

# 雅典卫城：修复项目

## The Acropolis of Athens : The Restoration Project



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雅典卫城  
修复项目

The Acropolis of Athens  
The Restoration Project



希腊共和国文化部 • 卫城修复工程部  
HELLENIC MINISTRY OF CULTURE • THE ACROPOLIS RESTORATION SERVICE



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## The Acropolis of Athens The Restoration Project

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雅典卫城修复项目

THE EXHIBITION  
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Panathenaia figure 2b. Athens National Archaeological Museum

Parthenon Frieze figure: L. Alma-Tadema, oil painting, 1868,  
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Unless otherwise stated, all the Parthenon Frieze slabs depicted in the Parthenon Frieze section of the exhibition are in the British Museum.



能为此次展览撰写序言，本人感到万分荣幸。这次展览将向我们的中国朋友介绍雅典卫城古迹的神秘、美丽、壮观及其高超的艺术性。它们代表着古希腊文明的价值和理想—正是这种文明催生出了民主、哲学、象征派诗歌和戏剧、法制以及言论自由，其智慧和精神造诣传承至今。在当今社会的全球化进程中，古希腊文明仍是当代绝大部分人价值观形成的源泉。

本次展览以极具艺术感的摄影图片为主，辅以模型和数字技术，向参观者介绍希腊政府在过去33年以来为拯救雅典卫城所进行的坚持不懈的努力，尤其是目前仍在卫城古迹开展的修复工程。这些修复工程举世无双，其特征在于多学科研究法在整个过程中的使用、专家学者的研究贯穿于整个修复工程之中，这一点，在档案编制、施工质量监测以及先进技术的运用过程中尤为突出。

正因具有独一无二的特性，雅典卫城修复工程才得到了全球广泛的认可，并使当今希腊成为古迹修复领域的先锋。我们相信，这些修复工程能确保卫城古迹长盛不衰，并在展示的同时将其作为世界文化遗产的光辉传承给子孙后代。

值此雅典卫城修复展览在华举办之际，我们欣逢奥运圣火开始其长征之旅象征着永恒的奥林匹克精神的火炬将从古代奥林匹亚传递到北。我们衷心希望，奥运理想之火的重新点燃以及希中两国之间更多和更具创造力的学术、文化交流等活动的举行，必将促进两国双边文化合作的持续发展，进一步加强中华民族和希腊民族之间的传统友谊。这两个伟大的民族之所以能够紧密地联系在一起，完全出于一个共同的特征使然：即各自所创造的最为古老和灿烂的文明，决定了东方与西方人类的历史进程和命运。

米哈伊勒·利亚彼斯  
希腊文化部长

It is, indeed, a great pleasure for me to write the prologue of an exhibition that is to bring to our friends the people of China some of the aura, the beauty, the splendour and the superb artistic quality of the monuments of the Athenian Acropolis; monuments that are symbols of the values and ideals of the classical culture. This is a culture that gave birth to Democracy, Philosophy, symbolic Poetry and the Theatre, Isonomia, Freedom of Expression and Speech, thus the intellectual and spiritual attainments that still today, in this modern world of globalisation, continue to provide the foundation for the values of a great part of the contemporary world.

Presented through a photographic exhibition of superior artistic quality, together with models and digital technology, are the continuous efforts of the Greek State over the past 33 years to save the Acropolis and, in particular, the works of restoration that are being carried out on the monuments themselves. These are restoration works of unique quality. They are characterized by an interdisciplinary approach to all its phases, the scholarly research that permeates the work and characterizes it, par excellence, the documentation, the quality of execution, the advanced technological applications.

The restoration of the Acropolis, because of these unique features, has been recognised internationally by general agreement. It has placed contemporary Greece internationally in the vanguard where the restoration of ancient monuments is concerned. Indeed, we believe that these are works that insure the continued existence of the Acropolis monuments, while at the same time displaying them so that their radiance is bestowed on future generations as the universal property of World Cultural Heritage.

The presentation in China of the exhibition of the Acropolis Restoration Service, by happy circumstance, coincides with the "Long March" of the Olympic Flame – symbol of the Everlasting Olympic Spirit – from Ancient Olympia to Beijing. Our hope is that the rekindling of the Olympic Ideals, together with productive and creative scholarly and cultural communication, may contribute to the establishment of continuous bicultural collaboration and to the further forging of ties between the two peoples, the Chinese and the Hellenic. For these two peoples are already bound together by a characteristic that they share: the most ancient and splendid culture that they themselves created, which determined the course and fate of Humanity in the East and in the West.

