
b. The offerings are presented to four seated adults: *Tw-tw-i3*, *Ms* (these may be brothers or sons of *Sn-ndm*, after Davies 1999: 45), *H^c-bhn.t*, and his wife *S3h.tw*. Beneath *Ms* stands his daughter *T3-i3*, again clothed and with a sidelock, holding a lotus. Beneath *S3h.tw* stands one of her daughters, *Hnw.t-wr.t*, again identically depicted.

TT3 (*P3-šd.w*)

FAMILY TREE: Davies 1999: 166-7

REFERENCES: PM Ii: 9-11; Bruyère 1926: 61-3, Pl. 7; Zivie 1979

1. BURIAL CHAMBER, SOUTH WALL (PM TEXT 6)



P3-šd.w and his wife *Ndm-bḥd.t* worship a falcon. At the feet of *P3-šd.w* is his son *ʿ3-ph.ty*, shown as a small naked boy with earrings and a sidelock, mimicking his pose. Behind *Ndm-bḥd.t* is their granddaughter *Wr-n-r*, shown as a small naked girl with earrings and with tufted hair, worshipping with one hand and holding a lotus in the other.

2. BURIAL CHAMBER, NORTH WALL (PM TEXT 7)



P3-šd.w worships several deities. At his feet is his daughter *Nbw-nfr.t*. She is shown as a small naked girl with a sidelock, earrings and necklace, mimicking his pose.

3. BURIAL CHAMBER, NORTH WALL (PM TEXT 9)



P3-šd.w and his wife *Ndm-bhd.t* sit in a boat on a pilgrimage to Abydos. By their feet is their granddaughter *Wr-n-r*. She is shown naked and hairless, with one hand holding a lotus and the other raised in worship.

TT4 (Kḥ)

FAMILY TREE: Davies 1999: Chart 13

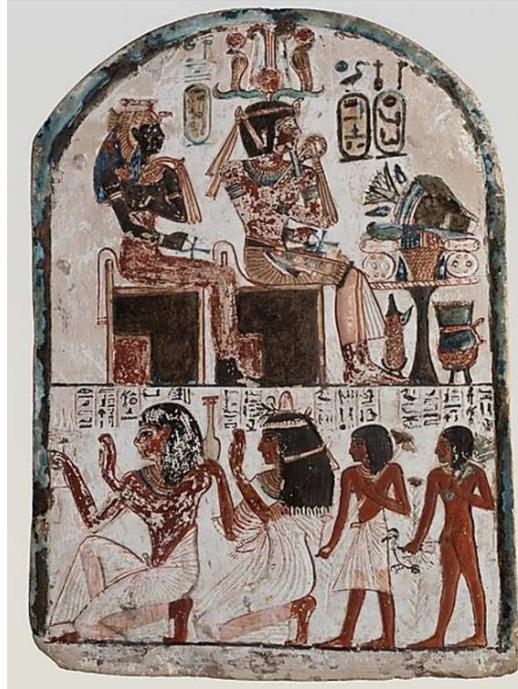
REFERENCES: PM Ii: 11-12; Bruyère 1926: 179-82, Pl. 10

1. CHAPEL, SOUTH WALL (PM TEXT 3.I; BRUYÈRE 1926: FIG. 121)



Although possibly not a relative or family member but a paid mourner, one figure in the funeral procession is a small naked girl, with tufted hair and carrying an even smaller child in a sling.

2. STELA MMA 59.93 (SCOTT 1962)



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The bottom register depicts four figures. The first two, kneeling, are *Ḳn* and *Nfr.t-iry*. Behind them stands their son *Mry-mry*, with a full head of hair, wearing a kilt and holding a lotus. Behind him is a boy *Hwy*. Although depicted at the same size as *Mry-mry*, he is naked but with a full head of hair, holding a lapwing and lotus and labelled as a *sdm-ḥš*—though this may be honorifically bestowed rather than signifying he had yet taken up the role. It is unclear whether he is the son of *Nfr.t-iry* or *Hnw.t-mhy.t* (see Davies 1999: 166).

MONUMENTS TO OTHER RELATIVES

Pn-dw3, son of *Kn*:

3. STELA TURIN 50040 (TOSI AND ROCCATI 1972: 74-5, 277)



The bottom register depicts *Pn-dw3* and his wife *Tir*, each with a child behind them, giving praise to the name *Kn* between them. Behind *Pn-dw3* is their son *Hwy*, who is naked and hairless, with one arm holding a papyrus and the other raised in worship. Behind *Tir* is their daughter *Ti-nt-nbw*, who is similarly naked, but with a sidelock and both arms raised.

TT5 (*Nfr-ḥ.t*)

FAMILY TREE: Davies 1999: Charts 1, 11

REFERENCES: PM Ii: 12-14; Bruyère 1927: 85-6; Vandier 1935

1. SECOND VAULT, EAST WALL (PM TEXTS 12-13)



Anubis is adored by seventeen people including, in the midst, a very small girl at the feet of a man. Although only the lower half remains, she wears a long dress and is captioned as 'his granddaughter' *Mry.t-Rḥ*.

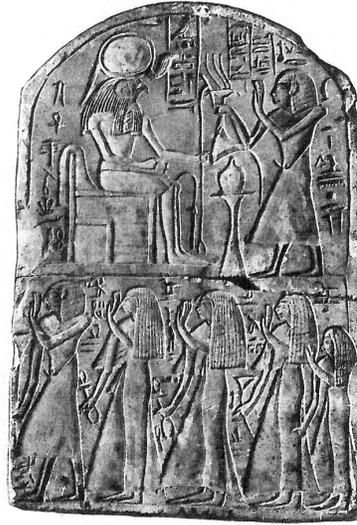
2. STELA BRITISH MUSEUM EA305 (JAMES 1970: 36-7, PL. 32)



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The top register depicts a funeral procession by various relatives to the deceased, surrounded by mourners. The first two figures in the procession are *Nfr-ḥb.t*'s son *Nfr-rnp.t*, performing the opening of the mouth ritual, and the draughtsman *M33.n=i-nḥ.t=f* (the husband of *Nfr-ḥb.t*'s sister *T3-nt-imn.tt*) who is also voicing a ritual. Between these two men stands a small, hairless, naked girl holding a palm branch. Her name is given as *Hnr* but with no familial affiliation; possibly she is the daughter of one of these two.

3. STELA COPENHAGEN A.A.D.8 / B.6 (MOGENSEN 1918: 20-1, PL. 15)



In a scene of the family worshipping R^c , the bottom register includes $Nfr^c b.t$, his mother, his sisters $T3y=sn-nfr.t$ and $T3-nt-immn.tt$, and another sibling, $H^c...$ with one hand raised in worship. Although clothed in a dress, she is much smaller than her sisters and at the end of the row, possibly because of her comparative age.

MONUMENTS TO OTHER RELATIVES

Mry-Sḫm.t, nephew of *Nfr-ḥb.t*:¹

4. STELA BERLIN AM.24029 (BRUYÈRE 1929B: 99, FIG. 42)



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The bottom register of this stela depicts a scene of worship fronted by *Mry-Sḫm.t*'s wife *Nfr.w*, and then his sons *Nfr-ḥtp*, *P3-šd.w*, *M3(=i)-nh.t=f* and *Iwy*, the last of whom is depicted as a naked child carrying a lotus. He is possibly hairless rather than having tufted hair as appears at first glance, as what looks like hair is more likely paint overlapping the incised figure lines.

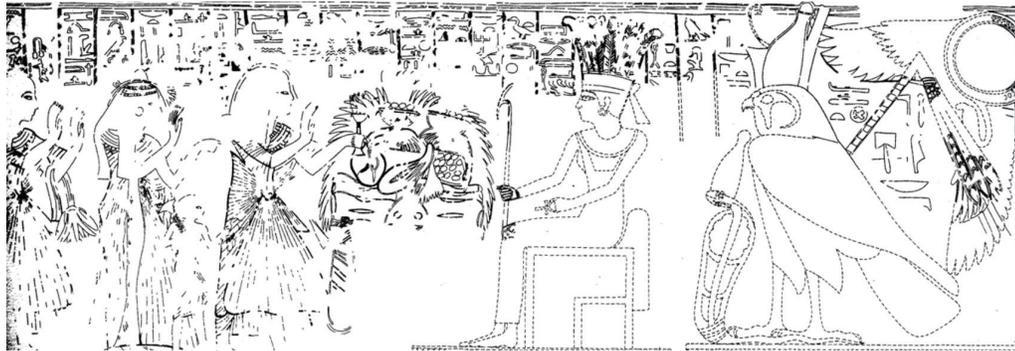
¹ *Mry-sḫm.t* is labelled the *sn* ('brother') of *Nfr-ḥb.t* but other evidence suggests that he was a nephew rather than literal brother (Davies 1999: 161).

