

Picturing the Past: Imaging and Imagining the Ancient Middle East. Edited by JACK GREEN, EMILY TEETER, and JOHN A. LARSON. Oriental Institute Museum Publications, vol. 34. Chicago: THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO, 2012. Pp. 184, illus. \$29.95 (paper). [Distributed by The David Brown Book Co., Oakville, Ct.]

This volume accompanied an exhibition on view at the Museum of Chicago's Oriental Institute from February through early September, 2012. In addition to the beautifully printed version, the book—like all new and most older OI publications—is available for free download, in this case at <http://oi.uchicago.edu/research/pubs/catalog/oimp/oimp34.html>.

The topic of this show was the problem of conveying the results of archaeological work to those not privileged to be present at the sites. On display were both tools, such as cameras and notebooks, and examples of finished products, including drawings, paintings, photographs, and three-dimensional physical models, most of them from expeditions mounted by the OI itself.

In addition to the annotated catalogue of the material on view, this publication presents thirteen short essays covering various aspects of archaeological illustration. Following an introduction by Jack Green (chapter 1), chapters 2, 3, and 4 (by Emily Teeter, W. Raymond Johnson, and Ann Macy Roth) cover the early work of the OI in Egypt, explaining in some detail the methodology of the famous Chicago Epigraphic Survey.

Chapters 5 and 6 (by Emily Teeter and John A. Larson) discuss the use of photography, accompanying the text with numerous examples drawn from the more than 100,000 images in the Institute's Photographic Archives. Chapter 7 (by Scott Branting, Elise MacArthur, and Susan Penacho) views archaeology from on high, considering aerial photography from the days of balloons to today's satellite imagery.

In chapter 8 Nigel Strudwick calls long overdue attention to the aesthetic achievements of Nina de Garis Davies, Amice Calverley, and Myrtle Broome in copying paintings from Egyptian tombs. One must concur with the judgment of Jack Green (p. 15) that in the past the OI did not give sufficient credit to the work of its artists, in comparison to that paid to the other members of the technical staff of its expeditions.

William Peck in chapter 9, the contribution least tied to the work of the OI itself, discusses the important role played by plaster casts in the museology of the nineteenth and early twentieth centuries.

Chapter 10 (by Jean-Claude Golvin) treats the recreation of panoramic views of ancient sites, illustrating the technical discussion with wonderful images drawn by the author himself. The following chapter 11 (by Dennis O'Connor) considers the six beautiful paintings done by Joseph Lindon Smith at Persepolis, which must

really be considered examples of fine art, rather than of technical illustration.

In chapter 12 (by sculptor Joshua Harker) we are led through the process of reconstructing digitally in three dimensions the face of an ancient Egyptian woman, Meresamun, on the basis of the skull of her mummy. The result (Figs. 12.7–8) bears more than a passing resemblance to Michelle Obama.

Finally, chapter 13 (by Donald H. Sanders), "A Brief History of Virtual Heritage," discusses the newest, cutting-edge, methodology of the computer age for presenting archaeological data. Unfortunately, this reader, who did not grow up in a cybernetic environment, found the discussion rather difficult to follow.

All in all, this is a valuable contribution to museum studies, produced with the good taste and careful editing we have come to expect from the OI Museum staff. I noticed but a single gaffe: "illicit" for "elicit" (p. 14)!

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Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753–1914. Edited by ZAINAB BAHRANI, ZEYNEP ÇELİK, and EDHEM ELDEM. Istanbul: SALT, 2011. Pp. 520, illus. TRL 80, \$41.60.

The history of European scholars, amateurs, and adventurers who made their way to the Middle East from the eighteenth century onward, to explore and survey the ruins of antiquity, is familiar. Their cultural worldview rested on a historical grand narrative that gave pride of place to Europe as the inheritor of antiquity's noblest traditions. They proceeded to excavate (informally or formally) in the lands where classical civilization once thrived, and to take home valuable finds, with (and sometimes without) the permission of local powers. The study of orientalist discourse has analyzed the negative judgment that many of these scholars reserved for the contemporary inhabitants of the former classical world, and their sense of entitlement to political and economic superiority. This sense of dominance extended as well to the possession and display of the art and material culture of antiquity in a new kind of European institution for the production of knowledge and power: the museum. *Scramble for the Past* offers a productive way to re-examine this narrative by reframing it as a history of interaction between Europe and the Ottoman empire, through the lens of archaeology. Through the materials presented, one understands better how the ruling elites of the Ottoman empire played an active role in engaging with the rising discipline of archaeology, and eventually appropriated it for their own. The Ottoman elite created laws, institutions, and