

The Parthenon And Its Sculptures

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Elgin Marbles

The biggest question in the world of art and culture concerns the return of property taken without consent. Throughout history, conquerors or colonial masters have taken artefacts from subjugated

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peoples, who now want them returned from museums and private collections in Europe and the USA. The controversy rages on over the Elgin Marbles, and has been given immediacy by figures such as France's President Macron, who says he will order French museums to return hundreds of artworks acquired by force or fraud in Africa, and by British opposition leader Jeremy Corbyn, who has pledged that a Labour government would return the Elgin Marbles to Greece. Elsewhere, there is a debate in Belgium about whether the Africa Museum, newly opened with 120,000 items acquired mainly by armed forces in the Congo, should close. Although there is an international convention dated 1970 that deals with the restoration of artefacts stolen since that time, there is no agreement on the rules of law or ethics which should govern the fate of objects forcefully or lawlessly acquired in previous centuries. *Who Owns History?* delves into the crucial debate over the Elgin Marbles, but also offers a system for the return of cultural property based on human rights law principles that are being developed by the courts. It is not a legal text, but rather an examination of how the past can be experienced by everyone, as well as by the people of the country of origin.

The Parthenon Marbles

The Parthenon sculptures in the British Museum are unrivaled examples of classical Greek art, an inspiration to artists and writers since their creation in the fifth century bce. A superb visual introduction to these wonders of antiquity, this book offers a

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photographic tour of the most famous of the surviving sculptures from ancient Greece, viewed within their cultural and art-historical context. Ian Jenkins offers an account of the history of the Parthenon and its architectural refinements. He introduces the sculptures as architecture--pediments, metopes, Ionic frieze--and provides an overview of their subject matter and possible meaning for the people of ancient Athens. Accompanying photographs focus on the pediment sculptures that filled the triangular gables at each end of the temple; the metopes that crowned the architrave surmounting the outer columns; and the frieze that ran around the four sides of the building, inside the colonnade. Comparative images, showing the sculptures in full and fine detail, bring out particular features of design and help to contrast Greek ideas with those of other cultures. The book further reflects on how, over 2,500 years, the cultural identity of the Parthenon sculptures has changed. In particular, Jenkins expands on the irony of our intimate knowledge and appreciation of the sculptures--a relationship far more intense than that experienced by their ancient, intended spectators--as they have been transformed from architectural ornaments into objects of art.

Who Owns History?

The Hellenistic period—the nearly three centuries between the death of Alexander the Great, in 323 B.C., and the suicide of the Egyptian queen Kleopatra VII (the famous "Cleopatra"), in 30 B.C.—is one of the most complex and exciting epochs of ancient Greek

art. The unprecedented geographic sweep of Alexander's conquests changed the face of the ancient world forever, forging diverse cultural connections and exposing Greek artists to a host of new influences and artistic styles. This beautifully illustrated volume examines the rich diversity of art forms that arose through the patronage of the royal courts of the Hellenistic kingdoms, placing special emphasis on Pergamon, capital of the Attalid dynasty, which ruled over large parts of Asia Minor. With its long history of German-led excavations, Pergamon provides a superb paradigm of a Hellenistic capital, appointed with important civic institutions—a great library, theater, gymnasium, temples, and healing center—that we recognize today as central features of modern urban life. The military triumphs of Alexander and his successors led to the expansion of Greek culture out from the traditional Greek heartland to the Indus River Valley in the east and as far west as the Strait of Gibraltar. These newly established Hellenistic kingdoms concentrated wealth and power, resulting in an unparalleled burst of creativity in all the arts, from architecture and sculpture to seal engraving and glass production. Pergamon and the Hellenistic Kingdoms of the Ancient World brings together the insights of a team of internationally renowned scholars, who reveal how the art of Classical Greece was transformed during this period, melding with predominantly Eastern cultural traditions to yield new standards and conventions in taste and style.

