The emphasis is at the strategic or overview of digital imagery, with an generally. The book gives a very good relevant to users of digital imagery collections, much of the material is since all involvement requires some plans to be involved with digital images, management system.

For this purpose it is an invaluable archival tool, as a way to increase collections, much of the material is currently find ourselves. In addition to Remington’s wonderful text, the book is exquisitely designed (as it really has to be, to practice what its text promotes) by Brad Yendle and stunningly illustrated with 250 color illustrations of the finest, most unforgettable works from a historic period in which not just graphic design, but also cinema, literature, dance, popular music and other forms of expression were produced at a very high level.

Reviewed by George Shortess, 3505 Hecktow Road, Bethlehem, PA 18020, U.S.A.

INTRODUCTION TO IMAGING

Reviewed by George Shortess, 3505 Heck-town Road, Bethlehem, PA 18020, U.S.A.

This book, in its second edition, was published by the Getty Foundation. It is a basic source to guide those involved with museums and other collections in the uses and pitfalls of digital imagery. For this purpose it is an invaluable guide and is highly recommended. The fact that it is in its second edition speaks to its acceptance and usefulness. The book covers digital imagery as an archival tool, as a way to increase collection accessibility, and as part of a management system.

In addition, I would recommend the book to anyone who is involved or plans to be involved with digital images, since all involvement requires some sort of storage process. While some of the material is specific to large museum collections, much of the material is relevant to users of digital imagery generally. The book gives a very good overview of digital imagery, with an excellent glossary in the back of the book. It minimizes jargon and presents the basics in clear and concise ways. The emphasis is at the strategic or planning level. It explains what to look for in a program, rather than giving a detailed analysis of any specific program. This makes it much more useful, as programs are always changing and developing.

I was particularly impressed with the book’s down-to-earth treatment of issues that often are hyped in a misleading fashion by the imaging industry. Topics such as image resolution, color, file formats, metadata, scanning, etc. are treated in a straightforward and clear manner. Introduction to Imaging does an excellent job of pointing out the pluses and minuses of the available choices. The authors emphasize the need for each user to clearly understand the specific purposes that digital imagery will serve and why it is important in each individual case. Issues such as obsolete technology, data integrity, security and resource management are treated realistically. Its concluding advice reflects much of the rest of the book: “In reality, no one knows what the best preservation strategy or combination of strategies will be” (p. 62). It goes on to recommend an open approach and regular reviews as the best ways to maintain useful digital files. The book provides an excellent basis for carrying out that strategy.

AN ATLAS OF RARE CITY MAPS: COMPARATIVE URBAN DESIGN 1830–1842

Reviewed by Kasey Asberry, Human Origins, 955 Delano Street, San Francisco, CA 94112, U.S.A.

This collection of 40 maps was originally published in the mid 19th century by the Society for the Diffusion of Useful Knowledge in a series of 60. The Society had the then-revolutionary goal of making information about the world accessible to anyone who was curious (rather than just those who could afford it), as well as those who regardless of their economic means needed to have their curiosities piqued, those, as the book puts it,

whose minds are listless or engrossed with other pursuits—debauched by pleasures, occupied with business, enervated by indolent habits—and who regard the effort of gaining knowledge as a toil, the pain of which is inadequately recompensed by the acquisition.


Maps provide snapshots of mid-19th century Alexandria, Amsterdam, Calcutta, Constantinople, Copenhagen, Dublin, Edinburgh, Geneva, Madrid, Stockholm and Vienna, as well as eight cities in Italy, five in Germany, four in France, three apiece in England and the United States and two each in Belgium, Portugal and Russia.

Not so much a detriment as a point of curiosity is the missing third of the original series of 60 that was left out of this collection. It would have been interesting to see Mexico City and Havana, Edo and Manila, all of the four cities in Italy, five in Germany, four in France, three apiece in England and the United States and two each in Belgium, Portugal and Russia.

This series of publications hails from the same period that gave birth to deductive theories of geography and economics such as Von Thunen’s theory of land use and Cristaller’s modeling of central place theory in Germany. Did the publication of these maps inform this ideological movement? Probably not, since these models generalized from idealized places rather than drawing conclusions from observations of and comparisons based upon broad sources. Their publication is more akin to the adventurous spirit that roamed the world collecting orchids and artifacts of earlier cultures, solving mysteries and not coincidentally advancing empire. Sherlock Holmes probably found these maps invaluable.

For the contemporary urban planner these reproductions of the original high-quality engravings are a rich resource. Beyond being very fine examples of the craft of cartography, they serve as a time capsule or transport vehicle and expose a world view that identified these as the Great Cities of the time. This perspective is not one limited to the information required to trace a pedigree to “classic” roots or to substantiate the pride of colonialism, but rather it supports a notion of the common good promoted by personal
improvement based on exposure to facts for their own sake.

As planners work to improve upon the early foundational models of urban studies, these plates can help to answer questions framed today by drawing upon comparisons and similarities observed within complex city systems, perhaps avoiding previous mistakes that might have been made through over-simplification. Any practical application as a planning tool aside, this atlas nourishes the imagination with lovely detail from a time just out of reach yet still clearly influencing the way we live now.

