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The North Metopes of the Parthenon and the Palladion

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casting pits of which the two upper ones belonged to the Roman period. On the basis of the pottery, the two lower pits were dated to the fourth century B.C.

Our knowledge of the casting technique of ancient large bronzes has significantly increased during the last years. Therefore, it is now possible to differentiate the two lower pits chronologically on the basis of their technical characteristics and facilities and to date the one to the west to the fifth century B.C. Similarities to the finds from the workshop of Pheidias in Olympia seem to indicate that this pit was part of the workshop in which Pheidias cast the colossal statue of Athena Promachos.

In accordance with the recent considerations concerning the course of the *peripatos* around the Acropolis, the floor of the workshop as well as two hall-like buildings can be reconstructed. The discovery of this large workshop complex indicates that from the fifth century B.C. until the Roman period an area existed in the immediate vicinity of the main sanctuary of Athens in which work on large bronzes was performed over an extended period of time.

THE NORTH METOPES OF THE PARTHENON AND THE PALLADION: *Katherine A. Schwab*, Fairfield University

The north metopes of the Parthenon sustained great damage from the 1687 explosion. Only 13 of the original 32 compositions are extant, yet the theme has been known since the 19th century when A. Michaelis identified it as the Sacking of Troy. Significant studies by C. Praschniker, F. Brommer, and E. Berger reveal both the possibilities for proposing identifications of individual figures as well as the inherent difficulties when working with these badly damaged reliefs.

A study of representations on Attic red-figure vases and a comparison of different sets of plaster casts of the metopes make possible a new series of drawings of each preserved composition. Two representations of the Palladion are partially preserved: the rescue of Helen in N 25 and the Theft of the Palladion that has been associated with N 27. Two other compositions, not preserved, surely belong in this series on the Parthenon: the Rape of Cassandra and the Recovery of the Palladion by Demophon. Reconstructions of these lost compositions are presented to suggest the richness of the original narrative.

The recent discovery of a naiskos, presumably linked with Athena, inside the northern colonnade further underscores the importance of cult associated with Athena in this area and on the Acropolis to the north of the Parthenon. The theme of the Sacking of Troy offered the possibility of multiple examples of the Palladion, precisely in the area of the Acropolis where the protective powers of the goddess were most abundant.

THE PARTHENON FRIEZE AND PERICLEAN ATHENS: DEMOCRACY, SELF-SACRIFICE, AND THE COMMON GOOD: *Joan B. Connelly*, New York University

The recognition of the Parthenon frieze as depicting a central Athenian foundation myth allows for new under-

standing of the role of myth and ritual in the articulation of the polis and its ideology. The sacrifice of the daughters of Erechtheus prior to the battle against Eumolpos, shown on the east side, and the first commemorative festival procession through which the maidens and their deceased father were honored following the battle, depicted on the other sides, may be seen as a powerful *aition* for the Panathenaia itself.

Central to this myth is the message of saving the city from outsiders and the preservation of Athens by and for the autochthonous Athenians. The role of self-sacrifice for the common good and the importance of adhering to oaths sworn to the community are exemplified by the behavior of Erechtheus's daughters. "The power that keeps our democracy together is the oath," maintains Lycurgus (*Leoc.* 79), as he recounts their story, which presents Athenian ideology within the framework of city goddess, festival, and sacrifice.

The fact that the Athenian royal family participates fully in the self-sacrifice required to save the city stands in contrast to the behavior of the Persian royal family that survived defeat (*Aesch. Pers.*). The example of Erechtheus's house is antithetical to barbarian ideology and in keeping with the democratic social values of the Athenians, which allowed no one family to put itself above the common good.

THE PROCESSIONAL ARCHITECTURE OF THE PERICLEAN ACROPOLIS: *Robin Rhodes*, Columbia University

The Periclean Acropolis was a religious center conceived and built as an architectural unit, with kinds of formalized relationships of axes and proportions generally unheard of before the great building programs of the Hellenistic Age. From my perspective, however, in which both the more abstract elements of the buildings and their sculptural decoration are understood as integrated elements of a single architectural narrative, the Acropolis was united on an even more profound level than that of symmetrical geometry: many specifics of Athenian history and, more significantly, of Athenian religious tradition were directly incorporated into its architecture. Perhaps the most basic of these was the tradition of sacred procession; it had been at the heart of the Archaic Acropolis and was also crucial to the design and spirit of the Periclean building program. On the Archaic Acropolis, and even more elaborately in its Periclean successor, a sense of architectural direction enhanced the atmosphere of procession inherent in the religious function of the Acropolis.

The Acropolis was probably first elaborated monumentally in conjunction with the reorganization of the Grand Panathenaia in the mid-6th century, B.C., and its continuing religious function as the physical culmination of that festival—to be specific, the culmination of its final procession from the Dipylon Gate—is reflected in the general organization of the Periclean Acropolis and in the specifics of its architectural iconography. Its architecture, in concert with the Panathenaic procession, progressed step by step from the west, from the realm of the secular, the human, the realm of stories, of human explanation, to the more elemental religious experience of divine