

Where Is The Parthenon

In May 2014, four Oklahoma high school graduates plan to canoe the Buffalo River in Arkansas as a last hurrah together before heading off to separate colleges. But the Buffalo is dangerous that year. The powerful river drags their canoe under. Rescue teams find one of the teens drowned, but the other is missing. The next morning, Trianna Ferguson's body is discovered face-down in a smaller tributary miles from where her canoe capsized. Miraculously, she has a pulse. After three days in a coma, Trianna awakes, adamantly claiming she lived in the rural community of Parthenon, Arkansas from the winter of 1918 until the spring of 1921. The senior psychiatrist assigned her case desperately tries to unravel the mystery of what truly happened to the young woman before it is too late. *Parthenon Revisited* is a story about a life perilously suspended between two centuries.

Most visitors to the Acropolis in Athens pause to wonder how the large marble pieces were hauled up the sacred mount. In fact, even with today's far more advanced construction equipment, it would be impossible to match the precision with which the ancient builders built the imposing structures of the Parthenon in just eight years! *The Stones of the Parthenon* is a riveting investigation of the technological achievements of the ancient Greeks. This highly readable account explains how an 11-ton Doric column capital was quarried and transported to Athens. The author's intricate line drawings clearly illustrate the methods and tools employed in the accomplishment of this feat of ancient craftsmanship.

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 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.

A *New York Times* Notable Book of 2018 "Searingly passionate...Nixey writes up a storm. Each sentence is rich, textured, evocative, felt...[A] ballista-bolt of a book." —*New York Times* Book Review In Harran, the locals refused to convert. They were dismembered, their limbs hung along the town's main street. In Alexandria, zealots pulled the elderly philosopher-mathematician Hypatia from her chariot and flayed her to death with shards of broken pottery. Not long before, their fellow Christians had invaded the city's greatest temple and razed it—smashing its world-famous statues and destroying all that was left of Alexandria's Great Library. Today, we refer to Christianity's conquest of the West as a "triumph." But this victory entailed an orgy of destruction in which Jesus's followers attacked and suppressed classical culture, helping to pitch Western civilization into a thousand-year-long decline. Just one percent of Latin literature would survive the purge; countless antiquities, artworks, and ancient traditions were lost forever. As Catherine Nixey reveals, evidence of early Christians' campaign of terror has been hiding in plain sight: in the palimpsests and shattered statues proudly displayed in churches and museums the world over. In *The Darkening Age*, Nixey resurrects this lost history, offering a wrenching account of the rise of Christianity and its terrible cost.

Where Is the Parthenon? Grosset & Dunlap

Excerpt from *The Parthenon: An Essay on the Mode by Which Light Was Introduced Into Greek and Roman Temples* Although so small a portion of this book is devoted directly to the description of the Parthenon, the name of that celebrated temple has been selected to designate the work, for the same reason that Quatremere de Quincy called his essay on Greek Art 'Le Jupiter Olympien.' His work is practically a treatise on Greek sculpture - especially the toreutic branch of it - as then known, and the temple at Elis and the famous chryselephantine statue of Phidias occupy relatively a smaller portion of his work than the Parthenon does in mine. Had the building been entire at the present day, a different mode of treatment from that I have adopted might have been expedient, and it would have been possible to commence with a description of the temple and devote a greater portion of the work to the elucidation of its peculiarities. As it is, the materials out of which it was - in theory - to be reconstructed had to be quarried from various sources, and their forms and uses ascertained, before their application to the Parthenon could be determined. A vast amount of superincumbent rubbish had also to be cleared away before serviceable materials could be got at and gathered together; but once this was done, a few words seemed to be all that was required to explain the application of the forms and ideas gathered from other sources, to the rehabilitation of the lost or misunderstood portions of that famous temple. So many investigations are now in progress, and so much requires to be done before many of the subjects which are treated of in the following pages can be considered as at all complete, that it is not without considerable reluctance that I publish this work at the present moment. I would not, in fact, hurry it now through the press, but for a feeling that if it is not done now it may possibly not be done at all. The excavations at Eleusis have actually been commenced at last, but are in so incomplete a state, that I have not been able to obtain even a sketch plan of the results obtained. Those of the Temple of Jupiter Olympius at Athens have not yet been undertaken. I have not been able during the past year to induce any one to open his eyes and observe those features which have an important bearing on the subject of this investigation at Baalbec and Paestum. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works."