TT6 (*Nfr-ḥtp* AND HIS SON *Nb-nfr*)

FAMILY TREE: Davies 1999: Chart 6

REFERENCES: PM Ii: 14-16; Bruyère 1926: Pl. 2-3; Wild 1979

1. SHRINE, SOUTH WALL, UPPER REGISTER (PM text 15.I; Wild 1979: Pl. 20)



Nfr-ḥtp, followed by his family, worship Anuket and Horus. Between he and his wife stands a small, hairless, figure holding a lotus. The figure is unnamed but may be their grandchild.

TT8 (*H^r*)

REFERENCES: PM Ii: 16-18; Bruyère 1925: 53-6, Pl. 2, 14, 1926: 50-1, 194, Pl. 4; Vandier d'Abbadie and Jourdain 1939: 1-18, Pl. 1-16

1. CHAPEL, WEST WALL (PM TEXT 2)



H^r, his wife *Mry.t* and one of his daughters offer to Osiris. Before *Mry.t*, with her hand on his shoulder, is their son *Nh.t=f-t3-nb*; he is apparently hairless, wearing a kilt and carrying a lotus.

2. STELA TURIN 50007 (TOSI AND ROCCATI 1972: 38-9, 263)



The bottom register depicts *Hc* and his wife *Mry.t*, seated and receiving offerings. Besides *Mry.t* stands an unnamed, naked child with a sidelock, with one arm down and the other resting on *Mry.t*'s leg.

TT9 (*Imn-ms*)

FAMILY TREE: Davies 1999: Chart 1

REFERENCES: PM Ii, 18-19, Map VII; Bruyère 1926: 183-6, Pl. 10

1. HALL, EAST WALL, SOUTHERN HALF, BOTTOM REGISTER (PM TEXT 4)

The bottom register depicts *Imn-ms*, two women, a man and a boy (but labelled 'her daughter' *T3y-sn.t*) worshipping a god. It is possible that this is the same as the *T3y-sn-nfr.t* mentioned in PM text 6 (Davies 1999: 7). No image of this scene is available to verify the appearance of the apparent child.

TT10 (*Pn-bwy* and *K3-s3*)

FAMILY TREE: Davies 1999: Charts 28-9

REFERENCES: PM Ii: 19-21; Bruyère 1925: 61-4, Pl. 2, 17, 1952d: 57-65, Pl. 13-14

1. STELA BRITISH MUSEUM EA369 (JAMES 1970: 43-4)



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The lower register depicts a procession of relatives, led by *Bw-ḥ3^c-n=f-Pth* and followed by various of her adult children. In front of her is another daughter, *Nbw-ḥr-ḥsbd*. She is depicted naked with a sidelock, with one arm to her chest, and the other holding a satchel of offerings. *Bw-ḥ3^c-n=f-Pth*'s other children decrease in height order, again possibly reflecting their ages.

2. BANKES STELA 7 (ČERNÝ 1958B: No. 7)



The two bottom registers depict a procession of *K3-s3*, *Bw-h3^c-n=f-Pth* and various of their relatives. The last of these, *Bw-h3^c-n=f-Pth*'s brother *Pi3y*, is shown as a small, naked and hairless boy, carrying a satchel of offerings. Again, the figures decrease in height; given the appearance of the final figure, order based on age seems likely.

3. STELA GLASGOW NO NUMBER (BIERBRIER AND DE MEULENAERE 1984)



The bottom register depicts five of *Pn-bwy*'s family kneeling and offering, led by his mother *Bw-h3^c-n=f-Pth*. Beside her is a naked boy with a sidelock in a pose of adoration, named *Imn-ms*. No affiliation is given, but stela British Museum EA65335 shows *Pn-bwy* with *Imn.tt-wsr.t* his wife and *Imn-ms* his son, suggesting that *Imn-ms* is shown with his grandmother here (see Davies 1999: 194).

MONUMENTS TO OTHER RELATIVES

Nb-Imn.tt, son of *K3-s3*:

4. STELA VORONEZH MUS.17, FORMER DORPAT 1/TARTU 70 (PM III: 26; BOGOSLOVSKY 1972: PL. 5)

The stela apparently depicts a procession of people including *Nb-Imn.tt*'s son *Nb-Imn*, depicted as a child. No image of this scene is available to verify this depiction.

TT210 (*R^c-wbn*)

FAMILY TREE: Davies 1999: Chart 14

REFERENCES: PM Ii: 307; Bruyère 1926: 188-9, Pl. 10; 1928: 16-22

1. LINTEL (PM TEXT 1.I; BRUYÈRE 1928: FIG. 12)



The left side shows a procession by *R^c-wbn*'s father *Pi3y*, his brother *Ipwy* and mother *Nfr.t-h^c.w*. Between *Pi3y* and *Ipwy* is *Ipwy*'s son *Nb-nh.t*, shown with a full head of hair and kilt, and holding an unclear item. Between *Ipwy* and *Nfr.t-h^c.w* is *Ipwy*'s other son *Hwy*. Both children are sons of *Ipwy* and *Dw3-m-mr=s*, who appears with *Ipwy* on the left outer jamb to the entrance of TT210, and so they are shown here only with their father and grandparents.

On the right side, *R^c-wbn* is followed by four women—his wife *Nb.t-Iwnw* and daughters *hnw.t-wdb.w*, *T3-h3ynw* and *R3i3*. Beside *Nb.t-Iwnw* is their son *R^c-ms*, with a sidelock and kilt, and one arm raised in praise. Before *R3i3* is *Hwy*, another son of *R^c-wbn*, also with a sidelock and long kilt, holding a lotus and satchel of offerings.

2. CHAPEL DOOR (PM TEXT 1.II; BRUYÈRE 1928: FIG. 13)



On the bottom register, *R^c-wbn* is shown praising, followed by a small boy wearing a kilt and holding a lotus. Of the name, only *-ms* is preserved, and so the child could either be *Imn-ms* or *R^c-ms*, both sons of *R^c-wbn*. They are followed by another man, and then another boy, again with a full head of hair and kilt, carrying a satchel of offerings. Of this name, only *-nh.t* is preserved; this could be *Nb-nh.t*.

MONUMENTS TO OTHER RELATIVES

Pi3y, father of *R^c-wbn*:

3. STELA LOUVRE E.14405 (PM Iii: 733; BRUYÈRE 1937A: FIG. 64)



The left side depicts *Nḥ.t-Mnw*, brother of *R^c-wbn*, offering to his parents *Pi3y* and *Nfr.t-ḥ3.w* and two of their children (although captions are provided for three—their son *Nfr-rnp.t* and daughters *Ḥnw.t-mḥ.yt* and *Sht*), both depicted with full heads of hair, although only the top half of the depiction remains. The right side depicts ‘her granddaughter’ *Trry*, offering to *Nfr.t-ḥ3.w*’s grandfather *Wnn-nḥ.t*. The identity of *Trry* is unknown; based on the captions she seems to be a granddaughter of *Nfr.t-ḥ3.w*. Bruyère (1937a: 140) suggests a tentative association with a likewise-named figure on stela Turin 219.

