Both books have powerfully encompassing titles. Marconi gives a subtitle that signals to the reader the focal core of his book; Jenkins should have done the same.

In *Greek Architecture and its Sculpture*, Jenkins offers two introductory chapters followed by eight chapters on the major Greek, Lykian, and Karian monuments whose architectural sculpture is now in the collections of the British Museum, including the Temple of Artemis at Ephesos, the Parthenon, the Temple of Athena Nike and the Erechtheion, the Temple of Apollo at Bassai, the Lykian tombs of Xanthos, the Nereid Monument, the Maussolleion at Halikarnassos, and the Temple of Athena at Priene. Jenkins writes well (although at times he borders the purple) and has much that is interesting to relate in the chapters devoted to each major monument, especially concerning the cultural and historical circumstances surrounding the construction of the monuments, their discovery, and their general reconstruction. The combination of illustrations—including nineteenth-century views of the monuments, many color photographs of the sculpture, and line drawings of city plans, building plans, reconstructions, and sculptural details—is stunning. Chapters three and seven through ten, which address the monuments of western Anatolia, are especially welcome because these works have received far less attention from scholars writing in English for a broad audience. Jenkins’s chapters on the Lykian tombs, including the Nereid Monument, bring together valuable information on Lykian rulers and their aims in building these extraordinary monuments; the reader gains a clear historical sense of architectural and sculptural development, as well as the interplay of Greek and oriental themes.

Throughout the book, Jenkins highlights how difficult the reconstruction of architectural sculpture can be, despite the extensive remains. For Bassai and the Temple of Athena Nike it is a problem of ordering the blocks; for the Temple of Artemis at Ephesos, the Nereid Monument, and the Maussolleion, the task is as basic as the correct placement of the sculpture on the structure. The chapter on the Maussolleion is especially effective in articulating the challenges of reconstructing this ancient wonder; Jenkins addresses the intellectual predispositions that govern the reconstructions of Geoffrey Waywell (sculpture expert), Wolfram Hoepfner (architectural historian), and Kristen Jeppesen (site archaeologist), all of which he illustrates. The controversy over the placement of the sculptured drums of the later Temple of Artemis at Ephesos is also clearly articulated and well illustrated.

In chapters four through six, devoted to Athenian monuments and Bassai, Jenkins traverses well-trodden ground. The discussion of the Erechtheion ties the British Museum’s holdings to the monument, but the meaning of the karyatids receives no attention, which is extraordinary given the important place their interpretation has in histories of the Akropolis and Greek architecture. Jenkins includes the Propylaia, which has no remains in the British Museum and no architectural sculpture, but curiously omits evidence suggesting that pedimental sculpture was originally intended.1

### Books

Ian Jenkins

**Greek Architecture and its Sculpture**

Cambridge, Mass.: Harvard University Press, 2006, 271 pp., 100 color, 100 b/w, and 50 line illus. $35, ISBN 9780674023888

Clemente Marconi

**Temple Decoration and Cultural Identity in the Archaic Greek World: The Metopes of Selinus**


The two books under review are of particular interest to architectural historians because they both aim to reconnect Greek architectural sculpture with its original architectural setting and to explore the way in which sculpture and building act in concert to reveal the complex sociocultural dynamics of Greek communities. The volumes differ in key aspects. Jenkins aims toward a broad audience and covers as much ground as the collections of the British Museum allow; Marconi has a more scholarly audience in mind. He focuses on two buildings at one site but considers them within the development of architectural sculpture across the Mediterranean and architecture within the colonial environment of Sicily. Each author takes care to point up the challenges posed by reintegrating sculpture within its architectural frame, and each offers bold explanations for the role temples and (in the case of Jenkins) funerary monuments have in creating and defining identity (civic, cultural, ethnic, and personal) in the ancient Greek and western Anatolian world. Both books have powerfully encompassing titles. Marconi gives a subtitle that signals to the reader the focal core of his book; Jenkins should have done the same.
The first two chapters aim to make the book more than the sum of its parts, but they do not quite succeed. Chapter one, “Enlightenment and Renaissance,” addresses the origin of the orders and emphasizes the architectural interchange that might tie together the monuments of the book. Unfortunately, Jenkins gives no clear explanation of what constitutes order. Irrelevant information (for this book) on the Aeolic capital or the order used on monuments in Magna Graecia and Sicily trumps a more considered discussion of the Doric order, which Jenkins connects with stoas in the Hellenistic east but not with the splendid Lion and Bargylia funerary monuments discussed later in the book. The addition of an Attic Ionic elevation to the Asiatic Ionic elevation in Figure 1, as well as a short discussion of the differences between the types, would have gone a long way toward explaining later comments in the text. The historical sections are largely repeated in the subsequent essays.

