with metalwork, particularly popular means for the exchange of ornamental motifs, as they were easily carried between early modern European and Western Asian courts. Necipoğlu details the differences between the Ottoman and Safavid uses of floral ornament and the ways that both increasingly operated in a global marketplace. Contadini demonstrates how already during the Renaissance, long before Chinese porcelain was fabricated for the European export market and then copied by European manufacturers, Europeans not only acquired goods from Islamic-ruled territories to the south and east but also imitated their ornamental motifs.

Cultural transfer is a key theme throughout the middle sections of Histories of Ornament. Although none of the authors cites Maxine Berg or Evelyn Welch, many contributors join Contadini in highlighting new approaches to global trade and material culture that do not privilege European or even “Old World” agency. Thomas B. F. Cummins speculates that the importance of “gilded bodies and brilliant walls” in preconquest America was re-created in the gilded bronze figures of Habsburgs on Philip II’s cenotaph at El Escorial. Equally compelling is Maria Judith Feliciano’s reevaluation of the Mudejar on both sides of the Atlantic. She argues that what are often understood to be Islamic motifs in vice regal Mexican architecture in fact have Meso-American origins. Gerhard Wolf considers the cultural interplay evident in the ornament of a Byzantine church commissioned by Anicia Juliana (female patrons are prominent throughout the volume, although the authors fortunately find nothing specifically feminine about the ornament they sponsored). This investigation pairs well with Michele Bacci’s essay on Gothic-framed Byzantine icons, which reminds us that being up-to-date is not always what matters when identity is expressed through cultural fusion.

A rigorous attention to form, thankfully unaccompanied by the investment in stylistic purity that characterized an earlier art history, distinguishes many of the best chapters. This approach allows authors to tease out the complex stories of how objects are used and identities are constructed. Indeed, in considering the Cocharelli codex, a fourteenth-century Genoese manuscript commissioned by a family long active in the eastern Mediterranean, Anne Dunlop wonders if Genoa’s marginal role in the history of Italian art of the period is the result of this trade-dependent city’s failure to conform to specifically Italian norms. Marco Rosario Nobile examines how in Sicily, from the mid-fifteenth to the mid-sixteenth century, two wildly divergent styles—flamboyant Gothic and Renaissance classicism—happily coexisted, sometimes within the same artifacts. Daniela del Pesco chronicles how motifs moved between media in the floral decoration in inlaid marble in Neapolitan baroque churches. She speculates that the introduction of floral motifs owed a great deal to the contemporary study of botany in the city, the embroidered altar fronts displayed in these buildings (textiles again), and the temporary festival decorations for which the city was famous. Chantal Dallani rejects familiar narratives of decline in a discussion of how creative use was made of Mughal architectural precedents in eighteenth-century India. The ways in which artifacts are deployed in physical space also matter. In her discussion of a series of Iranian stoneware drinking vessels from about 1200, Oya Pancaroglu draws attention to the fact that the vessels’ decorative figures would become visible only as the contents were consumed, an experience that is very different from how these objects are viewed by museum visitors today. In another particularly persuasive essay centered on the representation of the human body, David Pullins observes that French rococo figural groups were given fluid boundaries so that paintings as well as prints could be fitted into a wide variety of decorative contexts, from walls to vases. Because artists did not always know the formats into which their designs would be set, they created tightly centralized groupings that could be edited to suit a wide variety of frames.

The final chapters are intriguing as discrete contributions, even if they offer little connection to the book’s argument. Jennifer L. Roberts documents the way in which ornament doubled as function in American banknotes of the mid-nineteenth century, which were made using the latest engraving technologies. Rémi Labrusse examines the linguistic metaphors writers have used to describe grammars of ornament. Finally, Robin Schuldenfrei recounts the degree to which unornamented surfaces in modern German designs by Peter Behrens, Walter Gropius, and Ludwig Mies van der Rohe nonetheless functioned as ornament when made of rich materials. Paradoxically, the studied understatement of these luxurious interiors conveyed exactly the same sense of social distinction, albeit through very different means, as the masonic revetment analyzed by Roxburgh. Unfortunately, such relationships between contributions in the volume are not teased out in any sustained manner.