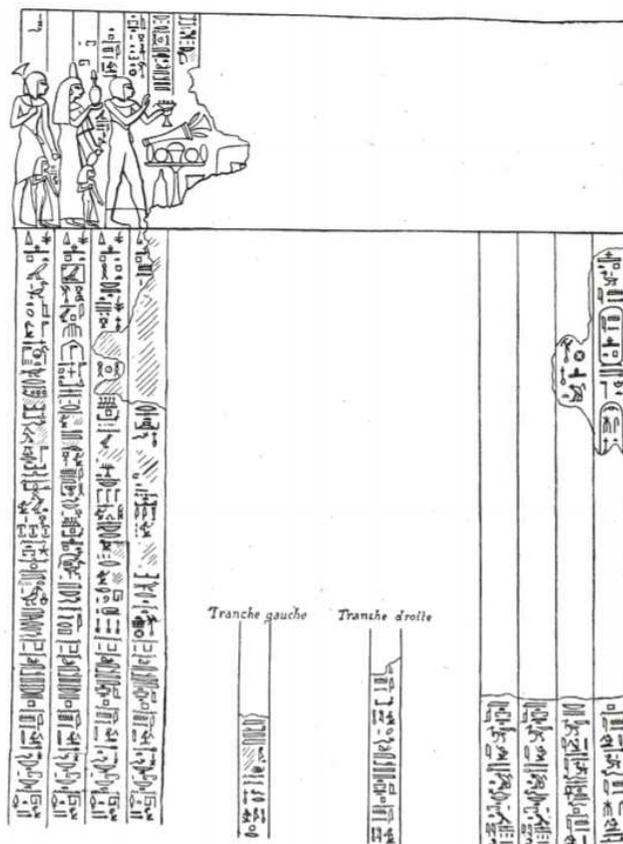
The tomb of *Pi3y* is unknown, but he is mentioned frequently in other’s tombs.

TT213 (*Pn-Imn*)

FAMILY TREE: Davies 1999: Chart 2

REFERENCES: PM Ii: 310; Bruyère 1926: 183-8, Pl. 10

1. CHAPEL, OUTER LINTEL (PM TEXT 1; BRUYÈRE 1926: FIG. 123)



The deceased and family offer to various divinities. Behind *Pn-Imn* stands his wife; by her feet is a small girl, naked but with a full head of hair. Behind these figures is another man, whose name is unpreserved but $s^3=f$ still legible. By his feet is another small girl, again naked but with a full head of hair. Neither girl is named and so their affiliation is unclear.

TT215 (*Imn-m-ip.t*)

FAMILY TREE: Davies 1999: Chart 24

REFERENCES: PM Ii: 311-12; Bruyère 1930: 107-9; Vandier d'Abbadie and Jourdain 1939: 25-46, Pl. 18

1. SHRINE FRAGMENT TURIN 50085 (PM TEXT 3; TOSI AND ROCCATI 1972: 122-4, 299)



The fragment depicts the lower half of (presumably) *Imn-m-ip.t* and his wife *Hnr.* with two unnamed children. The boy may be their son *Mn.w-ms*, although the identity of the girl is unclear as *Imn-m-ip.t* and *Hnr* had no daughters (Davies 1999: Chart 24), unless it is *Mn.w-ms*'s wife *ʒs.t*. Either way, the boy stands behind the male figure, with a kilt and head of hair and holding a lotus and cone. The girl, behind the female figure, wears a full dress and has a sidelock of hair, and holds a lotus with the other arm raised in praise.

It is likely that this shrine was dedicated to *Imn-m-ip.t*'s father *Nh.t*, as he appears seated on the side, and the caption accompanying *Imn-m-ip.t* on the front specifically refers to him as 'his son' *Imn-m-ip.t*.

TT216 (*Nfr-ḥtp*)

FAMILY TREE: Davies 1999: Charts 6, 20

REFERENCES: PM Ii: 312-5; Bruyère 1925: 36-40, Pl. 10-11, 1926: 16-18, 35-42, Pl. 2

1. HALL, EAST WALL (PM TEXT 9.I)

The upper register depicts *Nfr-ḥtp* being offered to by several girls. No image of this scene is available to verify the appearance of the serving girls.

2. CHAPEL, SOUTH WALL (PM TEXT 19; BRUYÈRE 1925: FIG. 1, PL. 13)



This scene comes from a statue of *Nfr-ḥtp* seated and his wife standing. On the left side of the chair, his adopted son *Ḥsy-sw-nb=f* (see Janssen 1982b: 109-31) is shown offering grapes to a monkey. *Ḥsy-sw-nb=f* is depicted naked, but with an earring, and hair in both a sidelock and a tuft on the crown.

TT217 (*Ipwy*)

FAMILY TREE: Davies 1999: Chart 14

REFERENCES: PM Ii: 315-17; Virey 1891: 604-12; Bruyère 1926: Pl. 1-2; de Garis Davies 1927: 33-76, Pl. 21

1. HALL, WEST WALL, SOUTHERN HALF (PM TEXT 4)



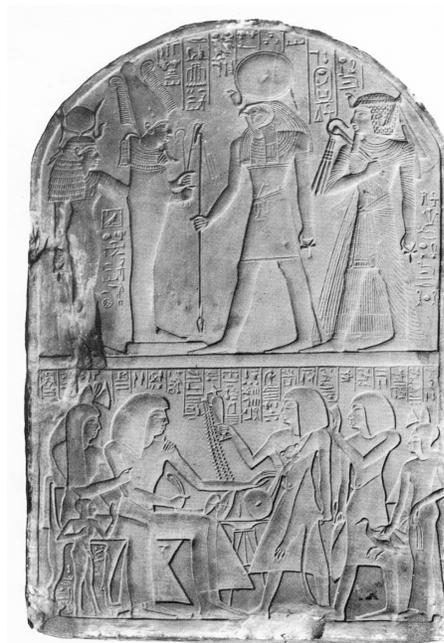
Ipwy (on the next wall), his wife *Dw3-m-mr=s*, and his daughter *Th-m-hb*, are shown adoring Hathor and Osiris. *Th-m-hb* is depicted fully dressed, with earrings, a necklace and sidelock of hair, but far smaller than her parents, and by her mothers' legs. She holds a bird and lotus.

2. STELA ZAGREB 15 / 575 (PM Iii: 721; MONNET-SALEH 1970: 31)



The upper register depicts *Ipwy* offering to Ptah. The lower register depicts *Dw3-m-mr=s* and four of their children. The front three are shown as adults (their sons *Nb-nḥ.t* and another whose name is unpreserved, and daughter *Wr-n-r*). They are followed by *Dw3-m-mr=s* and then the final son, *Imn-ḥtp*, shown as a naked child with a sidelock and holding an unclear item which Monnet-Saleh (1970: 31) interpreted as a bow, but is likely a lotus.

3. STELA TURIN 50031 (PM Iii: 721; TOSI AND ROCCATI 1972: 63-4, 273)



The bottom register depicts *Ipwy*, his wife *Dw3-m-mr=s* and, by her chair, a small naked boy with side lock and arm raised, their son *Nfr-sh3*. They are receiving offerings from three other of their children—their sons, *Nb-nh.t* and *Hwy*, and behind them their daughter *Wr-n-r*. She is shown clothed and with a sidelock and perfume cone, holding a sachet of offerings and a bird, but much smaller than her siblings.

TT218 (*Imn-nḥ.t*)

FAMILY TREE: Davies 1999: Chart 21

REFERENCES: PM Ii, 317-20; Bruyère 1928: 53-68, 80-2, Fig. 53-6

1. OUTER CHAMBER, SOUTH WALL (PM TEXT 8; BRUYÈRE 1928: FIG. 55)



The bottom register depicts *Imn-nḥ.t* and his wife *Ḳy-m-w3y* kneeling in worship. Either side of her are two children, standing with their hands also raised in worship. Both are shown naked and with sidelocks. The first is identified as their daughter *Ḳnw.t-mḥy.t*; the second has no caption.

2. INNER CHAMBER, WEST WALL (PM TEXT 11; SCHOTT PHOTO 8998)



Imn-nh.t, his wife *Ty-m-w3y* and their daughter *Ndm-t3w* are shown adoring. Although *Ndm-t3w* is depicted much smaller than her father, with a full dress and cone of perfume atop her hair, *Ty-m-w3y* is also shown at a similar size. It is therefore uncertain if the relative heights of the female figures reflect their age or importance in relation to *Imn-nh.t*.