Artists and Signatures in Ancient Greece

The Parthenon Frieze

Structure, Image, Ornament

This book takes the reader through the dramatic story of the conception and creation of the Parthenon, setting it against a turbulent historical background and rooting the building firmly in the real and mythological landscape of Athens. Written as a pacy, narrative history, the text features a cast of memorable characters, including Themistocles, the general whose decision to evacuate Athens led to the Persian sack of the acropolis; Pericles, visionary statesman and mastermind of the Athens' building project; and Pheidias, who created the cult statue of Athene, and narrowly escaped impeachment for embezzlement. Beautifully illustrated with site photography, details from the Parthenon sculptures and other related artworks from the collection of the British Museum, this book explores the Parthenon as the spiritual heart of a network of commanding buildings, devised by Pericles and continued by his successors to promote the power of Athens as leader of the Greek world.

The Complete Greek Temples

A brilliant, glamorous and controversial young archaeologist rekindles the drama of classical Greece for a new readership and traces the history of the Parthenon and the disputed Elgin Marbles. Published to coincide with the Athens Olympics and the parallel

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cultural campaign for the return of the Elgin Marbles to Greece, this objective and highly readable book by an exceptional young archaeologist tells the story of the Parthenon from its origins to the present day, in a sweeping narrative which combines scrupulous historical and archaeological accuracy with controversy and passion. Wide-ranging, authoritative and fascinating, Dorothy King's book will rekindle the drama of classical antiquity and trace its later history – often highly controversial – right up to the present day. She will develop a strong case against the return of the Marbles to Greece.

The Parthenon and Its Impact in Modern Times

Offers an overview of a classical monument interjected with the discoveries of modern scholarship.

The Pediments of the Parthenon

The fabulous collections housed in the world's most famous museums are trophies from an imperial age. Yet the huge crowds that each year visit the British Museum in London, the Louvre in Paris, or the Metropolitan in New York have little idea that many of the objects on display were acquired by coercion or theft. Now the countries from which these treasures came would like them back. The Greek demand for the return of the Elgin Marbles is the tip of an iceberg that includes claims for the Benin Bronzes from Nigeria, sculpture from Turkey, scrolls and porcelain

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taken from the Chinese Summer Palace, textiles from Peru, the bust of Nefertiti, Native American sacred objects, and Aboriginal human remains. In *Keeping Their Marbles*, Tiffany Jenkins tells the bloody story of how western museums came to acquire these objects. She investigates why repatriation claims have soared in recent decades and demonstrates how it is the guilt and insecurity of the museums themselves that have stoked the demands for return. Contrary to the arguments of campaigners, she shows that sending artefacts back will not achieve the desired social change nor repair the wounds of history. Instead, this ground-breaking book makes the case for museums as centres of knowledge, demonstrating that no object has a single home, and no one culture owns culture.

The Parthenon Enigma

The Parthenon in Athens is the most famous Greek temple in the world and an icon of Ancient Greek art. It was built to house a colossal statue of the goddess Athena and the temple itself was decorated with sculptures and reliefs of the most magnificent quality. This book explores in detail these lovely carvings, with the aid of new detailed digital photography. Who are the people, animals, and gods and goddesses shown on the frieze and what are they doing? Why were they shown on a temple? How were the sculptures made, and how did the carvers give such an amazing illusion of ranks of horsemen, chariots and people in carvings only a few centimetres deep?

Classical Nashville

A fascinating look at how Classical sculpture inspired Rodin and his work

The Parthenon Frieze

Each volume includes all the necessary materials for the comprehensive study of a work of art: An illustration section showing the complete work of art, details, preliminary studies, and iconographic sources; An introductory essay by the editor; Documents and literary sources; Critical essays from the art-historical literature.

Handbook of Greek Sculpture

The Parthenon and Its Sculptures

A comprehensive study of the Acropolis.

The Elgin Affair

The Handbook of Greek Sculpture aims to provide a detailed examination of current research and directions in the field. Bringing together an international cast of contributors from Greece, Italy, France, Great Britain, Germany, and the United States, the volume incorporates new areas of research, such as the sculptures of Messene and Macedonia, sculpture in Roman Greece, and the contribution of Greek sculptors in Rome, as well as

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important aspects of Greek sculpture like techniques and patronage. The written sources (literary and epigraphical) are explored in dedicated chapters, as are function and iconography and the reception of Greek sculpture in modern Europe. Inspired by recent exhibitions on Lysippos and Praxiteles, the book also revisits the style and the personal contributions of the great masters.