Like so many of the artifacts discussed and illustrated in its pages, Histories of Ornament is also a beautiful object, one that testifies in its own way to a hierarchy within contemporary academics, as the relatively modest price that will make it widely available results from generous subscriptions seldom available to those affiliated with less august institutions. The book’s superb design qualities are nonetheless very much welcome, as they greatly enhance an exceptionally stimulating, if not comprehensive, collection of essays on a topic that is certain to be of increasing importance to our discipline.
the east frieze of the Parthenon, is established in detail in chapters 4, 5, 6, and 7. The prologue and chapters 1–7 are my focus in this review. The final two pieces, chapter 8 and the epilogue, are tangential, presenting the legacy of the Parthenon, including Elgin’s removal of the Parthenon sculptures from Greece and brief comments on the possibility of their repatriation, on the design of the new Acropolis Museum, and on the modern-day issue of cultural property.

The prologue offers a brief presentation of various historical understandings of the Parthenon and introduces the essential questions to be addressed in the book. Perhaps most important, it emphasizes the centrality of the “relationship of dead heroes and heroines to the rites of remembrance at the Panathenaic Festival” (xxiii). Chapter 1, “The Sacred Rock,” introduces the most basic context of the Parthenon, the physical characteristics and natural environment of the Acropolis, and describes how the local mythological tradition that shaped later Athenian consciousness grew out of the surrounding landscape and expressed itself in myths and monuments. The chapter explores how the geography of Attica and the myths and memories that resided in it were “incessantly directing the Athenians’ attention backward in time” (43). This historical survey of architectural and religious responses to the landscape includes a description of the Mycenaean elaboration of the Acropolis. In chapter 2, “Before the Parthenon,” the historical, religious, and architectural transformation of the Acropolis from a Mycenaean citadel to a sanctuary of Athena is outlined. Here the Persian Wars and the destruction of the Archaic Acropolis are introduced as the setting for the construction of the Periclean Acropolis. Chapter 3, “Periclean Pomp,” re-creates a biography of Pericles as a significant context for an understanding of the conception and process of constructing the Parthenon, then presents summaries of the traditional analyses of the architecture of the Periclean Parthenon and its pedimental and metopeal sculpture. This chapter ends with discussion of a series of texts (works by Thucydides, Lykourgos, and Plutarch) that illustrate the impact of Pericles and the Parthenon on the ancients. Here Connelly introduces, in the context of Lykourgos’s Against Lekrates, Euripides’s account in the Erechtheus of Erechtheus’s sacrifice of his daughter (and the sympathetic suicide of her two sisters in response) to save Athens from destruction at the hands of Eumolpos and the Thracians. It is here that she presents the ancient text that inspired her original reinterpretation of the east frieze of the Parthenon, signaling the beginning of her direct address of the central issue of this new book and her motivation for producing it. Chapter 4, “The Ultimate Sacrifice,” reconstructs the myth of Erechtheus in detail, and chapter 5, “The Parthenon Frieze,” interprets the frieze in light of that myth and in contrast to earlier interpretations. Chapter 6, “Why the Parthenon,” develops the ideas of the Acropolis as a repository of local memory and of the possibility that, as at many other sanctuaries, the tomb of a hero might well have been central to the expression of the most ancient history of the Acropolis. Specific evidence for this is found in the fact that the word parthenon might in fact indicate “the place of the maidens”—that is, the spot of the tomb of the mythical daughters of Erechtheus. Chapter 7, “The Panathenaia,” then presents Connelly’s interpretation of the Ionic frieze of the Parthenon in the context of the Panathenaia and the Erechtheus myth.

