

## ACKNOWLEDGMENTS

The mastaba tombs that are described and analyzed in this volume were studied as a part of the Giza Mastabas Project. Under the overall direction of Prof. William Kelly Simpson of Yale University, this project is dedicated to the publication of G.A. Reisner's excavations in the Giza necropolis. In 1987, Prof. Simpson and Dr. Edward Brovarski drew my attention to these mastabas and pointed out their relevance to my twin interests of cemetery organization and the office of *hntj-š*. I am greatly indebted to them for their suggestion, and for assigning me the publication rights to material so rich in potential.

My research was funded by a grant from the National Endowment for the Humanities to the Museum of Fine Arts, Boston, grant number RO-21745-88, which extended from 1988 to 1991. I am grateful to the staff of the Endowment and of the Museum's Development Department (Ms. Martha Reynolds and Ms. Marjorie Saul in particular) for their patience and understanding in helping me adjust the project as circumstances altered. Dr. Alan Shestack, then director of the Museum, also gave the project useful support. Matching funds to support fieldwork were donated by Prof. Simpson and by members of my 1989 tour to Egypt, through the American Research Center in Egypt.

Dr. Rita Freed, since 1989 the curator of the Department of Ancient Egyptian, Nubian, and Near Eastern Art at the Museum, took on the responsibility of project director for the grant and has generously supported the project with her time and advice since her appointment. Ms. Julia McCarthy, formerly department secretary, also contributed tireless administrative support. Staff and former staff of the department, especially Dr. Catharine Roehrig, Ms. Yvonne Markowitz, Mr. Stephen Harvey, and Ms. Rima Bulos lent me useful aid and suggestions. Dr. Peter Der Manuelian, in addition to his work on two of the field seasons at Giza and his help with a myriad of logistical problems, has been responsible for the typesetting, design, and production of the final volume. His patience with details, last minute changes, and the intricacies of computer page layout is greatly appreciated. Ms. Brigit Crowell kindly read through the chapters of Part i in manuscript and made very helpful suggestions about grammar, presentation, and archaeological interpretation.

Special thanks are owed to two scholars whose approaches to architectural remains has greatly influenced my own. Dr. Peter Lacovara encouraged me from the beginning to take a more contextual view of the tombs and ensured that I did so with helpful advice and critiques. Prof. Ruth Tringham, of the University of California, Berkeley, allowed me to sit in on her course lectures on architecture

and archaeology, which inspired many productive questions about the spatial relationships among the tombs.

I am grateful to the High Committee of the Egyptian Antiquities Organization and its late director, Dr. Sayyed Tawfik, for allowing us to do epigraphic and architectural recording work at the mastabas. Mrs. Fawzaia and Mrs. Camillia el-Mansoury of the EAO were of invaluable assistance in helping us negotiate the formalities at EAO headquarters at Abbasiya. During our seasons of fieldwork, Dr. Zahi Hawass, general director of Giza and Saqqara, was extremely helpful and accommodating, as were Ms. Amaal Samuel, chief inspector of Giza, and her entire staff. During the 1987 and 1989 seasons, we were assisted by Inspector Mahmoud Hassan Afifi and in 1990 by Inspector Kamel Wahid. During a 1994 season of work on an adjoining group of tombs, Dr. Hawass allowed me to check some details on the earlier cluster, and Inspector Hamdi Orabi facilitated that work. I am indebted to them all for enabling us to do the additional fieldwork published here.

My work at Giza was facilitated by the Cairo Office of the American Research Center in Egypt (ARCE), and I am grateful to its former director Dr. Robert Betts and to Mrs. Amira Khattab for their assistance in Cairo. Dr. Terry Walz, executive director of ARCE, was also extremely helpful in making long-distance arrangements, helping with financial logistics, and advising me of deadlines and other developments. Important assistance was also lent by Ms. Roxy Walker, in the form of her air-conditioned Cairo apartment, which kept us cool and productive during our May-June 1990 season.

During the three seasons of the Giza Mastaba Project that have been entirely or partially devoted to the study of these tombs, a number of colleagues and students contributed their labor and expertise: Dr. Edward Brovarski (director, 1987), Mr. Jeffrey Burden (1990), Dr. Paul Chapman (1987), Dr. Rita Freed (co-director, 1989), Mr. Rus Gant (1989), Dr. Christopher Hallett (1989), Mr. Stephen Harvey (1987), Ms. Pamela Hatchfield (1989), Mr. Lynn Holden (1987, 1989), Mr. Henry Hwang (1989), Mr. Michael Jones (1989, 1990), Dr. Peter Der Manuelian (1987, 1989), Mr. Jason de Menil (1987), Prof. Everett Rowson (1989), Ms. Robin Sewell (1990), Dr. Emily Teeter (1989), and Mr. Nicholas Thayer (1987). Their contributions to the project in several cases went beyond technical and scholarly assistance to include inspiration, support, and fresh flowers. All were very much appreciated by the author.