The two hundred fragments of these stelai which have survived are the only evidence for these cult objects, gifts to Athena, and treasures of the city, since the items themselves have long since vanished - either stolen, melted down, or disintegrated. This volume presents the evidence for these ancient treasures for the first time, and provides data with important implications for the history of Athens and Greek religion. Chapters include a history of the treasures on the Acropolis, catalogues of each object kept in the Opisthodomus, Proneos, Parthenon, Hekatompedos Neos, and Erechtheion, and an analysis of the individual worshippers

and allied-city states who gave gifts and offerings to their goddess, Athena.

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

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. A beautiful photographic tour of the most famous of the surviving sculptures from ancient Greece in the British Museum – the Parthenon sculptures.

Among the most debated archaeological problems is the repatriation of cultural objects that have been removed from the country of origin and then dispersed in Museums around the world. The need for the return of cultural objects to their homelands is not only derived from the people they belong to, but also from those they appreciate their value and have archaeological interest in them. However, there are a number of problems revolved around most cases, which prohibit the cultural repatriation to be achieved. The case of the Parthenon Marbles is one of the best-known claims for the repatriation of cultural property, as its sculptures, which constitute an integral part of it, have been removed from the temple and are stored in different Museums. Towards the problem of cultural repatriation, Parthenon Marbles case study is used to research to what extent the Internet can be introduced as a means of providing a form of cultural repatriation through the idea of a Virtual Museum. The argument is supported by the conception, design and construction of a Virtual Museum for the Parthenon Marbles. The web site is a pilot application implementing some sides of the temple, while providing guidelines and techniques for completion of the rest. The development of the web site also provided an opportunity for evaluating tools and techniques used in virtual museums. Finally, the VR Museum concept as a means of repatriation is evaluated, discussing the areas where such an application would be beneficial and also the level of information that can provide for the specified repatriated object(s) according to specific user groups and needs.

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.

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 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 was built at the instruction of Pericles, a powerful political leader in Athens during the period of 449–431 bc. He decided to build the Parthenon to honor of the goddess Athena. Find out more in *Parthenon*, a title in the *Structural Wonders of the World* series. These books identify some of the world's best-known structures, exploring their history, the people responsible for their creation, and the science behind their construction. Each title features informative text, colorful photographs and maps, and a timeline detailing the steps toward construction.

A revisionist portrait of the influential structure challenges basic understandings of the civilization identified with it, explaining how the author's recreation of the ancient building from its natural environment to its pediment uncover a monument glorifying human sacrifice set in a world of cult rituals considerably different from current beliefs. By the author of *Portrait of a Priestess*.

Tells the story of the powerful pharaohs who commissioned the pyramids at Giza, offering a look at the culture of the afterlife in ancient Egypt and explaining exactly how mummies were made.

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 cavalymen 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 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?

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

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.

Traces the history of the Parthenon, explains how and why its sculptures and friezes were taken to Britain, and discusses the arguments for returning them

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 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.

Examines the history of Byzantine Athens, and especially the Parthenon, which became a Christian church and major site of pilgrimage.

More than two thousand years ago, with his land under constant attack from nomads, the First Emperor of China came up with a simple solution: build a wall to keep out enemies. It was a wall that kept growing and growing. But its construction came at a huge cost: it is believed that more than a million Chinese died building it, earning the wall its nickname--the longest cemetery on earth. Through the story of the wall, Patricia Brennan Demuth is able to tell the story of China itself, the rise and fall of dynasties, the greatness of its culture, and its present-day status as a Communist world power.

"First published in Great Britain in 2002 by Profile Books"--T.p. verso.

Essays, criticism, and performance scripts written between 1985 and 2003 by an artist whose artistic practice investigates and reveals the social structures of art and its institutions.

