

THE PARTHENON ENIGMA

A new understanding
of the world's most
iconic building
and the
people who
made it

JOAN BRETON CONNELLY



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The Parthenon Enigma

Sinclair Bell, Alexandra A. Carpino



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The Parthenon Enigma Joan Breton Connelly, 2014 A revolutionary new understanding of the West's most iconic building and the people who made it Jacket **The Parthenon Enigma** Joan Breton Connelly, 2014-01-30 A radical new interpretation of the meaning and purposes of one of the world's most iconic buildings For more than two millennia the Parthenon has been revered as the symbol of Western culture and its highest ideals It was understood to honour the city-state's patron deity Athena and its sculptures to depict a civic celebration in the birthplace of democracy But through a close reading of a lost play by Euripides Joan Connelly has developed a theory that has sparked fierce controversy Here she explains that our most basic sense of the Parthenon and the culture that built it may have been crucially mistaken Re-creating the ancient structure and using a breathtaking range of textual and visual evidence she uncovers a monument glorifying human sacrifice set in a world of cult ritual quite alien to our understanding of the word Athenian *The Parthenon Enigma* Joan Breton Connelly, 2017-07-13 A radical new interpretation of the meaning and purposes of one of the world's most iconic buildings For more than two millennia the Parthenon has been revered as the symbol of Western culture and its highest ideals It was understood to honour the city-state's patron deity Athena and its sculptures to depict a civic celebration in the birthplace of democracy But through a close reading of a lost play by Euripides Joan Connelly has developed a theory that has sparked fierce controversy Here she explains that our most basic sense of the Parthenon and the culture that built it may have been crucially mistaken Re-creating the ancient structure and using a breathtaking range of textual and visual evidence she uncovers a monument glorifying human sacrifice set in a world of cult ritual quite alien to our understanding of the word Athenian **The West Pediment of the Parthenon** Ioannis Mitsios, 2025-06-18 This book offers a holistic study of the sculptures and attributed fragments of the west pediment of the Parthenon For the very first time the sculptures are examined in close relation to the drawings of the west pediment as well as the iconography myths cults and topography of the Acropolis of Athens The monograph offers nine new identifications out of the fourteen heroic figures depicted on the west pediment of the Parthenon **Ancient Warfare, Volume II** Jared Kreiner, Graham Wrightson, 2024-04-03 This volume demonstrates the wide array of topics in ancient warfare currently studied by researchers around the world Arranged chronologically in Greek and Roman history sections the book takes readers through all manner of current research topics on ancient warfare from traditional battle narratives or strategic analyses of campaigns through the logistical considerations of armies in the field to the ideology of women in war and mythology The study of ancient war deals with a myriad of different topics and deals with themes in all types of history social cultural economic religious literary numismatical epigraphical ethnographical topographical prosopographical and mythical as well as the usual political and military The study of ancient war is a field that is growing in popularity and continues to surprise us with many innovative new ideas as shown in this collection of papers by established academics and current graduate students *The Art of Status*

Jelena Subotić, 2025-06-26 An illuminating exploration of the relationship between the restitution of looted art global status and the international construction of national cultural heritage Why is art restitution a matter of politics How does the artwork displayed in national museums reflect the international status of the state that owns it Why do some states agree to return looted art and others resist National art collections have long been a way for states to compete with each other for status prestige and cultural worth in international society In many former imperial nations however these collections include art looted during imperial expansions and colonial occupations While this was once a sign of high international standing the markers of such status particularly in the context of art have since significantly changed A new international legal and normative architecture governing art provenance developed after World War II and became institutionalized in the 1990s and 2000s Since then there have been national and global social movements demanding the return of looted art This shift has established not only that looting is wrong but more importantly that restitution is morally right As a result of this reframing of what it means to own art an artifact's historical provenance has become a core element of its value and the search for provenance and demands for restitution a direct threat to state status The same objects that granted states high international status now threaten to provoke status decline In *The Art of Status* Jelena Subotić examines this relationship between the restitution of looted art and international status with a focus on the Parthenon Elgin Marbles the Benin Bronzes and a collection of paintings looted during the Holocaust that are now housed at the Serbian National Museum Subotić tells the story of these artworks how they were looted how they ended up on display in national museums and how the art restitution disputes have unfolded While these cases are different in terms of their historical context of looting and ownership claims the movements for their restitution and resistance to it illustrate the larger questions of how national cultural heritage is internationally constructed and how it serves states' desire for international status and prestige An in depth and nuanced account of art restitution disputes *The Art of Status* illuminates the shifting political significance of art on the international stage from ownership to restitution