TT219 (*Nb-n-M3̄.t*)

FAMILY TREE: Davies 1999: Chart 21

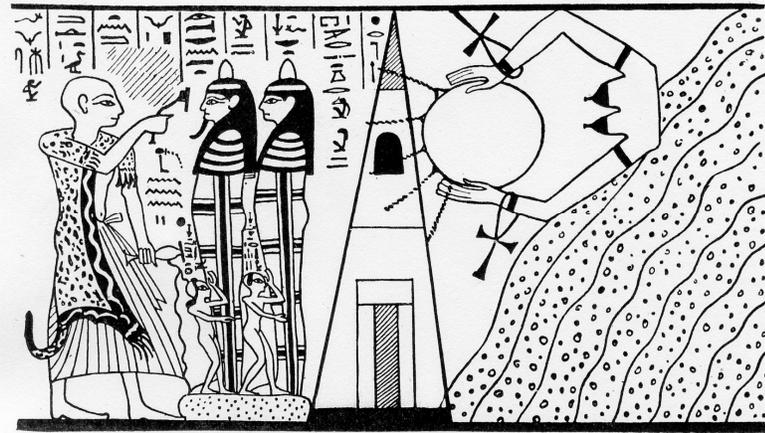
REFERENCES: PM Ii, 320-22; Bruyère 1928: 53-5, 68-78, 83, Fig. 53-54, 57; Maystre 1936

1. VAULT, SOUTH WALL (PM TEXT 8; BRUYÈRE 1928: FIG. 57)



The lower register depicts *Nb-n-M3̄.t* and his wife *Mr.t-sgr* playing *senet*, attended by their daughter *Hnr*. She is shown with a full dress, head of hair and perfume cone, but much smaller than her parents. She is holding onto her father's shoulders.

2. VAULT, WEST WALL (PM TEXT 11.II; BRUYÈRE 1927: FIG. 10)



The scene depicts two girls mourning before the mummies of *Nb-n-M3^c.t* and his wife *Mr.t-sgr*. Both are naked and with sidelocks, standing with one arm outstretched and the other to their face in typical mourning pose. They are labelled as 'his sister' *Ndm-bhd.t* and *Hnw.t-r-iwn.w*; it is unclear whose sisters they are.

TT250 (*R^c-ms*)

FAMILY TREE: Davies 1999: Charts 22, 25

REFERENCES: PM Ii: 336; Bruyère 1927: 59-66, Pl. 5-8, 1928: 53-5, 78-82, 84, Fig. 53-4, 58

1. CENTRAL CHAPEL, ENTRANCE, LEFT THICKNESS (PM TEXT 1)

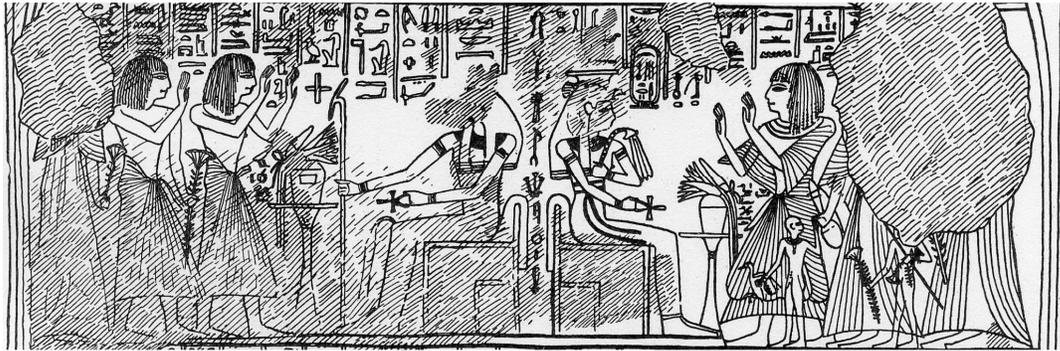
This scene supposedly depicts a woman and child; no image of this scene is available to verify this depiction.

2. CENTRAL CHAPEL, SOUTH WALL AND EAST REAR WALL (PM TEXT 2-3; BRUYÈRE 1927: PL. 5)



The scene shows a procession to four mummies, before which are mourners—three females and one male. Although fully clothed and with hair, they are shown much smaller than the mummies. All of them are in mourning poses, with one hand raised above their heads. The procession to these mummies consists of fifteen people. The fourth figure is accompanied by a young, naked child with possibly tufted hair, carrying a pot.

3. STELA, CENTRAL CHAPEL, WEST WALL (PM TEXT 6.II; BRUYÈRE 1927: PL. 6)



The middle register depicts, on the right, Queen *Tch-ms Nfr.t-iry* being adored by *R^c-ms*, two other female figures (both damaged but one is his wife), and their children. The first child, *P3-šd.w*, is holding a bird and his mother's hand. He is naked and hairless, but with a necklace and *ib*-amulet. The second child is between his mother and the second woman; he carries a lotus and papyrus stalk and is similarly depicted, but his name is unpreserved.

TT267 (*H3y*)

FAMILY TREE: Davies 1999: Chart 8

REFERENCES: PM II: 347-9; Bruyère 1926: Pl. 2; Valbelle 1975a

1. OUTER CHAMBER, SOUTH WALL (PM TEXT 1)



H3y and his wife *Hnw.t-mt.t* worship Hathor, followed by two of their daughters *Mch3* and *B3k-Imn*, who is probably synonymous with another daughter, *T3-b3k-Imn* (Davies 1999: 68 Note 78). Both wear long dresses, and have full heads of hair, but are much smaller than their parents.

TT268 (*Nb-nḥ.t*)

FAMILY TREE: Davies 1999: Chart 14

REFERENCES: PM Ii: 349; Bruyère 1934: 49-53

1. CHAPEL, NORTH WALL (PM TEXT 2)

Nb-nḥ.t and his wife *Tḥy* are depicted seated with a girl offering to them, and female musicians. No image of this scene is available to verify the appearance of the serving girls.

2. STELA, CHAPEL, WEST WALL (PM TEXT 3)

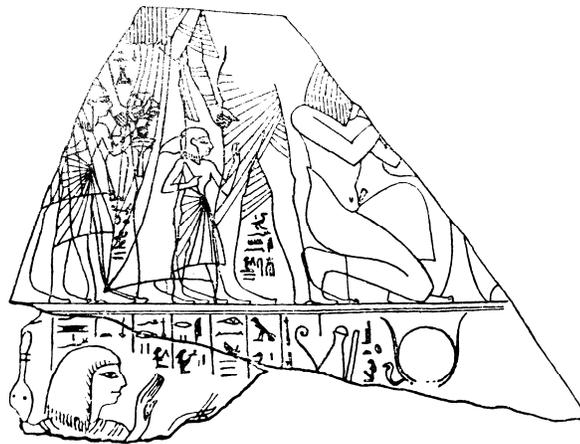
Nb-nḥ.t, his wife *Tḥy* and a small boy are depicted before offerings. No image of this scene is available to verify the appearance of the apparent child.

TT290 (*Iry-nfr*)

FAMILY TREE: Davies 1999: Chart 26

REFERENCES: PM Ii: 372-3; Bruyère 1924: 10-38, Pl. 1-2, 4, 6-7, 9-10; Bruyère and Kuentz 1926

1. SHRINE, LEFT LINTEL (PM TEXT 4.I-II; BRUYÈRE AND KUENTZ 1926: FIG. 1, PL. 14)



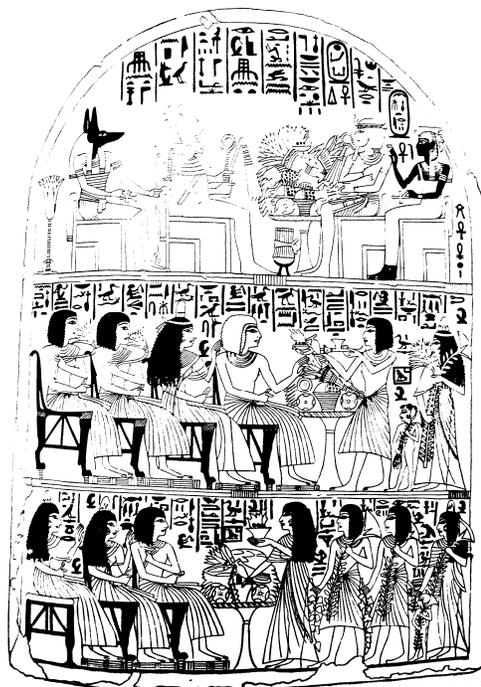
The middle register depicts the sons of *Iry-nfr*, *Imn-ms* and his brother in law *In-ḥr-nḥ.t*. Both are shown as adults with kilts and full heads of hair, but much smaller than other figures. *In-ḥr-nḥ.t* is the brother of *Mḥy.t-ḥ3.ty*, the wife of *Iry-nfr*, who is also shown in this scene.