Chapter two is entitled “Greek Temples—Form and Meaning,” but that is not what it is about. Jenkins effectively captures the interplay of paradigm and invention characterizing Greek architecture, but the short discussion of design concentrates chiefly on theoretical ideas of proportion. We are told what a temple is only tangentially, when it is set within a broader context at the end of the chapter. Meaning is construed in terms of sculptural themes and programmatic intentions (and here Jenkins cautions that we may expect too much); meaning in architectural form is limited to the possibility that each order had a “set of ethno-cultural associations” (45). Architect and workers are introduced in the context of the monuments that form the core of the book. Jenkins’s real interest is polychromy, which accounts for half of the chapter. Here, both text and illustrations are valuable.

In contrast to the lively evocation of the life surrounding buildings, Jenkins’s discussion of the fabric of the buildings themselves is less vivid. Stylistic comparisons of architectural elements on different buildings are made without illustration and sometimes without specific articulation, rendering them opaque to the unfamiliar reader. A sculptured architrave is three times cited as an Ionian feature, as if it were standard, when in fact it is exceedingly rare. Jenkins describes the Temple of Athena Polias as an “exquisite study in the rational principles of Ionic architecture” and a sentence later as “the distilled essence of an East-Greek rational tectonic tradition” (248), but architectural historians have been impressed by key aspects that reflect the influence of Doric architecture.2

These complaints will not deter readers from enjoying the several wonderful stories Jenkins weaves from each building, its sculpture, and the people who made it. His important contribution regarding the monuments of western Anatolia is especially welcome. Moreover, the care Jenkins has invested in the splendid illustrations makes the monuments sparkle; this book presents one of the handsomest views of architectural sculpture thus far offered.

Clemente Marconi’s Temple Decoration and Cultural Identity in the Archaic Greek World: The Metopes of Selinus takes us to the opposite side of the Greek world, Sicily, and more specifically to the colony of Selinus. The book has two complementary objectives: to trace the development of figural decoration in Greek architecture, within a cultural context, during the formative years of the Archaic period (700–530 BC); and to examine two famous sets of decorated metopes from the Sicilian colonial city of Selinous, the “Small Metopes” and the metopes of Temple C, as expressions of that context. The book is divided into six chapters: the first three craft the broader context; the next two address the metopes specifically; and the final chapter considers the iconography of both sets of metopes as an expression of cultural identity in a colonial environment. The book includes a catalog with drawings and photographs of all material identified with the two sets of metopes, including several unpublished fragments.

In chapter one, “Figure and Temple in the Greek World until the Beginning of the Late Archaic Period (ca. 700–530),” Marconi concentrates on key developmental moments rather than on typologies, identifying two turning points prior to circa 530 BC. Early decoration in a wide range of media (stone relief, painting, terra-cotta, wood, and metal) yields to a “revolution,” circa 630 BC, when figural emphasis moved from the walls to the upper region of the building. Terra-cotta roofing systems were an important impetus, the many frontal heads animating the silhouette of the temple and causing it, as Marconi notes, to “become all eyes” (11). Marconi argues for a second transformation, circa 560–550 BC, when, he stresses, figural decoration became a requirement in the monumentalization of temples across the Greek world (16). The pervasive evidence is akroterial, but there is no doubt that the impetus to include rich assemblages of stone metopes, pediments, friezes, and decorated columns gained momentum just before mid-century.

