



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.

Книга Сьюзен Вудфорд представляет собой краткое введение в святая святых античного искусства, в мир интерпретаций и поисков совершенной формы. Древние мастера жили в эпоху мифов и сами были их творцами, экспериментируя с разными техниками и материалами, споря с идеями и сюжетами авторитетных мифологических циклов (о Троянской войне, Геракле, аргонавтах, героях Фив и др.). С большим вниманием к деталям и контексту автор показывает, почему произведения искусства становились не только предметами торговли и роскоши, но и способом толкования исторических событий, политическими декларациями, а также изощренными ребусами и загадками. Подбирая ключи к образам древних художников, читатели узнают, как переосмысливался мир хаоса, войн и насилия, как очеловечивались образы монстров и убийц, как возникли трогательные семейные портреты своевольных чудовищ-кентавров и т. д. Скрупулезный анализ конкретных образов, предпринятый автором, поможет нам их понять, но не рассеет их тайну, а, напротив, напомнит о необходимости думать и преодолевать механическое, шаблонное восприятие слишком известных сюжетов.

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 signifi-

cance 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.

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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 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.

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.

A top-seller since it first published in 1955, Fleming's *Arts and Ideas* chronologically explores a breadth of humanities topics from antiquity to the present. New author Mary Warner Marien continues the text's tradition of combining outstanding scholarship with high quality art reproductions, while at the same time bringing a new contemporary voice to this classic text. Fleming's *Arts and Ideas* challenges students to see the links between common purposes, themes, and ideas in painting, sculpture, architecture, literature, music, and philosophy.

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*.

Describes points of interest in each section of the city, recommends restaurants and hotels, and includes information on shopping and entertainment. A comprehensive history of world art reveals how art reflects and participates in the artists' view of the world in which they live, from the prehistoric world through the twenty-first century.