**THE BOOK OF THE PHARAOHS**


Reviewed by Enzo Ferrara, IEN Galileo Ferraris, Materials Department, Strada delle Cacce, 91, 10135 Torino, Italy. E-mail: <ferrara@ien.it>.

The universe rests on the pharaoh, who is mandated on earth by the creator god to repel evil and chaos.

—Christiane Ziegler (Louvre Research Unit Director)

The term "pharaoh," handed down through the Bible, comes from the Egyptian "per-â-a," which originally designated the royal palace but later referred to its ruler, emblem of the rich and complex Egyptian civilization. The pharaohs, almighty kings of many forms, dominated the whole Egyptian perspective on human life and ruled over a huge, unified territory spanning 4,000 kilometers along the banks of the Nile.

Egyptian society could not have functioned properly without the pharaoh's presence. The importance and the role of the pharaoh as an intermediary between the natural and supernatural realms can be appreciated through the quantity of his effigies, multiplied everywhere in ancient Egypt to grant that divine forces take care of human affairs.

The most eminent pharaohs amount to no more than 50; among them the names of kings such as Cheops, Akhenaten, Ramses, Tutankhamon and Alexander the Great have become part of popular culture. Their profiles are well known, extensively sketched in portraits, busts, decorated heads and bas-reliefs now distributed worldwide.

However, the images of the pharaoh we have inherited are always stereotyped, as imposed by ancient Egyptian ideology to respect and testify to the continuity of its culture and art. For all the toms, statuary and other relics that have survived, little of them deal with the daily work of the government, the court or the private life of the royal family. Although historians can scrutinize the policy and warfare during each period and each reign, they can scarcely uncover the individuality of kings.

Thus, the effort made by the French Egyptologists Vernus and Yoyotte to write down *The Book of the Pharaohs* is appreciable. Their volume examines what lies behind the formalism and monumental majesty of the pharaohs, offering critical and practical information not only for an objective characterization of the reigns and personalities of the "great" pharaohs, but also to make account of the greatest possible number of less-celebrated sovereigns.

As suggested by the original title of the French edition, *Dictionnaire des pharaons* (1996), the book resembles an encyclopedia with alphabetically ordered short essays on the places, dynasties, subjects and themes relating to the kings and their rule in ancient Egypt. Each entry contains information on the etymologic origin of the name, along with genealogical and historical data. Most paragraphs conclude with an essential bibliography for further reading of the major sources of Egyptian history. Entries on specific cultures such as the Hyksos, Hurrians and Hittites have been integrated, and, to broaden the cultural "landscape," brief chapters deal also with non-royal personalities, institutions, practices and concepts.

It is difficult to recognize plain chronological connections in the history of ancient Egypt. For the Egyptians, time was a cyclic progression; the accession to the throne of a pharaoh marked the first year of a new era, one that would be ended with his death. Everything written or materially reproduced became eternal or, more properly, outside of time: Artistic expressions, whether utilized in a tomb or a temple, mainly served a functional, rather than an artistic, end. Thus, the sequences of dynasties, the classification of reigns and periods with coeval sovereigns are not easy to reconcile with the continuity apparent in the artistic tradition.

Vernus and Yoyotte recognize this limitation: the dates in this table, as well as those in the entries... cannot pretend to fix in time precisely and irrevocably the important moments and the major events. The textual and archaeological realities condemn us to this humility... or rather, to this humiliation (p. viii).

Even so, the authors offer information to place, at least approximately, the monarchs in the historical context of their respective periods, and the volume contains entries devoted to the "Kingdoms" and the "Intermediate Periods" and to each of the dynasties as they succeeded one another.

Queens are considered as well, from Hatshepsut, the first one, to Cleopatra VII Philopator, last representative of the Ptolemaic dynasty and chronologically, after Teye and Nefertiti, the fourth female pharaoh of Egypt. The last entry is the "Zero Dynasty," new in the revised English edition. This is a strange but appropriate indication of the pre-dynastic period that was recognized as having existed before the foundation of Memphis and the unification of the Low and High Reigs.

The Egypt of the pharaohs still attracts scholarly attention, and highly publicized exhibits continue to inspire popular fascination. *The Book of the Pharaohs* is intended for a wide audience. It resolves efficaciously, although conversely, 3,000 years of history of the Egyptian kings, offering a reference to the human reality of royal Egypt. The volume includes a bibliography of recent books for general readers and a chronological table that organizes the major periods of Egyptian history along with the most illustrious royal names.

**A THING IN DISGUISE: THE VISIONARY LIFE OF JOSEPH PAXTON**


Reviewed by Dennis Dolens, Department of Genetic Architecture, Universitat Internacional de Catalunya, Barcelona, Spain. E-mail: <exodesic@mac.com>.

When he is remembered, Joseph Paxton is known for his design and supervision of the Crystal Palace, the 1851 cast-iron and glass structure that transcended its garden heritage (evolving from greenhouses) to become the world's most advanced technological structure. Enclosing 21 acres and...