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There are a few minor slips which are listed below:

p. 84 and illustration 110. The sign $\underline{\text{L}}$ is printed upside-down.
p. 337, illustration 118. The T.T. numbers are not 493, 494 but 493, 594.
p. 337, illustration 140. The T.T. number is not 403d but 403c.

C. H. S. SPAULL


The Pelizaeus-Museum in Hildesheim is fortunate enough to possess an Old-Kingdom mastaba from Giza, a fruit of the excavations largely supported by Wilhelm Pelizaeus and conducted initially by Stein- dorff and later with such brilliant success by Junker.

This particular mastaba was discovered in 1906, but owing to the 1914 war did not reach Hildesheim until 1925. Here it was erected, dismantled because of the 1939 war, again erected in 1948 and yet again dismantled for transference to the new museum which had been built. Its erection there was delayed because of the necessity to carry out work to stop deterioration of the stone, so that it was only in 1964 that it was again on view.

The actual mastaba was $12 \times 6$ m. in dimensions, but in the museum it is only the cult-chamber ($2.30 \times 1.20$ m.), which alone is decorated, that is on display. Incidentally it is stated that London is among the places in Europe that has such a chamber, but this is unhappily no longer true.

The present book is a guide for the visitor to this monument. It begins with a general account of the context in which such mastabas were built and what purpose they were supposed to serve, continues with a statement of what little is known of Uhemka himself, and then goes on to a detailed description of the cult-room itself. Each of the four walls is the subject of a complete line drawing accompanied by a full description.

After the general account of mastabas and the particular description of this one, an amount of space comprising nearly half the whole text of the book is devoted to setting out each hieroglyphic legend or passage individually and accompanied by a translation. The use of this to the lay reader is dubious, firstly because the texts are, one or two small restorations apart, already fully printed in the line drawings with the exception of the façade, and secondly because it would be quite impossible for a non-Egyptologist to correlate the text with the translation. Incidentally these texts and translations are not entirely without small errors and inconsistencies. I have noticed:

- p. 45, 1st text. Translation of $\text{rḥ niswt}$ is omitted.
- p. 49, 3rd text. Translation of $\text{mitrt}$ is omitted.
- p. 50, 5th text. $\text{w}$ is represented by $z$, in p. 60, 6th text, by $\text{tsch}$, in p. 66, 4th text, by $t$.
- p. 52, 5th text. Not Niwosret but Njsutwosret as in p. 60, 2nd text.
- p. 54, 2nd text. Not Neferzes but Noferzes as in p. 50, 5th text.
- p. 61, 1st text. Kahersetef not Kachersetef.
- p. 68, 2nd text. Surely Nenofer not Nofer.
- p. 69, line 3. Surely a garment not a sack.
- p. 76, 5th text. Mertiifes not Mertiies.
- p. 77, 5th text. $\text{w} \leftrightarrow \text{not } \text{w}$.

This section ends with a note on Uhemka and his family including their titles and showing how the information available stretches through five generations: grandparents, parents, Uhemka himself, his children and grandchildren.

The book concludes with a set of twenty-four plates of good quality and apposite to the subject. Only eight of these, however, are detailed illustrations of the mastaba in question. This is a pity, for it would surely have been both instructive and interesting for the visitor to the museum to have been provided with a full pictorial record of what he had seen.

C. H. S. SPAULL