2. ENTRANCE TO CHAMBER, WEST WALL (BRUYÈRE AND KUENTZ 1926: PL. 29)



The scene depicts a procession of multiple family members, including four children. The first has a full head of hair and wears a kilt but is much smaller than the adult figures. The other three are naked males with tufts of hair, carrying lotuses. One has an accompanying caption, labelling him as 'his grandson' *Nh.t-htp*.

3. STELA LOUVRE E.12964 / C.311 (PM TEXT 2; BRUYÈRE AND KUENTZ 1926: PL. 18)



The middle register depicts *Iry-nfr*, his wife *Mhy.t-h3.ty* and their daughter *Hw.t-Hr* between them, offering to his parents *S3-w3dy.t* and *T3wsr.t* and his brothers *Nb-nfr* and *Imn-ms*. *Hw.t-Hr* is depicted nude, with three tufts of hair, an earring, and carrying a lotus.

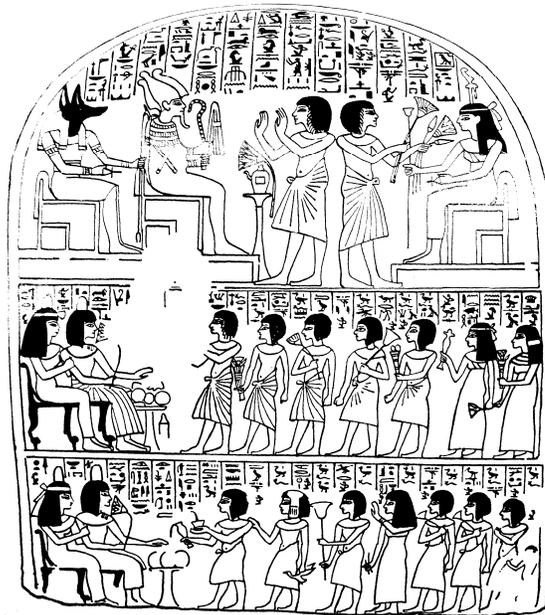
The bottom register depicts *Iry-nfr*, *Mhy.t-h3.ty* and his sister *T3-sgr*, offered to by two women and two men (his daughter *Hw.t-Hr*, his brother *Nh.t-Mn.w*, his brother *Rš.wy-ir-n=f* and his sister-in-law *Mw.t-3.t*. Before *Mw.t-3.t* stands her daughter *W3dy.t-m-hb*, also shown nude, hairless and carrying a lotus.

TT291 (*Nw* and *Nh.t-Mn.w*)

FAMILY TREE: Davies 1999: Chart 26

REFERENCES: PM Ii: 374; Bruyère 1924: 10-15, Pl. 1, 2, 6, 7, 1928: 117-20; Bruyère and Kuentz 1926

1. STELA TURIN 50011 (PM TEXT 4; BRUYÈRE AND KUENTZ 1926: PL. 10-11; TOSI AND ROCCATI 1972: 44-7, 265)



The bottom register depicts *Nh.t-Mn.w* and his wife *Shm.t* receiving offerings from various sons and daughters. The last son, *Mn.w-nh.t*, is followed by a unnamed girl, now badly damaged. She is depicted naked with a sidelock, and one arm raised in worship.

TT292 (*P3-šd.w*)

FAMILY TREE: Davies 1999: Chart 24

REFERENCES: PM Ii: 374-6; Bruyère 1925: 66-71, Pl. 18, 1926: Pl. 1, 2, 6

1. STELA BRITISH MUSEUM EA262 (PM Iii: 733; JAMES 1970: 40, PL. 35)



The bottom register depicts *Mh3y-ib*, wife of *P3-šd.w*, and their two sons *Hh-n-nh.w* and *Imn-ms*. *Hh-n-nh.w* is shown as a naked boy with sidelock behind his mother, with one arm raised and the other holding an offering satchet. *Imn-ms* is shown as a kneeling man behind them. Interestingly, the differing ages of the sons here might also reflect their order on *P3-šd.w*'s property division (O.DEM 108; KRI I: 409), where *Imn-ms* is mentioned before *Hh-n-nh.w*.

TT298 (*B3ki* and *Wnn-nfr*)

FAMILY TREE: Davies 1999: Chart 1

REFERENCES: PM Ii: 379; Bruyère 1928: 88-9, 91-3, Fig. 53

1. STELA TURIN 50051 (PM Iii: 717; TOSI AND ROCCATI 1972: 86, 282)



On the bottom register, *Nb.t-nh.t*, wife of *Wnn-nfr* is depicted kneeling, followed by their son *Nb-3nsw* who is shown naked, hairless and with arms raised in worship, and another daughter *Mry.t-Imn*.

Davies (1999: 2 Note 10) suggests that this *Nb.t-nh.t* is a different woman to the one who bore *B3ki*, and thus the two children here were his half-brothers.

TT322 (*Pn-š-n-ḫw*)

FAMILY TREE: Davies 1999: Chart 29

REFERENCES: PM Ii: 393-4; Bruyère 1925: 56-9, Pl. 2-3, 7, 15

1. CHAPEL, SOUTH WALL RIGHT (PM TEXT 2)

A couple and child *Iḥ.ty* are shown behind the women *T3-wsr.t*. The relationship of *Iḥ.ty* to *Pn-š-n-ḫw* is debated (see Davies 1999: 195). No image of this scene is available to verify the depiction of *Iḥ.ty*.

TT 327 (*Tw-r-b3y*)

FAMILY TREE: Davies 1999: Chart 32

REFERENCES: PM Ii: 397; Bruyère 1937: 31-2

1. CHAPEL, WEST WALL (PM TEXT 1)

Tw-r-b3y is depicted with his wife *Twy* and son *K3h3*. *K3h3* is believed to be depicted as a child after Bruyère (1937: 31). No image of this scene is available to verify the depiction.

TT328 (*H3y*)

FAMILY TREE: Davies 1999: Chart 5

REFERENCES: PM Ii: 397; Bruyère 1925: Pl. 1

1. STELA AVIGNON MUSÉE CALVET A.16 (PM Iii: 719; MORET 1913: PL. 6.5)



© MUSÉE CALVET

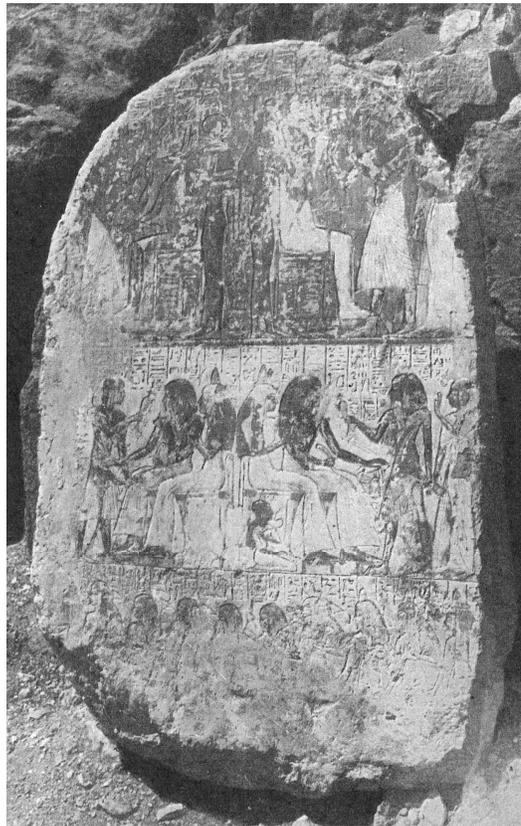
The lower register depicts five figures adoring. Four are adults: *H3y*'s wife *T3-mhy.t*, his sons *S3w* and *Pth-ms*, and his daughter-in-law *Šri.t-Rc*. Behind these is a girl, his granddaughter *Nbw-m-itry*. She is depicted with a long dress and sidelock, and holding a lotus. *Nbw-m-itry* is not the daughter of *Pth-ms* and *Šri.t-Rc*, but *H3y*'s other daughter *Hw-n-r* and her husband *Nb-Imn.tt*, neither of whom are shown on this stela. *Nbw-m-itry* is therefore here shown with her aunt and uncle.