As noted above, the title of this book suggests that its purpose is to present a comprehensive view of the Parthenon in context. Although it does provide overviews of many aspects of the Acropolis and the Parthenon, including an imaginative and informative analysis of their natural environment, it is not the discussion of general topographical or architectural or sculptural or historical contexts that creates the audience for this book; it is the argument for the interpretation of the central scene of the east frieze of the Parthenon as representing the heroic sacrifice of the daughter of King Erechtheus. The presentations of broad context are useful, but the focused interpretation of the east frieze establishes a new lens through which to view not just the frieze but also the Parthenon and the Acropolis and Athens as a whole. The reason Connelly has written this book is clearly to present her east frieze theory in more detail than she did in its original incarnation and in as convincing a fashion as possible. Unfortunately, her strategy of her presenting the book as an overall analysis of the Parthenon rather than an undisguised and focused analysis of the east frieze sometimes distracts from the specific development of the thesis and, thus, somewhat dilutes the intensity of the arguments. Clearly Connelly wants to present an overall interpretation of the Parthenon, but ultimately that interpretation is based on the details of the east frieze, and to be most effective the thesis needs to be emphatically stated from the beginning, the example of the 1996 article acknowledged and followed throughout, and the analysis focused and refocused through the lens of this thesis. A systematic broadening of concentric circles of context, from the east frieze to the frieze as a whole to the building to the Acropolis to Athens to Attica, rather than movement from general context to the more specific, could have made the hierarchy and implications of the interpretation clearer, more direct and explicit, and, I believe, even more convincing.

The focus of the reinterpretation of the frieze, and the Parthenon and Athenian culture, is the myth of Erechtheus as expressed,Connelly argues, in the central scene of the Ionic frieze at the east end of the temple. This thesis depends at its most basic level on very specific interpretations of individual figures and costumes on the frieze, interpretations that have been and continue to be a source of great controversy among scholars of Greek art. The absolutely essential identification of the child figure as a girl has found no consensus among scholars and has in fact been rejected by many scholars an excuse to exclude other important aspects of Connelly’s study.

Yet a new and comprehensive view of the Parthenon has been presented, consistent in many details with the Acropolis and Athens as a whole, and it deserves detailed attention. Perhaps the greatest contribution of Connelly’s thesis is that from the beginning, even before it was properly published as an article, it has created great controversy and as a result has caused scholars to renew their attention to the Acropolis and its meaning. It has also, in the concentrated form of the article and this book, brought many objects and texts and interpretations into the discussion that were rarely seen in the past as particularly germane to the overall
interpretation of the Parthenon and the Acropolis.

Perhaps the many significant insights presented in this article and book would have been more universally attractive and acceptable to the scholarly public had the focus of interpretation been changed from the east frieze to the west cella of the Parthenon. Connelly is not the first to associate the word parthenon exclusively with the west cella of the great temple of Athena or with a locative plural case that indicates "the place of the maidens." She is not the first to suggest that the four columns of the west cella of the Parthenon were Corinthian or that the origins of the Corinthian capital were specifically funerary. She has, however, added the lines of the Erechtheus to establish a very reasonable argument that the west cella of the Parthenon preserves and commemorates the spot of the tomb of the daughters of Erechtheus, the counterpart to the tomb of Erechtheus, both administered by the same priestess, just as the historical Erechtheum and Parthenon were administered. And she has cited many examples of tombs of heroes in other Greek sanctuaries. If all of that, in that specific context, had been more explicitly related to (1) the general and specific significance of Mycenaean remains for the character of the Acropolis as a religious sanctuary, (2) the broader significance of Mycenaean remains for the character of early post–Dark Age religion as a whole, and (3) the symbolic connection between the Ionic order and the Athenians' most ancient history, Connelly might have established a less controversial, more easily accepted focus for her analysis than the sculptural specifics of the east frieze. Through that lens she could have analyzed the complex nature of the Parthenon as equal parts chthonic and Olympian, mythical and historical, ancient and contemporary, and it would have all culminated in a remarkable punch line, an intriguing suggestion that need not have been proven, just established through the host of consistencies contained in this book: that the sacrifice that ultimately shaped the form and meaning of the fifth-century Parthenon is represented at the culmination of the Parthenon's Ionic frieze.