Mihalis Liapis  
Minister of Culture



雅典卫城修复工程图片展旨在通过展现自1975年开始的雅典卫城修复工程片段，让广大中国公众了解人类在公元前5世纪所创造的这些亘古杰作的重要历史意义。

同时，令我们感到惊喜的是，主办方希腊雅典卫城博物馆保护委员会特意将展厅设在北京的希腊之家，这里离闻名天下的故宫仅寸步之遥，作为世界文化遗产，这个举世无双的重要建筑群，也正进行着修缮工作，这是一个怎样的巧合啊！

中国与希腊对东西方文化的形成负有不可推卸的历史责任，我们真诚地希望此展览能够促进东西方文化的交融，增强两国人民的信念和友谊。

米哈伊勒·坎巴尼斯  
希腊驻华大使

The Photographic Exhibition on the works of the Athenian Acropolis offers to the Chinese public the opportunity to learn through the restoration project which is being carried out since 1975 on the Acropolis classical 5th century B.C Athenian monuments the history and the meaning of these masterpieces of universal importance.

And it's a happy coincidence that this exhibition organized with such care by the Committee for the Conservation of the Acropolis Monuments is presented in the Hellenic House in Beijing, only a breath away from the Forbidden City, another uniquely significant monument of our universal heritage, which is also under restoration.

It is our sincere wish that this exhibition will contribute to the rapprochement and mutual understanding of our two cultures of the East and the West, whose historical responsibility is borne by China and Greece respectively, and will contribute accordingly, to the building of even greater ties of confidence and friendship between the people of our two countries.

Michael Cambanis  
*Ambassador of Greece to China*



有关雅典卫城修复工程的展览，主要是为了满足公众了解的需要，既让公众了解整个修复工程的规模和费用，了解目前我们对这些古代建筑艺术的杰作，这些具有重要历史意义的欧洲公共文化遗产所采取的修复措施。

本次展出除了借助高质量照片提供相关信息外，还会让广大公众对某些历史遗迹产生一种身临其境的感觉，去体会迄今为止我们对具有全球重要意义的建筑杰作首次所采取的系统性保护工程的进展情况。

事实上，从公元前5世纪至今，历史的沧桑已对雅典的著名古代遗迹造成了连续不断的破坏。33年前，人们终于意识到对这些历史遗迹实施拯救工程、采取干预措施的紧迫性。为此，一个由希腊工程师和考古学家组成的团队奉命对这些问题进行深入的研究，去探究古代希腊建筑艺术的奥秘，并分析那些导致早期修复工程失败和造成大气污染的原因。新兴的知识和技术，使得新的修复手段成为可能，但同时也延长了对所有雅典卫城遗迹进行干预性修复所需要的时间。

过去30年间雅典卫城修复所采用的总体原则，是力求实现恢复遗迹结构稳定性和保持遗迹原始风貌特征两者间的平衡。因而，一方面既要尊重历史遗迹，即卫城中的古代文物所代表的艺术、学术和历史成就，另一方面也要尽可能地对它们进行修复。经过长时间的研究和试验，人们终于发明了一种尽管耗时但极其有效的方法，这种方法在遵循总体修复原则的同时，可以对所有的修复工程复原。

哈拉兰波斯·布拉斯  
雅典卫城古迹保护委员会主席

玛利亚·约安尼杜  
卫城修复工程部监理

The exhibition of the works on the Athenian Acropolis responds to the present-day desire for transparency, both because of the size and expense of the works and because interventions are being made on masterpieces of monumental importance to the common cultural heritage of Europe.

In addition to providing information, the exhibition, with the quality of the photographs that it presents, is an effort to bring to a large public the feeling of life at certain historical moments, and the first systematic conservation of the monuments to have been carried out from antiquity to the present time, on the masterpieces of universal architecture.

Indeed, the vicissitudes of the classical Athenian monuments from the 5th century B.C. to our days degraded them continuously. When, over 33 years ago, there was urgent need for immediate intervention, that is, for rescue work, a group of Greek engineers and archaeologists were obliged to study the problems in depth, to engage in a real dialogue with the very substance of ancient Greek architecture and to analyze a plethora of problems which were the result of earlier unsuccessful restorations and atmospheric pollution. The new knowledge that emerged created new needs and lengthened the time required for interventions on all the Acropolis monuments.