The Elgin Marbles

Almost two hundred years after they were “purchased” from Greece, the finest and most famous marbles of antiquity still remain a burning issue. This compelling, controversial story of the Elgin marbles re-creates in full and colorful detail “the greatest art theft in history,” a steamy tale of obsession, intrigue, adultery, and ruin. As the British ambassador to the Sublime Porte in Constantinople, Lord Elgin encountered in his endeavors some of the most famous names of nineteenth-century history: Napoleon, Sultan Selim III, Lord Nelson, Lord Byron, and Keats. Drawing on original source material—letters, diaries, official government reports, and memoranda, Vrettos brilliantly brings to life these fascinating stories.

Rodin and the Art of Ancient Greece

Keeping Their Marbles

Photographs of the sculptures which decorate the

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Parthenon in Athens are accompanied by a discussion of the historical, social, and religious significance of the temple

The Architectural Review

This book offers insight into Greek conceptions of art, the artist, and artistic originality by examining artists' signatures in ancient Greece.

The Acropolis

Greek Architecture and Its Sculpture

The Carrey Drawings of the Parthenon Sculptures

Parthenon

This volume presents the proceedings of a conference hosted by the American School of Classical Studies, Athens and the Deutsches Archäologisches Institut, Athens in 2004. There are additional contributions from Patricia Butz, Robin Osborne, Katherine Schwab, Justin St. P. Walsh, Hilda Westervelt and Lorenz Winkler-Horacek. The contents are divided into four sections I. Structure and Ornament; II. Technique and Agency; III. Myth and Narrative and IV. Diffusion and Influence. Highlights include Robin Osbornes discussion of What you can do with a chariot but cant

do with a satyr on a Greek temple; Ralf von den Hoff's consideration of the Athenian treasury at Delphi; and Katherine Schwab's presentation of New evidence for Parthenon east metope 14. The papers not only cover a great variety of issues in architectural sculpture but also present a range of case studies from all over the Greek world. The result is an important collection of current research.

The New Acropolis Museum

Few if any would dispute the Parthenon's position as the most important monument in Western civilization. In its art and architecture, it is the ultimate expression of the golden age of Pericles, when democracy was born. But few also realize that the Parthenon achieved that "ideal" status only in relatively modern times; until the late eighteenth century, when the first detailed pictures of the structure were published and the Elgin Marbles removed to London, the Parthenon was perceived only as a superb work of the Classical Greek period. As work now proceeds atop the Acropolis on the restoration of the monument, what better time for a multifaceted examination of the Parthenon. This fascinating volume brings together eleven original essays by noted scholars and writers, each of whom offers a different perspective on this greatest of all cultural monuments. In addition to providing detailed descriptions of the sculpture and architecture of the Parthenon, the essays treat such diverse topics as the place of the Parthenon in the history and theory of modern architecture, depictions of the Parthenon in

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art through the ages, the Parthenon as appreciated by contemporary Greek society, and the Parthenon in the consciousness of modern Greek poets and thinkers.

The Parthenon

Built in the fifth century b.c., the Parthenon has been venerated for more than two millennia as the West's ultimate paragon of beauty and proportion. Since the Enlightenment, it has also come to represent our political ideals, the lavish temple to the goddess Athena serving as the model for our most hallowed civic architecture. But how much do the values of those who built the Parthenon truly correspond with our own? And apart from the significance with which we have invested it, what exactly did this marvel of human hands mean to those who made it? In this revolutionary book, Joan Breton Connelly challenges our most basic assumptions about the Parthenon and the ancient Athenians. Beginning with the natural environment and its rich mythic associations, she re-creates the development of the Acropolis—the Sacred Rock at the heart of the city-state—from its prehistoric origins to its Periklean glory days as a constellation of temples among which the Parthenon stood supreme. In particular, she probes the Parthenon's legendary frieze: the 525-foot-long relief sculpture that originally encircled the upper reaches before it was partially destroyed by Venetian cannon fire (in the seventeenth century) and most of what remained was shipped off to Britain (in the nineteenth century) among the Elgin marbles. The frieze's vast enigmatic procession—a dazzling pageant of