Preliminary tracings of the decoration of two mastaba chapels, g 2092+2093 and g 2097, made in 1975 were useful in preparing the final drawings and provided a basis for evaluating the changing conditions in the tombs. That expedition was directed by Prof. Simpson, and included staff members Messrs. Daniel Ball, David Ball, Philip Benson, Todd Ruff, Nicholas Thayer, and Dr. Timothy Kendall.

My work builds directly on the initial observations and interpretations made by the field staff of the Harvard University-Museum of Fine Arts excavations between 1936 and 1939. The director of the expedition, Prof. G.A. Reisner, despite his failing eyesight, played an active role in directing the excavations, assigning a number to each new mastaba and interpreting the finds. This is apparent from the drawings preserved in the records in Boston that were done in white ink on a black background to make them more visible to him. His

unpublished synthesis of the material was the starting point for my work.

Direct supervision of the excavation was the responsibility of Reis Mohammed Said Ahmed. His daily diary recorded the progress of the excavation and the appearance of the matrix that was removed from the mastabas and their shafts. This diary was translated by Mahmud Said Ahmed. To a great extent, the Egyptian staff that Reisner had trained seems to have carried out the excavations independently during these years, as can be seen in the description of the excavation of the serdab of g 2099 on p. 150. The professional staff included Mohammedani Ibrahim, photographer; Mahmud Said Ahmed, assistant publications secretary and translator; Mohammed Sayed, surveyor; and Ahmed Effendi, conservator. Dahi Ahmed, Mohammed Salem, Rifai, Mohammed, Salem Hassan, Haddad, Mursi, Besheer, Samman, Ahmed Mahmud, and Mustapha Abu el-Hamd are grouped with several of these men in the expedition diary, and were thus probably also experienced men in supervisory or technical positions.

The remainder of the Egyptian staff is difficult to reconstruct. The Diary periodically notes the movements of groups of men to and from Quft, "for guarding and work at the pyramids." Many who left in May 1938 appear to have returned in March 1939, which suggests an informal system of rotation. These men were probably responsible for the actual excavation: Ahmed Hassan el-Niggar, Ali Mahmud Mohsen, Morsi Hassan, Derwish Ahmed, Alam Gad el-Karim, Dahi Mohammed Youseff, Hamid Genawi, Berberi Ahmed, Mahmoud Issa, Shater Ahmed, Mousa Khalil, Mobarek Mohammed, Mohammed Tammam, Ahmed Masoud, Said Hassan, Idriss Shahat, Said Halabi, Said Bedir, Hossein Elawi, Ahmed Mograby, Mahmoud Abd el-Aal, Gad el-Moula Hagggar, Yasin Ali, Ali Hani, Orabi Radwan, Abdallah Ahmed, Mahmud Ali Mohammed, Hassan Abu el-Yosr, Ali M. Issa, Itman Yunis, Mogareby Mohammed, Ibrahim Mohammed, Mah. Yusef, and Mah. Abd el-Azim.

The non-Egyptian staff members mentioned in the records for the years during which the mastabas were excavated were Messrs. Francis Olcott Allen, Alexander Floroff, Hansmartin Handrick, and William Stevenson Smith. The last-named was especially active in

excavating serdabs and the more fragile finds, and with Mr. Allen was responsible for the preliminary reconstruction of the plaster fragments from g 2098. Mr. Floroff prepared the original plan of the mastabas. Drawings of the decoration in g 2091 were made by Mr. Norman de Garis Davies some years prior to the excavation of the other tombs in the cluster.

With the exception of the two corridor walls of g 2091, which were recorded by Davies, the final versions of the epigraphic drawings published here were prepared by Jeffrey Burden, Peter Der Manuelian, Lynn Holden, Jennifer Houser, and myself. Michael Jones drew the revised plan and the north-south section of the cluster, and wrote a section for the introduction describing them and explaining their conventions. The plans and cross-sections of tomb shafts were taken from the Tomb Cards, which were probably prepared by Mohammed Sayed, although the placement of the burial chamber plans in the bodies of the mastabas is my own approximation. Untranslated Arabic notations on the Tomb Cards were translated for me by Everett Rowson in consultation with Michael Jones.

The scientific report on the composition and state of conservation of the mastabas, which I have divided and incorporated into the individual tomb-descriptions, is the work of Pamela Hatchfield. Ms. Hatchfield was also responsible for the efforts made by the Giza Mastabas Project to consolidate unstable areas of the fragile plaster decoration in these tomb chapels in 1989.

Ms. Allison Webb Willcox, of the National Museum of Health and Medicine in Washington, D.C., kindly spent several hours pouring over the photographs of burials with a magnifying glass, attempting to add to the scanty information available on the human remains. Her observations are recorded in the photo captions, and discussed at the beginning of chapter 3. I am grateful for her time, enthusiasm, and patience.

The personal debts I have incurred during the completion of this project are if anything more extensive than my scholarly and professional ones; however, I will, however, limit myself to mentioning my greatest creditor. Everett Rowson has my everlasting gratitude for his plentiful and enduring patience and support.