The canon that has been applied on the Acropolis for the past thirty years is that of a balance between restoring structural stability and retaining the character of the ruins; thus, respect for the sum of artistic, scholarly and historical values, the agents of which are the antiquities on the Acropolis, and their improvement to the extent possible. Over time, a method was devised, time-consuming but effective, which, while adhering to the canon, permitted reversibility of practically all interventions.

Charalambos Bouras  
*President of the Committee  
for the Conservation of the Acropolis  
Monuments*

Maria Ioannidou  
*Director of the Acropolis Restoration Service*





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## 展览

### THE EXHIBITION

本次展览的主题为“雅典卫城的修复工程”，其主要目的是让公众和相关专家了解自1975年雅典卫城修复工程启动以来的进展情况。

雅典卫城修复工程服务局希望本次图片展，向公众详细介绍卫城遗迹及修复工程的情况。参观者可以根据自己的步调和需要，去探究卫城遗迹及其修复过程的详细情况。

与此同时，展览集知识性、教育性与观赏性于一体，以便最大限度地吸引不同层次的参观者前来参观。为了使参观者获得更深刻的感受，展览会不仅增加了对卫城遗迹历史及其意义的介绍，还对帕特农神庙雕带上所描绘的古雅典最重要的宗教庆祝活动——泛雅典娜节进行了简要的介绍。

展览的一个重要组成部分纪录片，将“生动”地展示那些在“静止”的照片中已凝固在历史长河中的文物古迹。

本次展览由以下部分组成：

- 有关雅典卫城遗迹的历史以及在过去所采取的干预性修复措施的介绍，同时还有多个展示雅典卫城圣山及其古迹在各个时代变迁状况的模型（比例尺为1:500）。
- 对不同时期所采取的干预性修复措施的概述，显示了过去2500年中自然和人为因素对卫城遗迹造成的破坏和磨损状况。
- 筹备情况概要，修复工程所必需的现场设施。
- 参与修复的专家所进行的主要工作介绍。
- 卫城遗迹本身的介绍，用图解的方式展示了修复工程在过去30年间不同时期的状况，与此同时强调了公元前5世纪时的古典建筑所具有的无与伦比的建筑艺术之美。
- 对帕特农神庙内殿的部分楼板按照实际尺寸所做的图片放在地板上，参观者可以在上面行走，亲身感受帕特农神庙的内部结构。
- 按照帕特农神庙部分雕带块实际尺寸做成的图片，以及对泛雅典娜节的简要介绍，部分照片和文字材料由雅典卫城修复服务局教育和信息部提供。
- 纪录片放映，展示整个修复过程中的方方面面，同时有专家对各个具体的修复工作进行介绍。

The primary purpose of the exhibition “Acropolis of Athens: The restoration project” is to inform the general public and specialists about the restoration project being carried out on the Acropolis since 1975.

The Acropolis Restoration Service hopes that this photographic narrative of the restoration works, gives an insight to the Acropolis monuments and the restoration project. It allows the visitors to explore the monuments and the restoration process at their own pace and to their own requirements.

At the same time the exhibition should bring together a body of information, education and visual enjoyment with the aim of attracting the widest possible spectrum of people with varied interests. This is why, in order to provide an enhanced visitor's experience, the exhibition is supplemented by an introduction to the history and meaning of the Acropolis monuments and a brief presentation of the most important religious event of ancient Athens, the Panathenaic Festival, as it is depicted on the Parthenon Frieze.