Sparta's First Attic War Paul Anthony Rahe, 2019-08-06 A companion volume to *The Spartan Regime* and *The Grand Strategy of Classical Sparta* that explores the collapse of the Spartan Athenian alliance During the Persian Wars Sparta and Athens worked in tandem to defeat what was in terms of relative resources and power the greatest empire in human history For the decade and a half that followed they continued their collaboration until a rift opened and an intense strategic rivalry began In a continuation of his series on ancient Sparta noted historian Paul Rahe examines the grounds for their alliance the reasons for its eventual collapse and the first stage in an enduring conflict that would wreak havoc on Greece for six decades Throughout Rahe argues that the alliance between Sparta and Athens and their eventual rivalry were extensions of their domestic policy and that the grand strategy each articulated in the wake of the Persian Wars and the conflict that arose in due course grew out of the opposed material interests and moral imperatives inherent in their different regimes

Ancient Greek Civilization David Sansone, 2016-09-12 The third edition of *Ancient*

Greek Civilization is a concise engaging introduction to the history and culture of ancient Greece from the Minoan civilization to the age of the Roman Empire Explores the evolution and development of Greek art literature politics and thought across history as well as the ways in which these were affected by Greek interaction with other cultures Now includes additional illustrations and maps updated notes and references throughout and an expanded discussion of the Hellenistic period Weaves the latest scholarship and archeological excavations into the narrative at an appropriate level for undergraduates

Hellenomania Katherine Harloe, Nicoletta Momigliano, Alexandre Farnoux, 2018-01-29 Hellenomania the second volume in the MANIA series presents a wide ranging multi disciplinary exploration of the modern reception of ancient Greek material culture in cultural practices ranging from literature to architecture stage and costume design painting sculpture cinema and the performing arts It examines both canonical and less familiar responses to both real and imagined Greek antiquities from the seventeenth century to the present across various national contexts Encompassing examples from Inigo Jones to the contemporary art exhibition documenta 14 and from Thessaloniki and Delphi to Nashville the contributions examine attempted reconstructions of an authentic ancient Greece alongside imaginative and utopian efforts to revive the Greek spirit using modern technologies new media and experimental practices of the body Also explored are the political resonances of Hellenomaniac fascinations and tensions within them between the ideal and the real the past present and future Part I examines the sources and derivations of Hellenomania from the Baroque and pre Romantic periods to the early twentieth century While covering more canonical material than the following sections it also casts spotlights on less familiar figures and sets the scene for the illustrations of successive waves of Hellenomania explored in subsequent chapters Part II focuses on responses uses and appropriations of ancient Greek material culture in the built environment mostly architecture but also extends to painting and even gymnastics it examines in particular how a certain idealisation of ancient Greek architecture affected its modern applications Part III explores challenges to the idealisation of ancient Greece through the transformative power of colour movement and of reliving the past in the present human body especially female Part IV looks at how the fascination with the material culture of ancient Greece can move beyond the obsession with Greece and Greekness

Athens Bruce Clark, 2022-01-04 A sweeping narrative history of Athens telling the three thousand year story of the birthplace of Western civilization Even on the most smog bound of days the rocky outcrop on which the Acropolis stands is visible above the sprawling roof scape of the Greek capital Athens presents one of the most recognizable and symbolically potent panoramas of any of the world s cities the pillars and pediments of the Parthenon the temple dedicated to Athena goddess of wisdom that crowns the Acropolis dominate a city whose name is synonymous for many with civilization itself It is hard not to feel the hand of history in such a place The birthplace of democracy Western philosophy and theatre Athens importance cannot be understated Few cities have enjoyed a history so rich in artistic creativity and the making of ideas or one so curiously patterned by alternating cycles of turbulence and quietness From the legal reforms of the lawmaker Solon in