TT329 (*Ms*, ALSO ANNEXED TOMBS OF *Msi* AND *Ipwy*)

FAMILY TREE: Davies 1999: Charts 6, 14, 30

REFERENCES: PM Ii: 397-8; Bruyère 1927: 74-80

1. STELA, ANNEXED TOMB, COURT, WEST WALL (PM TEXT 2; BRUYÈRE 1927: PL. 9)



The middle register depicts two offering processions. On the right, offerings are presented to a seated *Ms* and his wife; below her chair kneels an unnamed girl, possibly a daughter, wearing a dress and holding a lotus, and with a sidelock of hair.

TT330 (*K3r*)

FAMILY TREE: Davies 1999: Chart 27

REFERENCES: PM Ii: 398; Bruyère 1925: 93-57, Pl. 2, 26

1. STELA TURIN 50012 (TOSI AND ROCCATI 1972: 47-9, 266)



The bottom register depicts *K3r*, his father *S3-Mw.t* and wife *T3-ḥꜥ* seated and receiving offerings. Behind them stand two sons of *Knr*, *Ḥwy* and *Wsr-ḥ3.t*. Both are shown naked and hairless, holding lotuses.

TT335 (*Nḥ.t-Imn*)

FAMILY TREE: Davies 1999: Chart 24

REFERENCES: PM Ii: 401-4; Bruyère 1926: 113-78, Pl. 8

1. VAULT A, EAST WALL (PM TEXT 4)



A seated *Nḥ.t-Imn*, his wife *Nbw-m-š3=s* and two of their children *Pn-hnmw* and *Ndm.t-hmsi* are offered to by their other children *Wbh.t*, *Hnw.t-i3m.w* and *ʿn-hʿ.w*, who based on size is probably the youngest of the three. *Pn-hnmw* and *Ndm.t-hmsi* are both depicted fully clothed, with jewellery and holding plants; *Pn-hnmw* has a full head of hair, *Ndm.t-hmsi* a sidelock.

2. VAULT B, SOUTH WALL, UPPER REGISTER (PM TEXT 16.I)



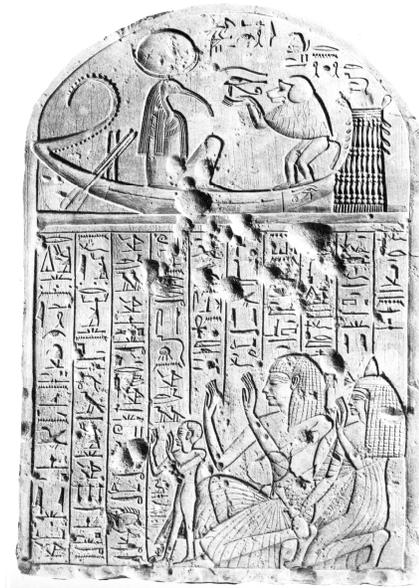
The register depicts a seated youth *Nfr-ḥtp*, shown with a kilt, wig and apparent sidelock, receiving offerings from multiple figures. It is possible, but not certain, that this is the same *Nfr-ḥtp* as that in TT250; the caption to this scene presents *Nḥ.t-Imn* as ‘your brother’, but no biological relation *Nfr-ḥtp* can be traced for this family (Davies 1999: Chart 24).

TT336 (*Nfr-rnp.t*)

FAMILY TREE: Davies 1999: Chart 14

REFERENCES: PM Ii: 404-5; Bruyère 1926: 80-113, Pl. 8

1. STELA TURIN 50046 (TOSI AND ROCCATI 1972: 80-1, 280)



In the bottom register, *Nfr-rnp.t* is shown preceded by his daughter *Wr-n-r*, who is naked, with short tufts of hair on the top and back of her head and in a pose of worship, and followed by his wife *Hwy-nfr.t*.

TT338 (*Mꜣy*)

REFERENCES: PM II: 406; Bruyère 1926: 192-3, Pl. 4

1. STELA TURIN 50009 (TOSI AND ROCCATI 1972: 41-2, 264)



The middle register shows *Mꜣy* and his wife *T3-mi.t* receiving offerings from various relatives. Beside her is their daughter *Iry-nfr.t*, who is depicted naked, with a sidelock and an *ib*-amulet, and one arm raised in worship.

2. STELA TURIN 50023 (TOSI AND ROCCATI 1972: 56-7, 269)

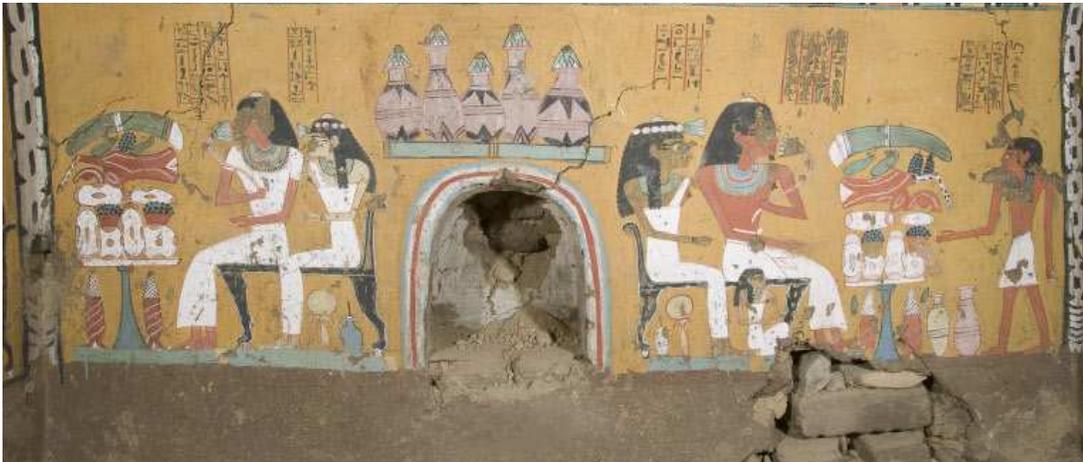


The bottom register depicts two women kneeling in offering, and a child behind them, depicted naked and hairless, with one arm raised in worship and the other holding a lotus. No names or genealogical markers are provided,

TT340 (*Imn-m-ḥ3.t*)

REFERENCES: PM II: 407-8; Bruyère 1926: 64-76, Pl. 7

1. WEST WALL (PM TEXT 4)



To the right of the vase niche, a seated *Imn-m-ḥ3.t* and his wife *S3.t-Imn* are presented offerings by their son *Sn-nfr*. By the chair of *Imn-m-ḥ3.t* sits his daughter *Nbw-nfr.t*. She is shown with long hair and a full dress, but much smaller than her parents.

TT356 (*Imn-m-wi3*)

FAMILY TREE: Davies 1999: Chart 19

REFERENCES: Bruyère 1929: 76-93, 118-9

MONUMENTS TO OTHER RELATIVES

Imn-m-in.t, son of *Imn-m-wi3*:

1. STELA TURIN 50045 (TOSI AND ROCCATI 1972: 79-80, 279)



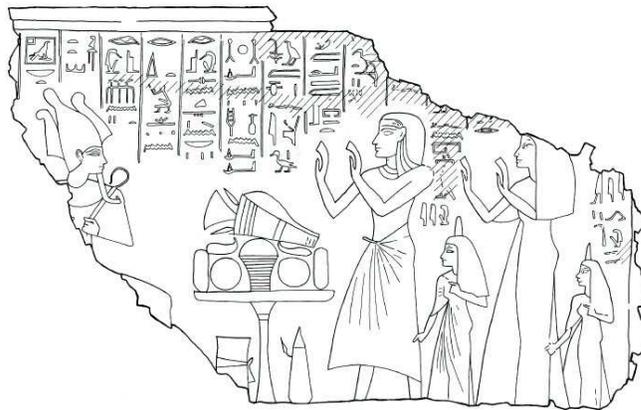
Imn-m-in.t is depicted worshipping with his wife *Mr.t-sgr* and their daughter *Nbw-m-iry* between them. *Nbw-m-iry* is depicted naked and hairless, with one arm down and the other across her chest.