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cavalrymen and elders, musicians and maidens—has for more than two hundred years been thought to represent a scene of annual civic celebration in the birthplace of democracy. But thanks to a once-lost play by Euripides (the discovery of which, in the wrappings of a Hellenistic Egyptian mummy, is only one of this book's intriguing adventures), Connelly has uncovered a long-buried meaning, a story of human sacrifice set during the city's mythic founding. In a society startlingly preoccupied with cult ritual, this story was at the core of what it meant to be Athenian. Connelly reveals a world that beggars our popular notions of Athens as a city of staid philosophers, rationalists, and rhetoricians, a world in which our modern secular conception of democracy would have been simply incomprehensible. The Parthenon's full significance has been obscured until now owing in no small part, Connelly argues, to the frieze's dismemberment. And so her investigation concludes with a call to reunite the pieces, in order that what is perhaps the greatest single work of art surviving from antiquity may be viewed more nearly as its makers intended. Marshalling a breathtaking range of textual and visual evidence, full of fresh insights woven into a thrilling narrative that brings the distant past to life, *The Parthenon Enigma* is sure to become a landmark in our understanding of the civilization from which we claim cultural descent.

The Parthenon Sculptures

An all-encompassing portrait of the design and architectural elements of ancient Greek monuments

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summarizes the latest thinking on temple building while offering insight into the historical and cultural contexts of key constructions, in a volume complemented by a gazetteer of all known colonnaded temples.

Where Is the Parthenon?

One of the most important monuments of human civilisation and the new architectural jewel of Athens are both presented through informative, easy to read texts in a fully illustrated edition with colour representations and detailed site plans. This brand new book begins with a look at the history of Athens and the Acropolis. Starting at prehistoric times, this historical overview describes the town's development, from a quite modest Mycenaean settlement to one of the most powerful city-states of the classical era, the one that gave birth to democracy and theatre, and then its downfall to a small, provincial fortified town of the Byzantine Empire. At the same time, the reader can follow the historical steps of the Acropolis itself, originally a fort, which was transformed to the most glamorous shrine of the city, only to become a fort again, after the end of the ancient world. Then, there is a short account of the Athenian myths, especially the ones concerning the town's patron deity, Athena. After discovering the exciting past of the town and the sacred rock, the reader will get to know the temples, buildings in general, that were constructed at the top of the Acropolis during the archaic and classical era of Greece. Parthenon, the masterpiece of Pheidias, Iktinos and Kallikratis is, of course, the

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highlight, but there were other important and architecturally innovative structures there, such as the Propylaea and the Erechtheion. This part of the book gives a very good idea of how the ancient hill looked, with all its buildings and its uncountable offerings: statues that ancient Athenians were bringing to their goddess Athena as a present. Then, the reader will have the chance to learn everything about the very important south slope of the Acropolis, with the famous theatre of Dionysus, and enjoy an imaginary walk at the north and east slopes of the ancient rock. The second part of the book is devoted to the admittedly impressive new Acropolis Museum. The reader can "navigate" through the different levels of the museum exhibition, using the book as a guide which gives interesting information and highlights the most important exhibits. "Moschoforos", the Kore of the Acropolis, the Caryatids, Parthenon's frieze are only a few of the ancient pieces of art that this book presents, through captivating pictures and texts. In conclusion, The Acropolis, the New Acropolis Museum is a valuable reading for all those who want to explore and understand one of the major archaeological sites of the world and its brand new Museum. Katerina Servi was born in Athens and studied archaeology at the National University of Athens. After graduating, she worked for the Greek Ministry of Culture and then in international advertising agencies in the creative department. She is now is a freelance copywriter and translator and also writes children's and archaeological books.

Athena Parthenos

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This much-anticipated visual tour of the New Acropolis Museum in Athens, Greece, examines both its architecture and the archaeological treasures it was built to house, providing a behind-the-scenes look at the creation of the building as well as the restoration, preservation and housing of its exhibits. Original.

Explore the Parthenon

Traces the history of the grand temple to the goddess Athena which has sat atop the Acropolis above Athens, Greece, since 432 BC.

PARTHENON-SKULPTUREN ENGL.