the sixth century BCE to the travails of early twenty first century Athens as it struggles with the legacy of the economic crises of the 2000s Clark brings the city's history to life evoking its cultural richness and political resonance in this epic kaleidoscopic history Classical Myth in Alfred Hitchcock's Wrong Man and Grace Kelly Films Mark William Padilla, 2018-12-12 Mark Padilla's classical reception readings of Alfred Hitchcock features some of the director's most loved and important films and demonstrates how they are informed by the educational and cultural classicism of the director's formative years The six close readings begin with discussions of the production histories so as to theorize and clarify how classicism could and did enter the projects Exploration of the films through a classical lens creates the opportunity to explore new themes and ideological investments The result is a further appreciation of both the engine of the director's storytelling creativity and the expressionism of classicism especially Greek myth and art in British and American modernism The analysis organizes the material into two triptychs one focused on the three films sharing a wrong man pattern wrongly accused man goes on the run to clear himself the other treating the films starring the actress Grace Kelly Chapter One on *The 39 Steps* 1935 finds the origins of the wrong man plot in early 20th century British classicism and demonstrates that the movie utilizes motifs of Homer's *Odyssey* Chapter Two on *Saboteur* 1942 theorizes the impact of the director's memories of the formalism and myths associated with the Parthenon sculptures housed in the British Museum Chapter Three on *North by Northwest* participates in the myths of the hero Oedipus as associated with early Greek epic Freud Nietzsche and Sophocles Chapter Four on *Dial M for Murder* 1954 returns to Homer's *Odyssey* in the interpretive use of the lay of Demodocus a story about the sexual triangle of Hephaestus Aphrodite and Ares Chapter Five on *Rear Window* 1954 finds its narrative archetype in The Homeric Hymn to Aphrodite the erotic theme of *Sirius the Dog Star* also marks the film Chapter Six on *To Catch a Thief* 1955 offers the opportunity to break from mythic analogues and to consider the film's philosophical resonances Plato and Epicurus in the context of motifs coalesced around the god Dionysus Bacchus Horse Magick Lawren Leo, 2025-09-12 Discover inner strength and wisdom by bringing the power of the equine spirit to life with spells meditations and creative visualization Along with the bear horses are a primary creature associated with shamanism and traditions influenced by it They appear in 25 000 year old cave paintings such as those at Lascaux They find a role in the modern African diaspora traditions such as Haitian Vodou whose devotees are called horses for the spirits who ride them during trances The spirit of the horse exists in the subconscious minds of humans and takes shape in various forms whether as a symbol of fertility in the land as in Celtic mythology or as a psychopomp which leads the dead to the next world The horse has made its way into the current of our collective unconscious as a universal archetype *Horse Magick* contains spells rituals chants and meditations for many purposes loosely based around equine imagery Numerous traditions are represented as are many deities including Athena Epona and Baba Yaga No contact with actual horses is required Through the use of spells and rituals readers are able to magickally ride to their chosen destinies and fulfill their desires Workings involve crystals candles and Tarot cards items

easily accessible for most readers **Pericles and the Conquest of History** Loren J. Samons (II),2016-01-05 Loren J Samons II examines the events of Athenian history to understand the actions and legacy of this pivotal historical figure

Divine Epiphany in Greek Literature and Culture Georgia Petridou,2016-01-28 In ancient Greece epiphanies were embedded in cultural production and employed by the socio political elite in both perpetuating pre existing power structures and constructing new ones This volume is the first comprehensive survey of the history of divine epiphany as presented in the literary and epigraphic narratives of the Greek speaking world It demonstrates that divine epiphanies not only reveal what the Greeks thought about their gods they tell us just as much about the preoccupations the preconceptions and the assumptions of ancient Greek religion and culture In doing so it explores the deities who were prone to epiphany and the contexts in which they manifested themselves as well as the functions narratives and situational they served addressing the cultural specificity of divine morphology and mortal immortal interaction *Divine Epiphany in Greek Literature and Culture* re establishes epiphany as a crucial mode in Greek religious thought and practice underlines its centrality in Greek cultural production and foregrounds its impact on both the political and the societal organization of the ancient Greeks A