TT357 (*Dḥwty-ḥr-mk.t=f*)

FAMILY TREE: Davies 1999: Chart 22

REFERENCES: PM Ii: 420-1; Bruyère 1930: 70-85; Andreu: 1985

1. LINTEL BRITISH MUSEUM EA547 (PM Iii: 738; BIERBRIER 1993: PL. 44)



Dḥwty-ḥr-mk.t=f is depicted worshipping Osiris, followed by his daughter *Nhy-h3y*, who is shown much smaller, but fully dressed and with a wig and perfume cone. Then follows his wife *Wr-n-r*, and then another daughter, *Nfr.t-ii.ti*, who is depicted identically to the first. After Andreu (1985: 13-21), these daughters are unknown from other family monuments.

The scene was presumably originally placed in the tomb of *Nb-df3*, the father of *Dḥwty-ḥr-mk.t=f* who occupies tomb 1319 (Bruyère 1937a: 40-49), as *Dḥwty-ḥr-mk.t=f* is referred to as 'his son' in the caption.

TT359 (*In-hr-h^c*)

FAMILY TREE: Davies 1999: Chart 3

REFERENCES: PM Ii: 421-4; Bruyère 1933: 32-70, 84-109, Pl. 1, 3-24; Cherpion and Corteggiani 2010

1. CHAMBER F, SOUTH WALL (PM TEXT 3.II)



On the lower register, *In-hr-h^c* and his wife *W^cb.t* are shown kneeling before several mummiform figures. Behind them is a young girl, with arms also raised in adoration. She is naked, with several locks of hair, and jewellery including earrings and a necklace. Her name is given as *Hnw.t-w^c.ty*; after Scene 3 below, this is their granddaughter.

2. CHAMBER F, WEST WALL (PM TEXT 6-7.II.5-7)



The central lower register depicts three men offering to the seated *In-hr-h^c* and *W^cb.t*. Between them stands their son *In-hr-h³.wy*, also called *Tryw*. Only the waist downwards is preserved; he holds a lapwing and wears a kilt.

3. DOORWAY TO CHAMBER G (PM TEXT 8)

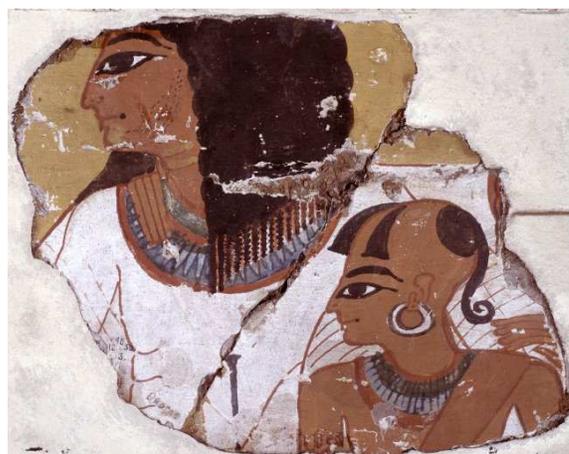
The right side apparently originally showed *W^cb.t* with her daughter *Nfr.t-iry-m-hb*, who is described as a child. No image of this scene is available today to verify this description.

4. CHAMBER G, NORTH WALL (PM TEXT 12.III.14)



The bottom register depicts *In-hr-h^c* and his wife *W^cb.t* being offered to by various relatives. They are surrounded by children. Sat at the feet of *In-hr-h^c* is his granddaughter *Hnw.t-w^c.ty*. She is naked, with several locks and bracelets, and touching a bird held by the next child, standing beside *In-hr-h^c*. This is his granddaughter *B3k(.t)-Pth*, who is also shown naked, with several locks, a necklace, earring and bracelets. *In-hr-h^c* plays with her hair affectionately. At the feet of *W^cb.t*, a grandson, *In-hr-h^c* called *P3-t3yr*, grasps at her dress. He is again depicted as the others, but has no jewellery. Finally, behind *W^cb.t* stands another granddaughter, *ʿnk.t-t3-nh.t*, again depicted the same, and holding a bird.

5. RELIEF BRITISH MUSEUM EA1329 (CHERPION AND CORTEGGIANI 2010: PL. 63)



A fragment of relief showing *In-hr-h^c* with one of his sons or grandsons; only the heads and shoulders are preserved. The child is shown with several locks, as those in Scene 3 above, and with a necklace and earrings.

TT360 (*K3h3*)

FAMILY TREE: Davies 1999: Chart 3

REFERENCES: PM Ii: 424-5; Bruyère 1933: 71-82, 84-109, Pl. 1, 24-32

1. STATUE (PM Ii: 313 TEXT 4; BRUYÈRE 1933: 74, 115)

The object was found in the court of tomb TT216. It is the base of a seated statue of *Twy*, the wife of *K3h3*, with their daughter in relief on the side. No image of this scene is available to verify the depiction of the daughter.

2. STELA BRITISH MUSEUM EA144 (PM Ii: 424; JAMES 1970: 46-7, PL. 39)



The middle register depicts files of relatives, including the daughters of a female whose name is damaged (James 1970: 46 suggests that it is *Twy*). One daughter, *Hwn.t-nfr.t*, is depicted as a child at the back of the procession, behind the penultimate daughter *S3.t-mhy.t*. She is

shown much smaller than the others, but with a long dress and sidelock, and one arm raised in adoration.

MONUMENTS TO OTHER RELATIVES

Hwy, grandson of *K3h3*:

3. UNNUMBERED STELA, WHITEHEAD COLLECTION (PM Iii: 720; VALBELLE 1975B: PL. 19)



The bottom register depicts *Hwy*'s wife *Iy*, three adult sons and daughter *T3-hn.ty* worshipping. *T3-hn.ty* is shown as a naked, hairless child, holding a lotus and lapwing behind her mother.

TT361 (*Hwy*)

FAMILY TREE: Davies 1999: Chart 3

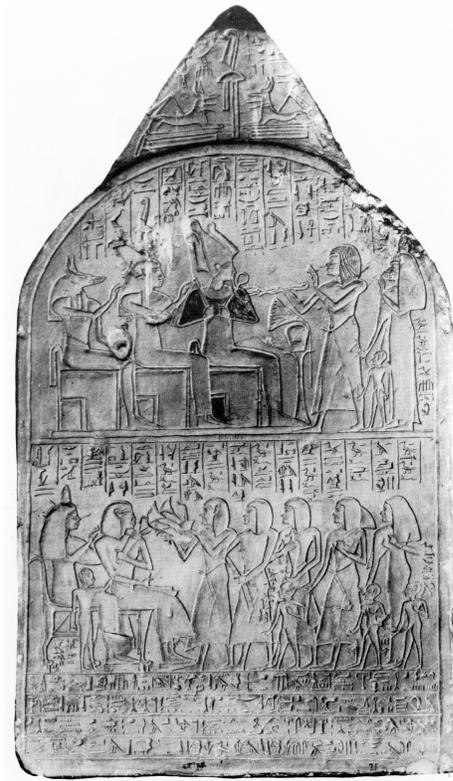
REFERENCES: PM Ii: 426; Bruyère 1933: 82-109, Pl. 1, 24

1. BANKES STELA 2 (PM Iii: 720; ČERNÝ 1958B: No. 2)



The bottom register depicts a procession beginning with two men—*K3h3* and *P3-hry-pd.t*, the sons of *Hwy*. *P3-hry-pd.t* has his hand resting on the head of a small boy before him, his son *H3-rw*, who is shown naked and hairless, with one arm raised in worship. Davies (1999: 9, Chart 3) suggests that *H3-rw* is a son of *K3h3*, and so here is shown in physical contact with his uncle.