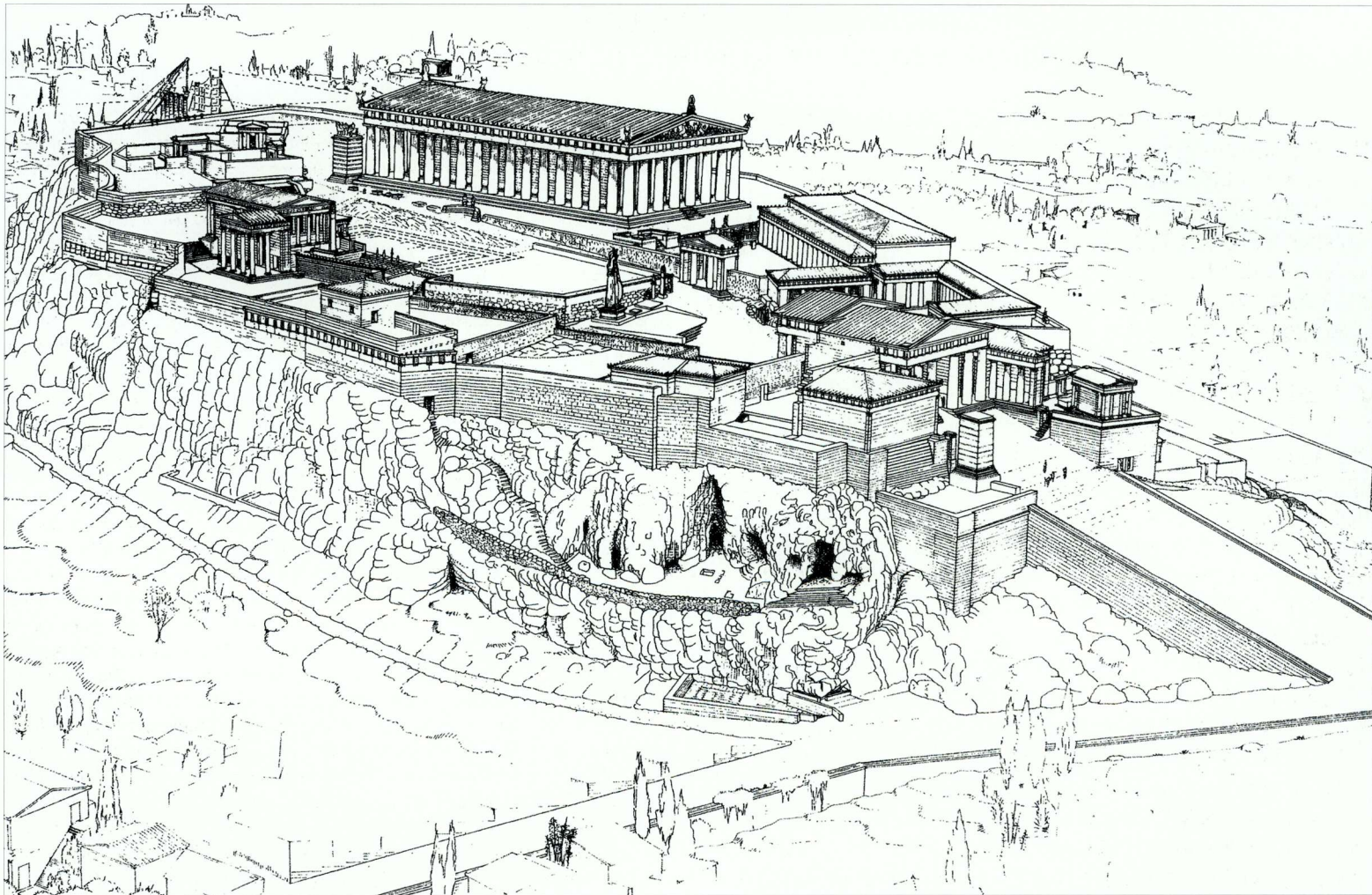
The documentary films, moreover, a vital part of the exhibition, show “alive” all those that in the “still” photographs seem to belong to the past and to history.

The exhibition is, therefore, divided into units, which include:

- An introduction to the history of the Acropolis monuments and the interventions carried out on them in the past, together with models (at a scale 1:500) showing the transformations of the Acropolis hill and its monuments through the ages.
- A synopsis of the reasons for the interventions carried out, in which are shown the damage and wear inflicted on the monuments by nature and by man during the twenty-five centuries of their history.
- The preparation, in which is demonstrated likewise synoptically, the necessary work-site infrastructure that precedes the works.
- The main work carried out by the specialized personnel involved in the interventions.
- The monuments themselves, illustrating the various phases of the works during the past thirty years and, at the same time, emphasising the incomparable beauty of the architecture of the classical buildings of the 5th century B.C.
- A photographic composition of some floor slabs from the Parthenon cella, of actual size, covers part of the floor, so that the visitor can actually walk and experience intellectually the interior of the Parthenon.
- Photographs of some of the Parthenon Frieze slabs, of actual size, as well as a brief description of the Panathenaic Festival, with a selection of photographs and texts from the collection of material of the Department of Education and Information of the Acropolis Restoration Service.
- Projection of documentary films showing all aspects of the restoration process, while the specialists explain every detail of the work.