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Note

Diane Favro, Fikret K. Yegül, John Pinto, and Guy Métraux, eds.
Paradigm and Progeny: Roman Imperial Architecture and Its Legacy
Portsmouth, R.I.: Journal of Roman Archaeology, 2015, 228 pp., 12 color and 131 b/w illus. $109, ISBN 9780991373055

While time-honored, Festschriften usually turn out to be a very mixed bag, displaying piety rather than qualitative progress. Paradigm and Progeny is a glorious exception, with every one of its fourteen chapters making a substantive contribution to scholarship on Roman architecture. The book's genesis was a 2011 conference in honor of William MacDonald at the American Academy in Rome that featured a first-rate cast of presenters. That, and the time taken to prepare the papers for publication, has resulted in an excellent volume that constitutes a real tribute to the range of MacDonald's impact on our understanding of Roman architecture and the inspiration he has provided. The chapters have been well edited; there is no prolixity anywhere, and the information and analysis they present on a variety of key subjects will be an important resource for anyone working in the field.

The volume is organized into four parts, each reflecting the honoree's interests and legacy. It starts from the ground up with Part 1, “Construction and Design,” with contributions by Gianni Ponti, Marcello Spanu, and Lothar Haselberger. Using the Severan basilica at Lepcis Magna as a test case, Ponti takes up the basic question of coordination between the marble quarry (in this case Proconnesos) and the architects and builders at the final destination. It was a flexible process that allowed “the architect to design and harmonize architectural orders that were quite different both in their structure and their visual impact” (24). This issue also pertains to Haselberger's rich analysis of the components of the Pantheon façade with the help of 3-D laser scanning: the height variances of the columns are well known, and therefore the Corinthian capitals were configured individually in situ so as to compensate for these irregularities, which were not new (as in the Temple of Mars Ultor). Haselberger highlights well the interplay of new construction methods and the development of a new aesthetic of “refinements”; this process of adaptivity was carried forward in the incorporation of architectural spolia into new structures. Change in building traditions propelled by new technologies of construction is also the main theme of Spanu's discussion of the introduction and development of opus caementicium in Asia Minor, especially at the time of Augustus. Typically, there was no standardization of sizes as bricks were produced on specific demand; the resulting heterogeneity, along with other local adaptations, is a hands-on example and reminder that material “Romanization” was based on both brick and marble.

Part 2, “Shaping the City and Villa,” contains five chapters. The theme of innovation continues in Thomas N. Howe's discussion of architectural evolution at the villae maritimae at Stabiae, where we are again looking at an Augustan revolution: principally, a shift of the villas' functional cores to panoramic rooms and the alignment of rooms parallel to the sea cliffs; the function of gardens changed along with it. Here as in several of the other chapters, some maps and illustrations are produced in color, greatly enhancing the visual quality of the volume. Similar perspectives inform James Packer's excellent overview of the evolution of Rome's premier lieu de mémoire, the Roman Forum, from Augustus to Diocletian. His narrative connects with those of Spanu and Howe by emphasizing the changes that took place under Augustus. Instead of casting them in a narrower frame, such as the Forum Romanum becoming a forum of the Julian family (per Paul Zanker) and its control over visual and memorial communication (per Susanne Muth), Packer strikes a more inclusive note that accords well with wider perspectives on Augustan phenomena: Augustus “transformed what had been a provincial Italian piazza into the center of the Roman world” (79). This larger perspective is accompanied, in line with the preceding chapters, by thorough attention to physical details of construction and design.