In chapter two, “Monumental Architecture and Colonization in Sicily,” Marconi uses historical circumstance, orientation, and iconography to assert that the extraordinary temple building witnessed in Sicily reflects more a desire to establish polis identity and demonstrate a relationship with the mother city than to stake ethnic (Greek) claims in the face of the barbarian “Other” on the frontier. In this discussion, temples are community emblems of wealth, power, and superiority (31). The combination of equestrian ridge akroterion, pedimental gorgoneion, and temple plan establish a strong local tradition emanating from Syracuse to Gela and Megara Hyblaia (mother city of Selinous); the appearance of the spectacular gorgoneion in Temple C is thus not cultural conservatism but regional tradition. Marconi resists identifying the equestrian ridge akroterion as the Dioskouroi, connecting the image instead with aristocratic aspirations. He rightly defends the western Greeks against charges of lacking sophrosyne (moderation), but their construction of splendid sacred buildings need not be downplayed.
Marconi divides them into two groups based on their borders. He acknowledges that they could have decorated opposite ends of the same building but favors assigning the groups to separate buildings of nearly identical size and a decade apart in date (circa 550 and circa 540). This reviewer remains attracted to the more economical first alternative; further excavation may ultimately resolve the issue.

For the metopes from Temple C (chapter five), Marconi solves key problems of arrangement by mining the earliest excavation reports, which allow him to associate sculptural remains with each metope. While he rejects thematic unity, he does explore the possibility for a typology of subjects, with epiphanies in the center (quadriga) and heroic encounters toward the sides (Perseus beheading Medusa, Herakles and the Kerkopes, Orestes and Klytainmestra). The new reconstruction drawing of the façade of Temple C powerfully evokes both design and decoration (though one wishes the image were larger and in color). Marconi accounts for the stylistic differences in the Temple C metopes that have long plagued art historians by accepting a long building period initiated circa 540 and completed circa 510 BC. A change in the construction of the columns from monoliths to drums supports this sequence, and we should also expect consequences in the entablature beyond the unusual corner triglyph. A full architectural investigation of the entablature would repay the effort.

The sixth and final chapter, “Gods, Heroes, and Monsters,” focuses on the temple and its sculpture as an active agent in the formation of the community’s self-identity. Here, Marconi rejects the assumption that western Greek artists (for example, in the first Heraion at Focide del Sele) and poets (such as Stesichoros) particularly favored stories set in the West, asserting instead that they preferred myths occurring on the Mainland or at Troy as a way of maintaining ties with the motherland. The first point is well taken, and the second may be a factor as well, although the stories of Herakles or the Trojan War are universal favorites binding Greeks across all regions. Marconi finds that the theme of arriving gods, especially Apollo, has an important place in connecting Selinous to the über mother city, Megara, as does the choice to highlight the Dorian heroes Perseus, Herakles, and Orestes. More specific to the colonial experience is the theme of travel, seen in Europa’s journey; the defeat of the dangerous, reflected in Perseus slaying Medusa; the civilizing force, represented by Herakles trussing the nasty Kerkopes; and the concern for purification (an especially acute interest at Selinous), embodied in Orestes killing Klytainmestra. Several themes are central concerns in Archaic Greek architectural iconography across the Mediterranean, but Marconi makes a strong case for why they come together in this particular configuration at Selinous. In closing, Marconi proposes that the distinctive frontality of the figures in the Temple C metopes transpires under the influence, conscious or unconscious, of the great pedimental gorgoneion, a device generating the awe, fear, and exhilaration that heighten religious experience.

Marconi’s book is an important milestone on several fronts. He establishes a clear historiographic account both of the state of the field and the interpretation of the material from Selinous. By artfully welding archival, archaeological, and interpretive research, he creates the most persuasive account of the reconstruction, placement, style, and meaning of the Temple C metopes that has yet been offered. His insights on the forces driving monumental architecture and colonial enterprise in Sicily generally and in Selinous specifically repeatedly counter or realign prevailing ideas, ranging from the design of particular buildings to the motives for temple building in the colonial environment, the meaning of images, the dynamics between motherland and colony, and the formation of cultural identity.

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Notes

4. The reconstruction differs from that offered by Mertens, *Städte und Bauten der Westgriechen*, fig. 204, in the placement of the metopes, the height of their plinths, and the pitch of the roof.