Companion to the Etruscans Sinclair Bell,Alexandra A. Carpino,2016-02-23 This new collection presents a rich selection of innovative scholarship on the Etruscans a vibrant independent people whose distinct civilization flourished in central Italy for most of the first millennium BCE and whose artistic social and cultural traditions helped shape the ancient Mediterranean European and Classical worlds Includes contributions from an international cast of both established and emerging scholars Offers fresh perspectives on Etruscan art and culture including analysis of the most up to date research and archaeological discoveries Reassesses and evaluates traditional topics like architecture wall painting ceramics and sculpture as well as new ones such as textile archaeology while also addressing themes that have yet to be thoroughly investigated in the scholarship such as the obesus etruscus the function and use of jewelry at different life stages Greek and Roman topoi about the Etruscans the Etruscans reception of ponderation and more Counters the claim that the Etruscans were culturally inferior to the Greeks and Romans by emphasizing fields where the Etruscans were either technological or artistic pioneers and by reframing similarities in style and iconography as examples of Etruscan agency and reception rather than as a deficit of local creativity *A History of Greek Art* Mark D. Stansbury-O'Donnell,2015-01-27 Offering a unique blend of thematic and

chronological investigation this highly illustrated engaging text explores the rich historical cultural and social contexts of 3 000 years of Greek art from the Bronze Age through the Hellenistic period Uniquely intersperses chapters devoted to major periods of Greek art from the Bronze Age through the Hellenistic period with chapters containing discussions of important contextual themes across all of the periods Contextual chapters illustrate how a range of factors such as the urban environment gender markets and cross cultural contact influenced the development of art Chronological chapters survey the appearance and development of key artistic genres and explore how artifacts and architecture of the time reflect these styles

Offers a variety of engaging and informative pedagogical features to help students navigate the subject such as timelines theme based textboxes key terms defined in margins and further readings Information is presented clearly and contextualized so that it is accessible to students regardless of their prior level of knowledge A book companion website is available at www.wiley.com/go/greekart with the following resources PowerPoint slides glossary and timeline [The Athenian Funeral Oration](#) David M. Pritchard,2024-02-01 In classical Athens a funeral speech was delivered for dead combatants almost every year the most famous being that by Pericles in 430 BC In 1981 Nicole Loraux transformed our understanding of this genre Her *The Invention of Athens* showed how it reminded the Athenians who they were as a people Loraux demonstrated how each speech helped them to maintain the same self identity for two centuries But *The Invention of Athens* was far from complete This volume brings together top ranked experts to finish Loraux's book It answers the important questions about the numerous surviving funeral speeches that she ignored It also undertakes a comparison of the funeral oration with other genres that is missing in her famous book What emerges is a speech that had a much greater political impact than Loraux thought This volume puts the study of war in Athenian culture on a completely new footing

Serving Athena Julia L. Shear,2021-03-11 In ancient Athens the Panathenaia was the most important festival and was celebrated in honour of Athena from the middle of the sixth century BC until the end of the fourth century AD This in depth study examines how this all Athenian celebration was an occasion for constructing identities and how it affected those identities Since not everyone took part in the same way this differential participation articulated individuals relationships both to the goddess and to the city so that the festival played an important role in negotiating what it meant to be Athenian and non Athenian Julia Shear applies theories of identity formation which were developed in the social sciences to the ancient Greek material and brings together historical epigraphical and archaeological evidence to provide a better understanding both of this important occasion and of Athenian identities over the festival's long history [Martyred for the Church](#) Justin Buol,2018-09-21 In this study Justin Buol analyzes the writings connected with the deaths of Ignatius of Antioch Polycarp of Smyrna and Pothinus of Lyons in light of earlier accounts of the noble deaths of military political and religious leaders from Greco Roman literature and the Bible which record benefits accruing to a group on account of its leader's death The author argues that the accounts of these three bishops' martyrdoms draw upon those prior models in order to portray the bishops as dying to unite protect and strengthen the Church oppose false teaching and apostasy and solidify the teaching role of the episcopal office Finally by providing a foundation for Irenaeus to argue for apostolic succession these second century bishop martyrs also help form a lasting contribution to the growth of episcopal power *Seeing Color in Classical Art* Jennifer M. S. Stager,2022-12-15 The remains of ancient Mediterranean art and architecture that have survived over the centuries present the modern viewer with images of white the color of the stone often used for sculpture Antiquarian debates and recent scholarship however have challenged this aspect of ancient sculpture There is now a

consensus that sculpture produced in the ancient Mediterranean world as well as art objects in other media were in fact polychromatic Color has consequently become one of the most important issues in the study of classical art Jennifer Stager's landmark book makes a vital contribution to this discussion Analyzing the dyes pigments stones earth and metals found in ancient art works along with the language that writers in antiquity used to describe color she examines the traces of color in a variety of media Stager also discusses the significance of a reception history that has emphasized whiteness revealing how ancient artistic practice and ancient philosophies of color significantly influenced one another

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