

Acknowledgments

THIS REPORT ON ONE OF THE LARGEST and best-decorated private tomb complexes at Giza is the product of many persons, working on different projects many decades apart.

Those persons named on the title page were directly involved in fieldwork at Giza, either under Reisner in the 1920's or Weeks in the 1970's. In his diary Reisner also acknowledged the assistance of Mrs. Reisner, Mr. T.R.D. Greenlees, Dr. Alex Hawes, and Lt. Commander Wheeler.

The first hand copies of the texts on the walls of the G 6000 tombs were made by Mr. (now Professor) Anthony Spalinger. They were later checked and collated by Weeks. Drawings of the scenes on the walls were the work of Helen Basilevsky, Jane Belson, Lynn Holden, Katherine Montgomery, Clare Semple and Susan Weeks. Architectural plans were made by Alexander Floroff (1925) from survey notes of Lt. Commander Wheeler. The site was resurveyed, and Floroff's manuscript drawings substantially revised, by Charles Belson (1971). In New York, Will Schenk redrew Floroff's plans and sections of the burial chambers. A complete reclearing of the tombs, which first had been cleared by Reisner's crew, was supervised by Misli Malek Darwish, Elisabeth Rodenbeck, and Kent Weeks. Conservation work was undertaken by Dr. Edward V. Sayre (of Brookhaven National Laboratory), assisted by Kenneth Linsner and Assa el-Rakhawy. Computer editing and formatting of the manuscript was the work of Jane Dineen in Boston. Proofreading was done by Susan Herman in Cairo. Color photographs were made by Rus Gant. Susan Weeks prepared the final drawings of all relief scenes. In the 1970's field seasons, our Inspector of Antiquities was Girgus Daoud.

I must thank the administration of the American University in Cairo, especially its late President Christopher Thoron, who helped make the 1970's field seasons possible, and who allowed us to use their laboratories and darkrooms.

Funding for the fieldwork in the 1970's was provided by grants from the Foreign Currency Program of the Smithsonian Institution through the American Research Center in Egypt and by the American University in Cairo. Funding for the publication of the report has been provided by the Museum of Fine Arts, Boston, and by a publication subvention grant from the National Endowment for the Humanities.

Special thanks must go to three successive curators of the Department of Ancient Egyptian, Nubian, and Near Eastern Art at the Museum of Fine Arts, Boston: to William Stevenson Smith, who first suggested that this project be undertaken; to William Kelly Simpson, who made available many of the Museum's archives for study; to Rita E. Freed, who encouraged the project and assisted in funding its publication. And it is a great pleasure to acknowledge the profound debt owed to Peter Der Manuelian of the Museum's Egyptian Department, who has worked diligently to see this manuscript through the editing process and into print.

*Kent R. Weeks
Cairo
February 1994*