Pericles has the rare distinction of giving his name to an entire period of history, embodying what has often been taken as the golden age of the ancient Greek world. "Periclean" Athens witnessed tumultuous political and military events, and achievements of the highest order in philosophy, drama, poetry, oratory, and architecture. *Pericles of Athens* is the first book in decades to

reassess the life and legacy of one of the greatest generals, orators, and statesmen of the classical world. In this compelling critical biography, Vincent Azoulay takes a fresh look at both the classical and modern reception of Pericles, recognizing his achievements as well as his failings. From Thucydides and Plutarch to Voltaire and Hegel, ancient and modern authors have questioned Pericles's relationship with democracy and Athenian society. This is the enigma that Azoulay investigates in this groundbreaking book. Pericles of Athens offers a balanced look at the complex life and afterlife of the legendary "first citizen of Athens."

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 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.

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Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

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 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.

Ten papers from 1992 symposia at Dartmouth College and Princeton University are augmented by an original chapter and a translation of a Greek article, to explore the myth and cult of Athena, contests and prizes associated with her worship, and art and politics generated around her. Among the topics are women in the Panathenaic and other festivals, the iconography of shield devices and column-mounted statues on amphoras, and the Panathenaia in the age of Perikles. Paper edition (unseen), \$22.95. Annotation copyright by Book News, Inc., Portland, OR

Discover the ruins of the Parthenon, one of the most famous and beautiful places in the world! Athens, Greece, is best known for the Parthenon, the ruins of an ancient temple completed in 438 BC to honor the goddess Athena. But what many people don't know is that it only served as a temple for a couple hundred years. It then became a church, then a mosque, and by the end of the 1600s served as a storehouse for munitions. When an enemy army fired hundreds of cannon balls at the Acropolis, one directly hit the Parthenon. Much of the sculpture was destroyed, three hundred people died, and the site fell into ruin. Today, visitors continue to flock to this world famous landmark, which has become a symbol for Ancient Greece, democracy, and modern civilization. Includes black-and-white illustrations and a foldout color map!

The late fifth century BC was the golden age of ancient Athens. Under the leadership of the renowned soldier-statesman Perikles, Athenians began rebuilding the Akropolis, where they created the still awe-inspiring Parthenon. Athenians also reached a zenith of artistic achievement in sculpture, vase painting, and architecture, which provided continuing inspiration for many succeeding generations. The specially commissioned essays in this volume offer a fresh, innovative panorama of the art, architecture, history, culture, and influence of Periklean Athens. Written by leading experts in the field, the articles cover a wide range of topics, including: An evaluation of Perikles' military leadership during the early stages of the Peloponnesian War. Iconographical and iconological studies of vase paintings, wall paintings, and sculpture. Explorations of the Parthenon and other monuments of the Athenian Akropolis. The legacy of Periklean Athens and its influence upon later art. Assessments of the modern reception of the Akropolis. As a whole, this collection of essays proves that even a well-explored field such as Periklean Athens can yield new treasures when mined by perceptive and seasoned investigators.

A strikingly original, beautifully narrated history of Western architecture and the cultural transformations that it represents Concrete, marble,

steel, brick: little else made by human hands seems as stable, as immutable, as a building. Yet the life of any structure is neither fixed nor timeless. Outliving their original contexts and purposes, buildings are forced to adapt to each succeeding age. To survive, they must become shape-shifters. In an inspired refashioning of architectural history, Edward Hollis recounts more than a dozen stories of such metamorphosis, highlighting the way in which even the most familiar structures all change over time into "something rich and strange." The Parthenon, that epitome of a ruined temple, was for centuries a working church and then a mosque; the cathedral of Notre Dame was "restored" to a design that none of its original makers would have recognized. Remains of the Berlin Wall, meanwhile, which was once gleefully smashed and bulldozed, are now treated as precious relics. With *The Secret Lives of Buildings*, Edward Hollis recounts the most enthralling of these metamorphoses and shows how buildings have come to embody the history of Western culture.

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

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.

The *Naturalis historia* by Pliny the Elder provided Renaissance scholars, artists and architects with details of ancient architectural practice and long-lost architectural wonders - material that was often unavailable elsewhere in classical literature. Pliny's descriptions frequently included the dimensions of these buildings, as well as details of their unusual construction materials and ornament. This book describes, for the first time, how the passages were interpreted from around 1430 to 1580, that is, from Alberti to Palladio. Chapters are arranged chronologically within three interrelated sections - antiquarianism; architectural writings; drawings and built monuments - thereby making it possible for the reader to follow the changing attitudes to Pliny over the period. The resulting study establishes the *Naturalis historia* as the single most important literary source after Vitruvius's *De architectura*.

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