2. STELA TURIN 50069 (PM Iii: 720; TOSI AND ROCCATI 1972: 105-6, 292)



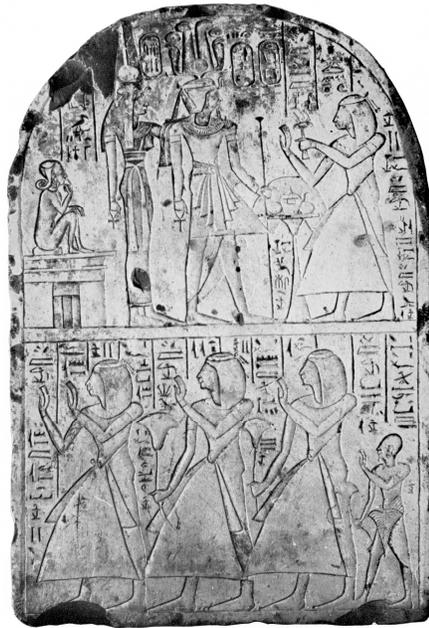
The upper register depicts *Hwy* and his wife *T3-Nhs.y* giving offerings, accompanied by a small girl, their granddaughter *T3-nt-p3-hn.ty*, who is shown naked with a sidelock, and holding a lotus. The bottom register depicts an offering procession. Receiving the offerings are *Hwy*, *T3-Nhs.y* and their grandson *Mry-w3s.t*, also depicted naked with a sidelock. Although standing next to his grandmother, his arm is linked through that of his grandfather. Presenting the offerings are five of *Hwy*'s children, and three grandchildren. All are depicted naked and hairless. The first is *Ti-nt-Imm.t*; Davies (1999: 13 Note 145) suggests that she is the daughter of *K3h3* who leads the procession, and so she is placed here between her uncles *Ti3* and *H3y*. Between the final two adults, *P3-hry-pd.t* and *T3-h^c.t*, stands another girl *Hwy-nfr*, and at the very back another grandchild *B3k.t-wr-n-r*, whose parentage is unknown.

MONUMENTS TO OTHER RELATIVES

Imn-m-in.t, great-grandson of *Hwy*:

FAMILY TREE: Davies 1999: 212-5, Chart 4

3. BANKES STELA 10 (ČERNÝ 1958B: No. 10)



The bottom register depicts three men. The first two are sons of *Imn-m-in.t*, though there are more names than people shown; possibly, these figures were used to represent the totality of sons. The third figure is *Nḥ.t-Mn.w*, the father of *Pnr-nw.t* who is depicted on the upper register. The final figure, depicted hairless, with a kilt and holding a lotus, is *P3-nḥ.t-m-ḥb*, one arm raised and other holding lotus. *P3-nḥ.t-m-ḥb* was the son of *Pnr-Nw.t*, and so here is depicted alongside his grandfather *Nḥ.t-Mn.w*, as the caption confirms.

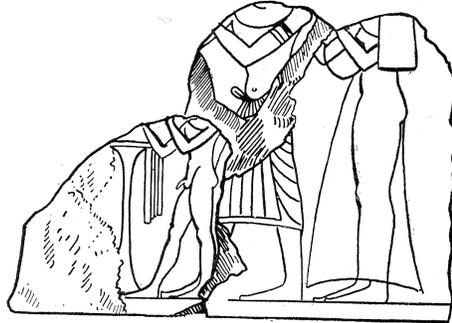
4. STELA BRUSSELS E.755 (PM Iii: 715; BRUYÈRE 1929B: FIG. 83)



The bottom register depicts *Imn-m-in.t* and various sons. The last of these, *Kny*, is shown with a kilt and wig, but at much smaller size than his siblings, possibly indicating a comparatively lower age.

TOMB 1102

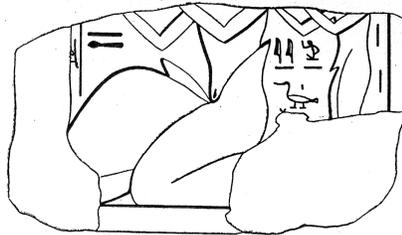
1. LINTEL FRAGMENT (BRUYÈRE 1929A: FIG. 67.4)



Three fragments showing a man, woman and naked boy (only the bottom half is preserved) in adoration before an altar.

TOMB 1245

1. STELA FRAGMENT (BRUYÈRE 1934: FIG. 7)



The remains show a man kneeling in worship, followed by the lower half a naked boy, whose name is unpreserved.

CHAPEL 1190

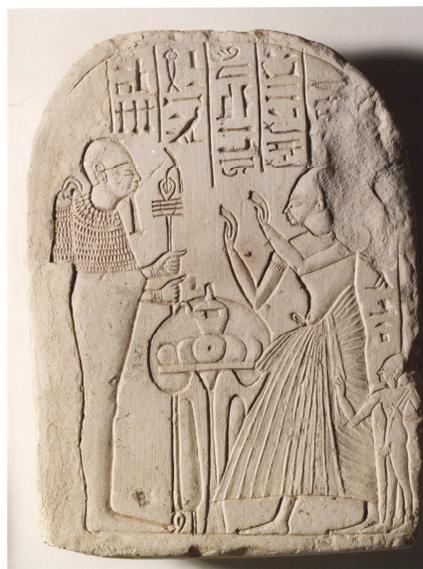
1. STELA FRAGMENTS (BRUYÈRE 1930: FIG. 14 ITEM 12)



The fragments depict three men on the left in worship, and a man, woman and naked boy holding a lotus on the right. Despite being male, the child is identified as 'his granddaughter' *Wr-n-r*, unless this caption refers to another the female adult at the back.

CHAPEL E

1. STELA EDINBURGH A.1961.439 (PM Iii: 709)



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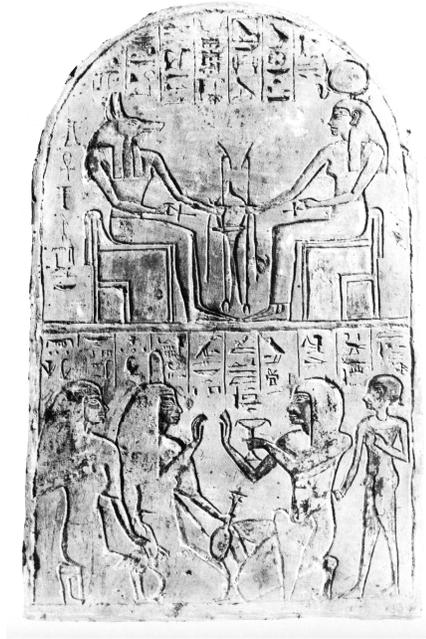
Stela depicting *ʿ3-nḫ.t* and his young son *Nb-smn* worshipping Ptah. *Nb-smn* is shown behind his father, naked, bald and carrying a papyrus stalk.

INDIVIDUALS OF UNCLEAR AFFILIATION

Tw-s3 son of *Imn-m-ip.t*

FAMILY TREE: Davies 1999: Chart 29

1. STELA TURIN 50039 (TOSI AND ROCCATI 1972: 73-4, 276)



The bottom register depicts *Tw-s3* offering to two women, his wife *Ti-nt-nbw* and her mother *ʿ-ḫ3.ty*. Behind him is his son *Imn-m-ip.t*, who is depicted naked and hairless, with one arm across his chest and the other by his side.

The family tomb of *Imn-m-ip.t* is unknown, possibly located somewhere between TT265 and TT356 (Davies 1999: 192)

K3h3

FAMILY TREE: Davies 1999: 264-5, Chart 18

1. STELA MUNICH INV.42 (BRUYÈRE 1929B: FIG. 29)



The lower register depicts *K3h3* and his son *Iy-r-niw.t=f* worshipping; *Iy-r-niw.t=f* is depicted as a naked hairless figure, wearing a kilt and holding a lotus.

Ipwy (Exact relationship to other community members unknown)

1. STELA CAIRO 43590 (PM Iii: 698; BRUYÈRE 1925B: PL. 4)



The bottom register depicts a seated *Nfr.t-iry* being offered to by her son *P3-nḥsy*. Behind him are two registers of smaller figures, all with kilts and sidelocks and carrying offerings of either lotuses or lapwings. On the top, the first two are labelled as *T3-ndm* and *T3-nw*. The third figure is smaller; of their name, only *-iry* remains. The first figure on the bottom are *Pth-ms*; of the second, only *I-* remains of the name. These children have no parentage or other genealogical information indicated.

***Nfr-rnp.t* (Exact relationship to other community members unknown)**

1. STELA TURIN 50057 (TOSI AND ROCCATI 1972: 93-4, 286)



The central register depicts an offering procession, fronted by *Nfr-rnp.t*'s father *Ipw*, then the lady *H3wy* (possibly *Ipw*'s wife), and then her sisters. The final figure is another sister *Ti-nt-imm.tt*, depicted as a naked child; the depiction is very damaged although it appears that she is naked, has a sidelock and carries a lotus.