The Elgin Marbles, designed and executed by Phidias to adorn the Parthenon, are some of the most beautiful sculptures of ancient Greece. In 1801 Lord Elgin, then British ambassador to the Turkish government in Athens, had pieces of the frieze sawn off and removed to Britain, where they remain, igniting a storm of controversy which has continued to the present day. In the first full-length work on this fiercely debated issue, Christopher Hitchens recounts the history of these precious sculptures and forcefully makes the case for their return to Greece. Drawing out the artistic, moral, legal and political perspectives of the argument, Hitchens's eloquent prose makes The Elgin Marbles an invaluable contribution to one of the most important cultural controversies of our times.

The Sculptures of the Parthenon

The Elgin Marbles

Ruminates on ancient remains and antiquities, illuminating an important element of contemporary cultural life: the dynamic between loss and delight.

The Parthenon

The book compares the sculptures of the pediments to those of the metopes and the frieze, uncovering subtle differences in both the nature and the content of their images. Whereas the pediments represent divine elements, for example, the frieze is seen as the domain of human beings, representing events and also the stage of history when humans no longer have direct access to the presence of the gods. The frieze can be interpreted as an invocation of this presence, a means of regaining closeness with the gods. Using a multifaceted and imaginative approach to the sculptures of the Parthenon, Lagerlöf finds powerful new meaning in them as well as an enhanced appreciation of their Athenian creators.

The Sculptures of the Parthenon

From Athens and Arcadia on one side of the Aegean Sea and from Ionia, Lycia, and Karia on the other, this book brings together some of the great monuments of classical antiquity--among them two of the seven wonders of the ancient world, the later temple of Artemis at Ephesos and the Mausoleum at Halikarnassos. With 250 photographs and specially

commissioned line drawings, the book comprises a monumental narrative of the art and architecture that gave form, direction, and meaning to much of Western culture.

Descriptive Catalogue of the Casts from Greek and Roman Sculpture

While the sculpted Ionic frieze of the Parthenon with its galloping horsemen and classically portrayed gods is reproduced in every art history text and has been much studied by scholars, no single book has yet been devoted to all its myriad aspects. This study by classical archaeologist and art historian Jenifer Neils breaks new ground by considering all aspects of this complex and controversial monument. Although the frieze has been studied for over two hundred years, most scholarship has sought an overall interpretation of the iconography rather than focusing on the sculpture's visual language, essential for a full understanding of the narrative. Neils' study not only decodes the language of the frieze, but also analyzes its conception and design, style and content, as well as its impact on later art. Unusual for its wide-ranging approach to the frieze, this book also brings ethical reasoning to bear on the issue of its possible repatriation as part of the on-going Elgin Marble debate. As one of the foremost examples of the high classical style and the finest expression of mid-fifth century Athenian ideology, the Parthenon frieze is without doubt one of the major monuments of western civilization, and as such deserves to be understood in all its dimensions. The accompanying

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CD-ROM contains a virtual reality Macromedia Director movie of the complete frieze, based on the plaster casts in the Skulpturhalle in Basel, Switzerland. Developed by Rachel Rosenzweig of the Department of Greek and Roman Art of the Cleveland Museum of Art, the casts are arranged in conformity with Neils' reconstruction and enable the user to view them in succession, as if walking around the Parthenon. The CD-ROM requires a computer running either MAC OS 8.01 or later, or Windows 95 or later.

The Real Life of the Parthenon

The most powerful case yet made for the return of the Parthenon Marbles The Parthenon Marbles (formerly known as the Elgin Marbles), designed and executed by Pheidias to adorn the Parthenon, are perhaps the greatest of all classical sculptures. In 1801, Lord Elgin, then ambassador to the Turkish government, had chunks of the frieze sawn off and shipped to England, where they were subsequently seized by Parliament and sold to the British Museum to help pay off his debts. This scandal, exacerbated by the inept handling of the sculptures by their self-appointed guardians, remains unresolved to this day. In his fierce, eloquent account of a shameful piece of British imperial history, Christopher Hitchens makes the moral, artistic, legal and political case for re-unifying the Parthenon frieze in Athens. The opening of the New Acropolis Museum emphatically trumps the British Museum's long-standing (if always questionable) objection that there is nowhere in Athens to house the Parthenon Marbles. With

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contributions by Nadine Gordimer and Professor Charalambos Bouras, The Parthenon Marbles will surely end all arguments about where these great treasures belong, and help bring a two-centuries-old disgrace to a just conclusion.