简介

INTRODUCTION



1a. 雅典卫城的透视图与规划图。 M.柯勒斯。

1a. Perspective view and plan of the classical Acropolis. By M. Korres

## 卫城：古迹及其意义

### THE ACROPOLIS: THE MONUMENTS AND THEIR SIGNIFICANCE

卫城，这座巍然屹立在阿提卡平原峭壁之上的山城，是人们依据雅典最初自然形成的典型地貌特征而修建的。它所处的天然屏障位置以及山坡上所具有的水源，早在新石器时代（公元前5500—3200年）就已吸引人们来此定居。这座圣山在雅典的历史发展过程中，始终扮演着一个随时代变化而不断演变角色，并最终成为希腊历史上的一道重要标杆以及希腊文化强有力的象征。

公元前13世纪，人们在卫城周围修筑了坚固的护城墙，山顶空间则为当地统治者的官邸所占据。当时属于政教合一的体制，统治者既是政治领导人，又是宗教领袖。公元前8世纪，卫城成为古希腊人的圣殿，供奉着这个城市的保护神——雅典娜女神。

毫无疑问，公元前5世纪是卫城圣山最重要的历史发展时期。在希腊人打败波斯人后，雅典成为了希腊地区主要的政治中心。整个城市和平安宁，财富不断积聚，在公元前5世纪后半叶尤其如此，从而为希腊文化的发展创造了有利条件。这一时期的代表人物当时具有很大影响力的雅典政治家伯里克利，提出了这一伟大的构想，即利用现有人力物力来实现这项雄心勃勃的建造计划。该项建造计划的目的，是使雅典更加恢宏壮丽，从而树立起它的政治中心地位。

此后，四座富丽堂皇、美仑美奂的建筑在卫城山上先后拔地而起。它们分别是：帕特农神庙，这是一座占地面积较大的多利克风格的建筑，供奉着以黄金和象牙镶嵌而成的雅典娜女神雕像；卫城山门，进入雅典娜神殿的纪念碑式建筑，在古希腊时代便以其与众不同的格子平顶而著称；伊瑞克提翁神庙，这是一座爱奥尼柱式风格的神庙，雕饰华丽，以“女像柱廊”最为著名；雅典娜胜利神庙，这是一座多利克风格的小型神庙，以精美雅致而著称。这些建筑全部采用白色大理石建成，构思巧妙，外观富丽堂皇，形式和构造均完美无暇。此外，还有众多小型的建筑，以及由许多伟大的艺术家所奉献的作品和铭文，使圣殿内的各种塑像和雕饰更加栩栩如生、充满活力，对于虔诚的雅典人具有强烈的吸引力。这些古希腊建筑从智慧和艺术方面都代表了当时的高水平，并得到了希腊—罗马世界的广泛赞誉和认可，被奉为“经典建筑”。

