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0521820936 - The Parthenon: From Antiquity to the Present
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THE PARTHENON

This volume offers an overview of the Parthenon from antiquity to the modern era. Recent discoveries, such as the marble sculpture fragments found during the current restoration work on the Acropolis or a vase excavated in Northern Greece whose decoration echoes a lost pedimental composition, have forced scholars to reconsider many aspects of one of the most important monuments of classical antiquity. Bringing together new essays on various aspects of this world-renowned temple, this book offers: an examination of the dramatic setting of the Parthenon, and its impact on modern architects such as Le Corbusier; new reconstructions and interpretations of Pheidias' vast sculptural program; in-depth analysis of architectural refinements, and the techniques employed in making the colossal gold-and-ivory cult statue; and a consideration of the Christian and Muslim phases of the Parthenon's history. Collectively, they enhance our understanding of one of the icons of Western art.

Jenifer Neils is Ruth Coulter Heede Professor of Art History and Classics at Case Western Reserve University in Cleveland. A recipient of fellowships from the National Endowment for the Humanities, the ACLS, APS, and Whiting Foundation, she is the author of a number of articles and books on aspects of ancient Greek art, including *The Youthful Deeds of Theseus* and *The Parthenon Frieze*. She also organized two major international loan exhibitions of Greek art and coauthored their catalogues: *Goddess and Polis: The Panathenaic Festival in Ancient Athens* and *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*.

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CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press
40 West 20th Street, New York, NY 10011-4211, USA
www.cambridge.org
Information on this title: www.cambridge.org/9780521820936

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First published 2005

Printed in Hong Kong by Golden Cup

A catalog record for this publication is available from the British Library.

Library of Congress Cataloging in Publication Data

The Parthenon : from antiquity to the present / edited by Jenifer Neils.
p. cm.

Includes bibliographical references and index.

ISBN 0-521-82093-6 (hardcover)

1. Parthenon (Athens, Greece). 2. Athens (Greece) – Antiquities.

I. Neils, Jenifer, 1950– II. Title.

DF287.P3P37 2005

938'.5 – dc22

2004024983

ISBN-13 978-0-521-82093-6 hardback

ISBN-10 0-521-82093-6 hardback

Frontispiece: Parthenon from the southeast, 1936.
Photo: Glass Negative Collection. American School of
Classical Studies at Athens.

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ABBREVIATIONS

AA	<i>Archäologischer Anzeiger</i>
AE	<i>Archaiologike Ephemeris</i>
AJA	<i>American Journal of Archaeology</i>
AM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
ARV ²	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> . 2nd ed. 1963
BCH	<i>Bulletin de correspondance hellénique</i>
BICS	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
BSA	<i>Annual of the British School at Athens</i>
CP	<i>Classical Philology</i>
DOP	<i>Dumbarton Oaks Papers</i>
GRBS	<i>Greek, Roman and Byzantine Studies</i>
IG	<i>Inscriptiones Graecae</i>
IstMitt	<i>Istanbuler Mitteilungen</i>
JdI	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
JHS	<i>Journal of Hellenic Studies</i>
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
LSJ	Liddell and Scott, <i>Greek-English Lexicon</i> , 9th ed. Rev. H. Stuart-Jones. Oxford 1940
ODB	<i>Oxford Dictionary of Byzantium</i>
OCD ³	<i>Oxford Classical Dictionary</i> , 3rd ed. Ed. S. Hornblower and A. Spawforth. Oxford 1966
RA	<i>Revue archéologique</i>
RM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung</i>

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Plate 1. East façade of the Parthenon, under restoration, 2002. Photo: K. Schwab.



Plate 2. West façade of the Parthenon. Watercolor by William Gell, 1801. Athens, Benaki Museum 23431. Photo: Benaki Museum.



Plate 3. Digital image of east metope 6 superimposed with fallen figure from a 4th-century relief. Photo: K. Schwab.



Plate 4. Central slab of the east frieze (V) of the Parthenon. British Museum. Photo: HIP/Scala/Art Resource, NY.

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Plate 5. Digital reconstruction of the gods of the east frieze seated in a semicircle.
Computer simulation: Joe Delly.



Plate 6. Contest between Athena and Poseidon. Attic red-figure hydria ca. 400 B.C. Pella, Archaeological Museum. Photo: O. Palagia.



Plate 7. Figure A (river god, possibly Eridanos) from the west pediment of the Parthenon. British Museum. Photo: courtesy of the Trustees of the British Museum.



Plate 8. Figure N (Iris) from the west pediment of the Parthenon. British Museum. Photo: HIP/Scala/Art Resource, NY.

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Plate 9. Neo-Attic relief of a Greek pursuing a wounded Amazon, after the shield of the Athena Parthenos. Athens, National Archaeological Museum. Photo: Scala/Art Resource, NY.



Plate 10. Bust of the Athena Parthenos. Red jasper gem signed by Aspasio, 1st c. A.D. Rome, Museo Nazionale Romano. Photo: Museo Nazionale Romano.

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Plate 11. Full-scale replica of the Athena Parthenos. Gypsum cement and steel sculpture with gilding by Alan LeQuire, 1982–2002. Nashville, Tennessee: Parthenon. Photo: Gary Layda, courtesy of Wesley Paine, Metro Board of Parks and Recreation.

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Plate 12. Silver gilt phiale depicting *apobatai*, ca. 400 B.C. Excavated near Duvanlii, Bulgaria. Plovdiv, Archaeological Museum 1515. Photo: Dagli Orti.

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Plate 13. *Le Parthénon à Athènes*. Aquatint by Frédéric von Martens from *Excursions Daguerriennes* (1842); based on the earliest known photograph of the Parthenon, a daguerreotype made in 1839 by Joly de Lotbinière. Photo: J. Paul Getty Museum.



Plate 14. Notre-Dame-du-Haut by Le Corbusier. Ronchamp, France, 1955. Photo: R. Etlin.