Esther points to the *oralité* (uses and abuses of *bouche, voix* and *langue*) targeted by the play and relating all to the notions of *festin* vs. *jeûne*, while an article on Andromaque questions the common wisdom that posits the character as morally perfect. Most intriguing, perhaps, are the small collection of articles devoted to *lieu, espace, scène et hors-scène,* and *coulisses* in *Britannicus, Bérénice, Andromaque* and *Phèdre*. The final article in the collection examines the fragmentation of the body, also in *Phèdre,* one which led Racine away from secular theater and the myth of a unified conscience to his final religious works.

 L'aventure racinienne is not without its limitations. Occasional minor imperfections by the typesetter (an unfortunate page or line break here and there) are small distractions from a collection that is otherwise well edited and eminently readable. Surprisingly, the list of *Références* at the back is extremely limited, omitting even some critics Tobin cites as integral to his own understanding of Racine (Barthes and Picard among them), and including no works published after 1999. Given Tobin's own extensive work as bibliographer of the playwright, this much abridged list is unfortunate, resulting perhaps from a restriction imposed by the publisher. Nevertheless, *L'aventure racinienne* offers L'Harmattan's Francophone public a healthy serving of the eminently systematic and thorough work of an American critic whose scholarship has helped to shape the international trajectory of Racine criticism for almost fifty years. One hopes this volume does not represent an endpoint but, rather, a springboard from which further fruitful scholarship will follow.

Larry Silver and Kevin Terraciano, eds. *Canons and Values: Ancient to Modern*. Los Angeles: The Getty Research Institute, 2019. xi + 323 pp. + 89 illus. $60.00. Review by Livia Stoenescu, Texas A&M University.

 The perception that art history demands reformulations, reconsiderations, and reinterpretations to salvage the discipline's humanistic creed in times of renewal and exchange have prompted several notable interventions in the last decade. A credible origin point for these discussions is Alexander Nagel and Christopher Wood's *Anachronic*

Renaissance, a work of scholarship intent on assessing the role played by the Eastern icons in the West and on challenging the scholarship of Renaissance scholars predominantly focused on the influence of classical antiquity on visual culture. In the edited collection *Canons and Values: Ancient to Modern*, Larry Silver and Kevin Terraciano carried out significant research directions for the re-evaluations of traditions meant to reassess and reinforce the cultural heritage of the past.

In the introduction remarkably titled "Canons in World Perspective—Definitions, Deformations, and Discourses," Larry Silver underscores the recurrent role played by canons and canonical values attached to cultures and visual creeds stemming from interactions between Western and non-Western societies. In order to shape for itself a credible canon, every culture remains true to the "place" or geographical territory (8) while engaging the plurality of influences and remarks accumulated through artistic dialogues. Silver posits that what turned Japan, China, India, Africa, and the Americas into reputable visual cultural presences has been the ability to reinforce and renew (Japan); to combine and sort out works of national culture into a European canon (China); to complicate and refine local practices (India); to innovate and provide new streams of figurative art (Africa); and to integrate ancient figurative sculpture of Teotihuacan into urban culture (Mexico). Revealingly, Silver concluded the illustration of this chain of international visual cultures with the example of Jewish art's response to modernity, which forms the last chapter of this edited collection. What most eloquently represents Jewish artists and authors is the concept of "markedness" (291) loosely defined as a "minority self-consciousness," a "cultural construction," and an effective way to reacquaint humanity with universal spirituality, mythology, and injustice as perennial categories of modern art articulated in the works of Marc Chagall, Ben Shahn, Mark Rothko, and Adolph Gottlieb.

Adolf H. Borbein's "Canons: Systems of Proportions in Ancient Egypt, India, and Greece" contributes a much-anticipated examination of the literary and practical definition of the word "canon" in the art of ancient Egypt, Greece, Rome, and India and finally in the Berlin Academy of the nineteenth-century where a premium was placed on statues based upon the proportions of ancient statues. Whereas in ancient Greek texts the word "kanon" was established as

a term in the arts signifying standard or model; artists of the classical world took the liberty to create individual canons. Such was the canon of sculptor Polykleitos that continued the tradition of Egyptian canons and of the sculptural rules of archaic Greek art, but remained the invention of a single artist-theorist—also author of the treatise *Kanon*—meant to challenge the universality of an obligatory canon. Polykleitos' canon included contrapposto or ponderation, which was invented, fully developed in the same age, and inspired a generation of statues, notably the Augustus from Primaporta in Roman times. The principles that ensured the popularity of Polykleitos' canon were the exclusion of a simple imitation of nature and avoidance of old age features—principles especially sought after in artworks presenting rulers and the creation of the divine-inspired Roman emperor (34).