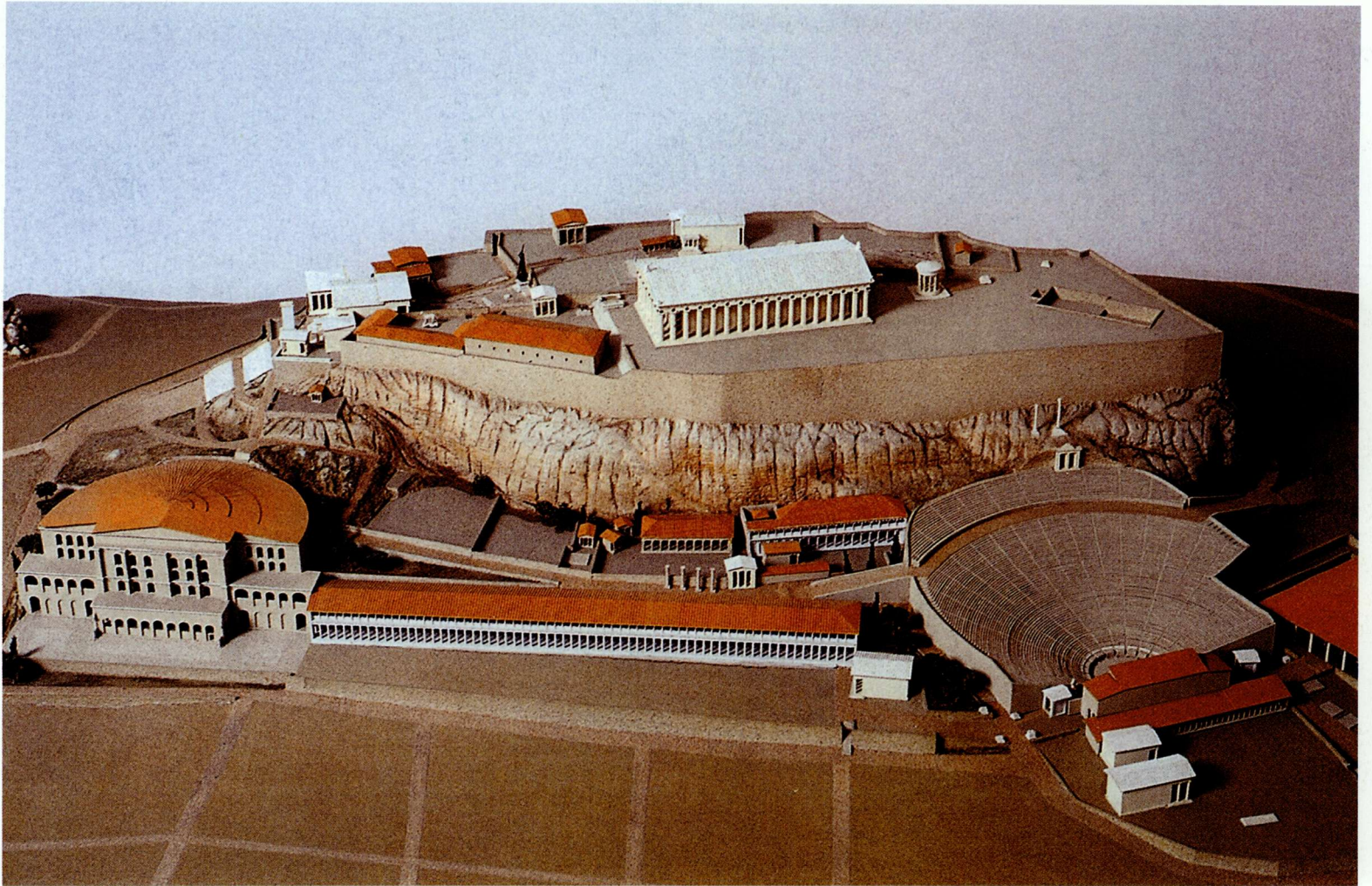
The Acropolis, a steep rock that rises from the plain of Attica, was from the very beginning a natural landmark of Athenian topography. Its naturally fortified position and the existence of sources of drinking water on its slopes attracted settlers as early as Neolithic times (5500-3200 B.C.). The Rock never ceased to play a timely role in the course of Athenian history, to become in the end a reference point of Greek history and a powerful symbol of the Hellenism.

During the 13th century B.C., the Acropolis is surrounded by a strong fortification wall, while the space on top of the Rock is occupied by the dwelling of the local ruler, who is simultaneously both political and religious leader. In the 8th century B.C. the Acropolis assumes the character of a sanctuary, sacred to the cult of the goddess Athena, protectress of the city.

The most important time in the history of the Sacred Rock is, unquestionably, the 5th century B.C. Athens, empowered by her victory over the Persians, becomes the main political force in the Greek region. Peace and the wealth accumulated in the city, especially during the second half of the century, are the prerequisites for cultural and intellectual development. The epoch finds its expression in the figure of Perikles, an Athenian politician with great influence, who conceives the idea and makes use of the existing possibilities in order to carry out an ambitious building programme. The purpose of the programme is to increase the splendour of Athens and, through this, to establish its political power.

Four buildings of incomparable beauty are erected on the Acropolis Rock: the Parthenon, a temple of the Doric order, of particularly large proportions, that holds the chryselephantine statue of the goddess Athena; the Propylaea, the monumental entrance building to the sanctuary of Athena, famous already in antiquity for its impressive coffered ceilings; the Erechtheion, a temple of the Ionic order, with rich sculptural decoration and the emblematic feature of the Porch of the Maidens; the temple of Athena Nike, a small temple of the Ionic order, notable for its elegance and grace. Built entirely of white marble, the buildings are characterized by ingenious planning, richness and perfection of their forms, flawless construction. Smaller buildings, many dedicatory works by great artists and inscriptions fill the picture of a living and active sanctuary, which had a strong appeal to the religious sentiment of the Athenians.

The buildings of the 5th century B.C. received the admiration and recognition of all the Greco-Roman world, as representatives of an epoch of elevated intellectual and artistic achievement, recognised as *classical*.