Tracy Miller

**The Divine Nature of Power: Chinese Ritual Architecture at the Sacred Site of Jinci**

Cambridge, Mass.: Harvard University Asia Center, 2007, 265 pp., 40 color, 22 b/w, and 12 line illus. $45, ISBN 067402513X

Ise Shrine in Japan has long stood as the essential monument for academic study of sacred architecture in East Asia, but with her thorough book on the Chinese sacred site of Jinci, Tracy Miller has introduced a rival focus. *The Divine Nature of Power* contains the first comprehensive research on the topic published in the English language. In contrast to the Ise Shrine, whose legendary founding dates back roughly two thousand years, Jinci has a legacy of some three thousand years and is a shrine dedicated to regional spirits, not a sacred site for the entire Chinese nation. Furthermore, the Jinci site does not have a tradition of periodic reconstruction, as at the Ise Shrine; rather, the site is characterized by gradual historical changes over a long period of time.

The Jinci site is a compound full of woods, canals, ponds, halls, and pavilions, adorned with statues of male and female spirits of the region. Jinci is located in China’s central-western province Shanxi and was once part of the ancient kingdom of “Jin.” Of the examples of pre-Song dynasty architecture in China, over 70 percent of the edifices with historic significance survive in Shanxi, which is also the site of the oldest preserved wooden structures in the country. Jinci is neither a single historic building nor a group of buildings from a similar time period; rather, it is a mix of buildings of different sizes and styles, constructed during different dynasties. Furthermore, over time Jinci has accumulated art and landscape designs from diverse periods. While most residents of Shanxi are unaware of the many older “treasures” in their province, they are very aware of Jinci, which is a source of regional pride. Residents of Shanxi believe that Jinci carries ancestor blessings to all the Jin descendants.

The historical and physical complexity of the Jinci site poses a serious challenge to the scholar. It necessitates a comprehensive investigation of diverse subjects: history, mythology, anthropology, and landscape in addition to art and architecture. Miller recognizes the need for this comprehensive approach in her first chapter. A useful site map shows the topography of the Jinci area and documents the environmental features of the complex; this map is the key for the entire book as it contains an index of the main buildings discussed. In this chapter readers are given a brief history of Jinci before entering the site for details. The statement of the author’s methodology is significant for understanding the scope of the research involved in the project. The physical structures of Jinci, linked to both ancient history and legendary stories, are explained in the second chapter. The “Flying Bridge,” for example, invites readers to investigate its form and meaning. Currently made from marble but originally built of wood, the cross-shaped bridge deck could have served as a link to the terrestrial and celestial worlds. Among the spirits in Jinci, the Sage Mother is the most widely worshiped. Her royalty has a triple sense: she was the daughter of a kingdom founder, the wife of a dynasty king, and the mother of the succeeding young king. The eleventh-century Sage Mother Hall is therefore the most decorative at the Jinci site, with dragon columns lined up in the front of the building. The elegant hall was dedicated to her for her importance as a divinity for regional agriculture. The worshiping halls, water pond, and woods form a sacred landscape, and it is this sacredness that has made the site the most popularly visited historic attraction in the province.

Chapters three, four, and five focus on the archaeology, geography, and political history of the region and the site. The author quotes widely from historical documents, often in the Chinese original and English translation. An inscription from a stele, written in the seventh century by Li Shiming, the second emperor of the powerful Tang dynasty, gives a strong sense of Jinci’s meaning as an historic landscape, indicating that the site was considered “a transcendants’ paradise” (86). While Miller’s use of extensive quotation enriches the text, these chapters assume substantial knowledge of Chinese history and literature, and at times may be difficult for general readers to follow.

In chapter six Miller returns to architecture and the detailed study of the major monuments at the site. The Sage Mother Hall is a renowned historic monument in the history of Song architecture. Its cross-section is comparable with designs included in the official Song dynasty treatise of *Yingzao Fashi*, published in the early twelfth century. The distinctive double-cave roof supported by columns topped with structural brackets is also illustrated in the treatise, as are the lower roofs covering the surrounding veranda space. But the Sage Mother Hall adds a more inventive feature: two central rows of columns are omitted to make the core space more grandiose. A group of over forty sculptural figures preserved inside the Sage Mother Hall rank among the best art works from the Song dynasty.

The Jinci complex differs from