John K. Papadopoulos's "Object(s)—Value(s)—Canon(s)" explores the interrelatedness of canon and object, positing that the word object is polyvalent because it is imbued with cultural values, local identity, and artifacts. In "Body Canons in South America," Gary Urton seeks to identify types of canons that parallel the Western canons (73). Urton names the task of canon formation a kind of "canonical relativism" predicated upon the human body. The bodies of individuals undertake painting, piercing, and dressing to become manipulated and thus shaped into expressions of named statues of local renown. The reverence for the dead and the quest for mummified remains dressed in costumes drawn from South American mythology form highly prized, canonical bodily forms.

The discussion of Indian temple architecture has been of increased scholarly interest in the last decade, spawning important interventions. Subhashini Kaligotla's "A Temple without a Name: Deccan Architecture and the Canon for Sacred Indian Buildings" contributes to the burgeoning interest in Pattadakal as the coronation capital of the Chalukya kings, who ruled the Deccan from 543 to 757 CE. Reviewing the scholarship on Deccan architecture and underscoring the fallacious conclusions of nineteenth-century European historiographers, Kaligotla uncovers how Deccan architecture is rather the outcome of sustained processes of interactions, translations, and adaptations of India's cultural forms.

The modern history of the carved objects of Teotihuacan amplifies the past traditions, as Matthew H. Robb underscores in "The 500 faces of Teotihuacan: Masks and the Formation of Mesoamerican Canons." Robb identifies two canons at play in the historical patterns of masks associated with Teotihuacan: first, one canon formed through using objects from ancient Mesoamerica; the second, formed directly by ancient makers (115). The sculptural masks appear to have derived from a local version of the maize god, thus referencing an interpretation of a pan-Mesoamerican phenomenon in Teotihuacan (123). The use of color complements the sculptural face with an emphasis on greenstones and varied hues of maize hybrids likened to this life-giving and life-sustaining plant since it was first cultivated (129).

In "One Flower from Each Garden": Contradiction and Collaboration in the Canon of Mughal Painters," Yael Rice examines the Mughal canon of artists as a zone of collaboration within which the court artist contributed his autonomous talent. During the later half of the sixteenth century, the Mughal Emperor Akbar (r. 1556–1605) commissioned more than twenty-five illustrated manuscripts and employed an unprecedented number of artists. For the depiction of portraits, specialized artists of the best renown were selected to paint Akbar's face and the faces of his courtiers. In New Spain, artists upheld the local traditions more than the historiographers commissioned by the Habsburg rulers. Kevin Terraciano's "Canons Seen and Unseen in Colonial Mexico" illustrates how the Viceroy sought to erase indigenous memories by destroying their images in several works of art following the conquest in 1521.

In Louis Marchesano's "The Enduring Burin in Early Nineteenth-Century Paris," the opinions of artist, critic, and revolutionary Quatremère de Quincy reinforced the idea that engraving "is not an art" in the wake of the reports on the arts presented to Napoleon Bonaparte (194). At the same time, Quatremère de Quincy emphasized the importance of the mixed burin and etching technique, subsuming Gérard Edelinck and Gérard Audran as archetypal printmakers to restore the canon of burin engraving.

Friederike Kitschen's "Making the Canon Visible: Art Historical Book Series in the Late Nineteenth and Early Twentieth Century" deserves special mention in this edited collection. Kitschen outlines the

state of affairs in art history, still unchanged for "the young discipline of art history, struggling for social as well as academic recognition" (216). Relying still on modern mass media, the canonicity of art history rests on the validated masters and masterpieces from monographic series which form a curriculum for general education, comprising of a selection of masters and an array of masterpieces which the viewer is able to recognize (238). In Uwe Fleckner's "The Naked Fetish: Carl Einstein and the Western Canon of African Art," the perceptions that African art influenced Cubism are utterly dismantled. Carl Einstein's *Negerplastik* (1915) established a truly remarkable canon of African art, yet the canon was based entirely on Western criteria, on the construction of autonomous aesthetic artifacts, and on decontextualization (262). The research into African art should "bridge the supposed dichotomy between art historiography and anthropology" (263) to study the original context of these works with the use of methods of art anthropology. A convoluted national history in Brazil turned modern art into a malleable movement until "the reinvention of the movement's history was freed from any obligation to the troublesome facts of political enmity" (282). In his highly perceptive "Forging the Myth of Brazilian Modernism," Rafael Cardoso seeks to trace the origins and evolution of Brazilian modernism, cautioning that "history can only do so much when confronted with its own value as propaganda and entertainment" (283).