1b. 卫城，公元 第2 世纪 。比例尺 1:500

1b. The Acropolis through the 2nd Century A.C. Scale: 1:500

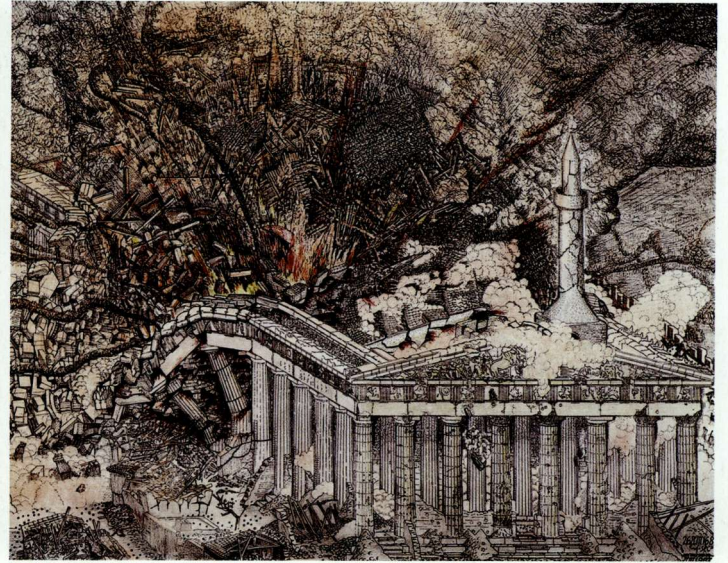


1c. 卫城，公元 第15 世纪。比例尺 1： 500

1c. The Acropolis in the mid-15th Century A.C. Scale: 1:500



2a.



2b.



2c.

2a. J.凯瑞：1674年的雅典卫城与雅典市雅典市博物馆，沃洛斯—尤塔西亚斯

2a. J. Carrey: Acropolis and the city of Athens in 1674.  
Museum of the City of Athens, Vouros – Eutaxias.

2b. 1687年9月26日摧毁帕特农神庙的那场爆炸. M.柯勒斯

2b. The explosion that destroyed the Parthenon on September 26th, 1687. By M. Korres.

2c. E. 多德维尔，1804—06：19世纪初从卫城山门了望雅典卫城和帕特农神庙的全貌。

2c. E. Dodwell, 1804-06: General view of the Acropolis and the Parthenon from the Propylaea at the beginning of the 19th century.



## 雅典卫城：从古希腊末期到希腊共和国的建立

### THE ACROPOLIS FROM THE END OF ANTIQUITY TO THE ESTABLISHMENT OF THE GREEK STATE

在公元4世纪前，雅典卫城一直是希腊人的宗教圣殿。不过，从公元3世纪末开始，人们在卫城西侧修筑了防御工事。随着新的宗教——基督教占据主导地位，卫城及其古迹发生了显著的变化。面积最大的帕特农神庙首先被改造为基督教堂（公元6世纪）。伊瑞克提翁神庙和卫城山门的西南侧建筑也先后被改造为基督教堂。

拉丁人统治时期（1205—1458年期间）是卫城发展历史上的一个重要时间节点。拉丁人为加强城堡的防御能力，大量兴建防御工事，而卫城山门也被改造为供雅典统治者居住的城堡。

1458年，奥斯曼土耳其人占领和控制了雅典卫城。他们在行政管理体制和宗教信仰上的不同，使卫城古迹的用途发生了新的变化。帕特农神庙变成了供穆斯林教徒朝拜的清真寺院，不过神庙在此后很长的一段时间里一直保存完好。直到1687年，在威尼斯人和土耳其人的交战中，威尼斯人炮轰帕特农神庙，引爆了堆放在神庙中的炸药使神庙发生巨大爆炸，这个一直发挥其作用的宗教殿堂也顷刻间化为废墟。19世纪初，埃尔金勋爵的人马将帕特农神庙的雕塑品大肆掠走，使得神庙再次遭受劫难。

在希腊独立战争中，雅典卫城一直处于战争的中心位置。在希腊人摆脱土耳其人的统治获得解放后，卫城才重新移交给新成立的希腊共和国（1833年）。在历经了漫长的历史沧桑后，卫城将作为希腊著名的历史遗迹，世代相传。

The Acropolis remained as a functioning sanctuary down to the 4th century A.C. From the end of the 3rd century A.C., however the west side of the Acropolis is fortified. With the domination of the new religion – Christianity – significant changes are made to the Acropolis and to its monuments. The Parthenon, whose fame has the greatest radius, is transformed into a church (6th century A.C.). The same for the Erechtheion, which is converted into a Christian basilica and for the southwest wing of the Propylaia, likewise transformed into a church, to accommodate the new religion.

