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 oversimplification. 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

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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-aâ,” 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 tombs, statues 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 Reigns.

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 concisely, 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 Dolleus, 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
erected in a few months, the Crystal Palace housed England’s first blockbuster international exhibition. Media and promotional support was so great during its development that the building became the exhibition’s main attraction. Its physical structure came to embody early Victorian ideals of work and industry as its image seeded future visions affecting urban building typologies such as glass aria, shopping arcades and railroad stations.

Interestingly, the Crystal Palace’s appeal and vision crossed social boundaries, receiving the early support of Prince Albert and Queen Victoria, then subsequently garnering working-class support in the form of massive attendance (it was one of Cook’s Tours’ first destinations, and workers could pay travel expenses through advance weekly subscription). Such a building would be the life’s triumph of a great engineer or architect, but a gardener built the Crystal Palace. And, it was only one of Joseph Paxton’s many triumphs.

So, while Kate Colquhoun’s chapters describing the Crystal Palace are full of revelations, those surrounding them tell a fairytale-like story of a developing genius. They reveal Paxton’s autodidactic path and his ongoing and deep relationship with his patron and later friend and colleague, the Sixth Duke of Devonshire. Paxton’s training ground was the Duke’s Chatsworth estate, where, over his lifetime, he transformed landscape, garden, waterworks and eventually architectural history, concurrently transforming himself into a Victorian icon of work and intelligence. His collaboration with the Duke resulted in botanic expeditions that added new and formerly unknown trees, plants and orchids to England’s botanic patrimony, and together the Duke and Paxton made Chatsworth the botanic showplace of Europe. Through channels independent of the Duke, Paxton wrote and edited garden magazines and later founded a general London newspaper, hiring Charles Dickens as editor. Even as writing supplemented his healthy Chatsworth income, Paxton also took on independent design work (notably designing Baron Mayer de Rothschild’s 1855 estate) as well as serving as a board member and consultant for various railways.

If one 19th-century structure could represent the seed of a new architecture—and like botanic seeds, there are an abundance of architectural seeds—Paxton’s 1835–1838 Great Stove (as his greenhouse masterpiece was known) would be my foremost candidate. Looking at pictures of it (it was demolished in 1920), one could be looking at a prismatic or origami-like structure from today’s avant-garde. As a piece of pre-Victorian design, it is dazzling, anticipating Bruno Taut’s crystal architecture by almost 80 years. The Great Stove is a set of continuous folding facades, or as Colquhoun tells us, “furrow and ridges,” arched and curved to cover an enormous 30,000 square feet. Primarily a wood-framed building, the stove’s elements were steam-milled on site. Its glass scales were the largest panes available (48 × 6 inches), and when inserted into the skeletal-like frame, they created a lightweight, undulating skin supported by 36 interior cast-iron columns. A material hybrid not possible before the industrial revolution, this building’s morphological shape also owed nothing to architectural history. Yet, it was effectively Paxton’s testing ground for prefabrication and a model for techniques he later refined for the Crystal Palace. Therefore, if the Crystal Palace is considered the beginning of enormous-scale prefabrication projects, eventually leading to Modernism, the Great Stove and other works at Chatsworth, especially the glasshouse sheltering the gigantic Amazonian water lily, Victoria regia, were its germinating bed. Colquhoun’s book rights this neglected parentage.

A Thing in Disguise charts Paxton’s development as gardener, landscape designer, writer, architect, politician, family man and friend, all part of his historic role in 19th-century England. Paxton was a determined, hard worker who became a national figure. The common man who worked his way to the top, he was elected to Parliament and knighted by Queen Victoria. This is a benchmark biography and deserves an honored place on every library shelf serving architects, engineers, gardeners and those interested in Victorian technology and culture.

**READING PSYCHO-ANALYSIS: FREUD, RANK, FERENZI, GRODDECK**


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This impressively researched and stimulating book has two rather distinct aims. First it is a history of Freud’s rebellious sons working in the first part of the 20th century, and a discussion about the disciplinarity of psychoanalysis and its fragile status poised between a natural science and a hermeneutic study akin to literary criticism. Full of fascinating biographical insights, the book is nevertheless much more successful in its second aim, as a validation of the continuing use of psychoanalysis both clinically and theoretically, than in its first aim, where its attempt at what would appear to be the less contentious aspect of its thesis—a hermeneutic and historical account of the psychoanalytic literature of Freud’s erant disciples—is partial and assertive.

Starting with Freud’s own literary criticism in Gradya (1907), Rudnytsky symptomatically reads Freud to suggest that for Freud, literature is the uncanny double of psychoanalysis and vice versa. Freud’s treatment of characters from literature and history (Gradya and Leonardo) as if they were real, and his understanding that his own case histories such as Dora and Little Hans read as literature, as short stories, enable Rudnytsky’s own starting point in reading the subsequent psychoanalytic texts through the psychobiographies of their authors. Thus, when Rudnytsky takes up the subject of Little Hans (1909), Freud’s analysis of phobia in a five-year-old boy, it is to set out his major argument that Freud’s own psychobiography caused him to disavow the role of female sexuality in psychic life and to create the misogyny of the Oedipus Complex and its single signifier of sexuality—the male penis. The excessive patriarchal masculinity and role play that Rudnytsky ascribes to Freud is therefore responsible for what Harold Bloom has called the “anxiety of influence” in Freud’s subsequent followers. It emerges as their cruel expulsion from Freud’s analytic circle and in their various attempts at analytic practice and writing to redress the sexual and Oedipal balance. Thus Rank moves in his later career to supplant the Oedipus Complex with a pre-oedipal psychoanalysis of birth trauma and resites the mother as the critical role in child development. Ferenczi, Freud’s vulnerable yet loyal son, is first treated by Freud (he is the unacknowledged subject of Analysis Terminable and Interminable [1937]). He is encouraged by Freud, as authoritarian father, to marry a woman he does not love, rather than