The Athenian Acropolis

On the occasion of Tennessee's Bicentennial, four distinguished authors offer new insights and a broader appreciation of the classical influences that have shaped the architectural, cultural, and educational history of its capital city. Nashville has been many things: frontier town, Civil War battleground, New South mecca, and Music City, U.S.A. It is headquarters for several religious denominations, and also the home of some of the largest insurance, healthcare, and publishing concerns in the country. Located culturally as well as geographically between North and South, East and West, Nashville is centered in a web of often-competing contradictions. One binding image of civic identity, however, has been consistent through all of Nashville's history: the classical Greek and Roman ideals of education, art, and community participation that early on led to the city's sobriquet, "Athens of the West," and eventually, with the settling of the territory beyond the Mississippi River, the "Athens of the South." Illustrated with nearly a hundred archival and contemporary photographs, Classical Nashville shows how Nashville earned that appellation through its adoption of classical metaphors in several areas: its educational and literary history, from the first

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academies through the establishment of the Fugitive movement at Vanderbilt; the classicism of the city's public architecture, including its Capitol and legislative buildings; the evolution of neoclassicism in homes and private buildings; and the history and current state of the Parthenon, the ultimate symbol of classical Nashville, replete with the awe-inspiring 42-foot statue of Athena by sculptor Alan LeQuire. Perhaps Nashville author John Egerton best captures the essence of this modern city with its solid roots in the past. He places Nashville "somewhere between the 'Athens of the West' and 'Music City, U.S.A.,' between the grime of a railroad town and the glitz of Opryland, between Robert Penn Warren and Robert Altman." Nashville's classical identifications have always been forward-looking, rather than antiquarian: ambitious, democratic, entrepreneurial, and culturally substantive. Classical Nashville celebrates the continuation of classical ideals in present-day Nashville, ideals that serve not as monuments to a lost past, but as sources of energy, creativity, and imagination for the future of a city.

The Parthenon

The ruined silhouette of the Parthenon on its hill above Athens is one of the world's most famous images. Its 'looted' Elgin Marbles are a global cause celebre. But what actually are they? In a revised and updated edition, Mary Beard, award winning writer, reviewer and leading Cambridge classicist, tells the history and explains the significance of the Parthenon, the temple of the virgin goddess Athena, the divine

patroness of ancient Athens.

Pergamon and the Hellenistic Kingdoms of the Ancient World

The artistic genius of Athens in the fifth century BC reached its peak in the sculpted marble reliefs of the Parthenon frieze. Designed by Phidias and carved by a team of anonymous masons, the frieze adorned the temple of Athena on the Acropolis and represents a festival procession in honour of the Olympian gods. Its original composition and precise meaning, however, have long been the subject of lively debate. Most of what survives of the frieze is now in the British Museum or the Acropolis Museum in Athens; the rest is scattered among a number of European collections. This book reconstructs the frieze in its entirety according to the most up-to-date research, with a detailed scene-by-scene commentary, and the superb quality of the carving is vividly shown in a series of close-up photographs. In his introduction Ian Jenkins places the frieze in its architectural, historical and artistic setting. He discusses the various interpretations suggested by previous scholars, and finally puts forward a view of his own.

The Parthenon

This is the only comprehensive account of the Parthenon pediments in English and the first in any language since 1963. It serves as an up-to-date introduction to their study and includes new proposals for the restoration and interpretation of their

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composition. Debate on the Parthenon pediments has concentrated on the interpretation of individual figures, the restoration of the missing parts and the question of Roman repairs. The present study is based on autopsy and considers the evidence of technical details. It questions the attribution of certain familiar pieces and offers new suggestions for restoring the east pediment. All sculptures are illustrated, some with photographs taken especially for this book, and there are new drawings of the restorations proposed by the author. Chapter 1 is a general introduction to the study of the pediments. It includes an assessment of the documentation and a summary of stylistic and technical characteristics of the sculptures. Chapters 2 and 3 treat each pediment separately. The discussion of individual sculptures is incorporated in a continuous narrative which sets them within the context of the overall composition.

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