THE ACROPOLIS IN THE AGE OF PERICLES

This book is an abridged and revised edition of the author’s monumental *The Athenian Acropolis: History, Mythology, and Archaeology from the Neolithic Era to the Present*. It focuses specifically on the development of the Acropolis in the fifth century BC and the building program initiated by Pericles. Placing the century-long development within its historical and cultural contexts, Jeffrey M. Hurwit explores the physical nature of the Acropolis itself, the character of the goddess Athena, and how the building program exploits and reveals the Acropolis’s own venerable history. He also offers an interpretation of the thematic unity that links the many structures of the Periclean Acropolis. Incorporating the latest discoveries and research on individual monuments of the Acropolis, this edition is illustrated with 144 halftones as well as a CD-ROM including 180 color images of the monuments of the Acropolis.

Jeffrey M. Hurwit is one of the leading scholars of ancient Greek art in the United States. A professor of art history and classics at the University of Oregon, he is the author of numerous articles on Greek art and archaeology, and is the author of *The Art and Culture of Early Greece* (1985). A Guggenheim fellow (1987–88), he was appointed in 2000 to the prestigious Martha S. Joukowsky Lectureship for the Archaeological Institute of America.
THE ACROPOLIS IN THE AGE OF PERICLES

JEFFREY M. HURWIT
University of Oregon
For my family
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PREFACE

This book is an abridged, revised, updated, and reorganized version of The Athenian Acropolis: History, Mythology, and Archaeology from the Neolithic to the Present (Cambridge, 1999). It focuses on the Acropolis during the Classical period, specifically during the age of Pericles. Readers interested in the earlier and later history of the site are invited to consult the earlier book.

Much new and important scholarship has appeared even in the relatively few years since I completed the manuscript of The Athenian Acropolis in 1997, and I am happy to have the opportunity to incorporate it here. I have changed my mind about some things, which I hope is permissible. I have not changed my views on many others, which I know is normal. Included in this book is a CD-ROM (“Views of the Acropolis”), produced by Adam D. Newton, which contains 180 of my own color images of the Acropolis and its monuments. I hope this will be a useful supplement to the black-and-white illustrations in the book itself.

I continue to have many people and institutions to thank for many things. For first igniting my interest in the Acropolis so many years ago, there is J. J. Pollitt. For generously supplying photographs and permitting their publication, there are John Boardman (Oxford), P. Massouras (TAP, Athens), E. Schwichtenberg (Staatliche Museen zu Berlin, Antikensammlung), Kristine Gex (Antike Kunst), Hans R. Goette (Deutsches Archäologisches Institut-Zentrale), Michael Krumme (Deutsches Archäologisches Institut-Athens), I. D. Jenkins (British Museum), Wesley
Preface

Paine (Nashville), A. Choremi (Acropolis), and Natalia Vogeikoff (American School of Classical Studies, Athens).

For permission to reproduce their own excellent drawings and plans, I am heavily indebted to John Boardman, Ernst Berger, Hans R. Goette, Evelyn Harrison, Ira Mark, Mary B. Moore, Olga Palagia, Candace Smith, and especially Tasos Tanoulas and Manolis Korres, whose brilliant studies of the Propylaia and Parthenon have so changed and deepened our understanding of those monuments and their history. The book would be much poorer without their exquisite work.

Once again, I would like to thank Beatrice Rehl for her patience and encouragement and Nancy Hulan for her editorial labors and skill.

A few random notes: Translations are my own unless otherwise stated. My transliteration of ancient Greek is admittedly inconsistent (using “c” in “Acropolis” but “k” in “Herakles,” for instance). Finally, all dates (even little ones like “27” or “2”) are “BC” unless otherwise stated, and they are often expressed in slashed terms such as “424/3” because the Athenian calendar year began in the summer of one of our years and ended in the summer of the next.

January 2004
<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tr>
<td>AA</td>
<td>Archäologischer Anzeiger</td>
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<td>AJA</td>
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<td>AR</td>
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<td>ASAtene</td>
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