An important point in the history of the place is the era of Latin domination (1205-1458). Extensive fortification works are intended to strengthen the citadel's defensive power, while the Propylaia is transformed into a fortified residence for the ruler of Athens.

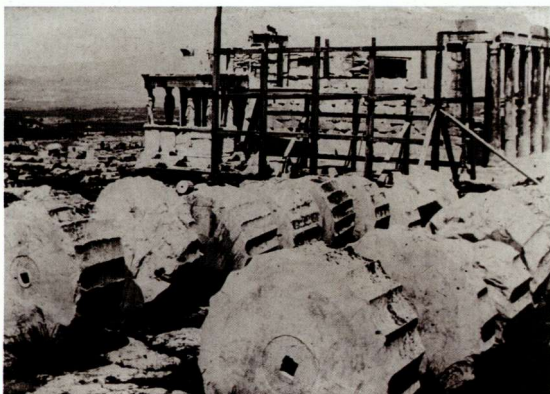
In 1458 the Acropolis changes hands and falls under Ottoman Turkish control. The new administrative and religious requirements introduce changes to the monuments. The Parthenon becomes a mosque, but continues practically undamaged until 1687, when it is bombarded by the Venetians, during a war. The explosion of the gunpowder that was stored in the building blows it up and causes its transformation from a functioning edifice to a ruin. The picture of catastrophe is to be completed at the beginning of the 19th century with the systematic and violent removal of the sculptures of the Parthenon by the cohorts of Lord Elgin.

The Acropolis is to be found in the centre of events during the Greek War for independence. After the liberation of Greece from Turkish domination, the Acropolis is to devolve to the new Greek State (1833) and, having pursued a long course closely connected with the history of the land, it will be promoted as the national monument par excellence.



3a.

- 3a. D.康斯坦蒂诺：19世纪60年代从西南方向了望雅典卫城的全貌。卫城山南侧仍清晰可见考古发掘所留下的泥土。贝纳基博物馆图片档案室。
- 3a. D. Konstantinou: General view of the Acropolis from the southwest, ca 1860. On the south side of the hill the discarded earth from the excavations is clearly visible. Benaki Museum Photographic Archive.



3b.



3c.

- 3b. 1902年的伊瑞克提翁神庙，正值N.巴拉诺斯刚开始主持修复工程。ESMA档案馆。
- 3b. The Erechtheion in 1902, at the beginning of the N. Balanos interventions. ESMA Archives.
- 3c. N.巴拉诺斯主持修复期间的帕特农神庙北面柱廊场景 ESMA档案馆
- 3c. View of the north colonnade of the Parthenon during its restoration by N. Balanos ESMA Archives.

ACROPOLIS: THE INTERVENTIONS FROM THE ESTABLISHMENT OF THE GREEK STATE (1833) TO 1975

希腊共和国的成立，标志着卫城这座圣山上的历史遗迹从此迎来了一个新的发展纪元。卫城成为了这个新建国家子民心中的一道标杆，也是得到整个欧洲认可的希腊古迹。修复卫城遗址，已成为一项具有重大意义的全民行动。纵观整个现代希腊发展的历史，即便是在经济状况极为困难的情况下，希腊人民也从未放弃过这一伟大的工程。

1833年以后，卫城重新回到希腊人民的手中，所有的军事设施都被拆除，卫城开始作为纯粹的考古遗址而巍然屹立。第一次清理工作的目的，是清除古希腊末期和中古时期留下的废墟，恢复古希腊时期遗址的原貌。该项工作完成后，人们又开始进行小规模挖掘工作，同时对遗迹进行修复。尽管人们完全依据经验办事，但工作热情却丝毫未减。

从19世纪末到第二次世界大战期间，针对卫城的主要干预工作是大量的遗址发掘（1885—1890年），以及实施一项雄心勃勃的、包括大规模修复古迹在内的计划。该计划旨在将古迹复原至我们目前所了解的模样。不过，由于先前采用的做法是在遗迹的建筑构件上采用铁制加固件，以及将散落各处的古建筑碎片作为普通的建筑材料使用，结果造成了严重的问题。

二战后，针对卫城古迹所开展的修复工作相对较少。这一时期的主要特点，是人们意识到了早期修复工作中所造成的严重问题，并且意识到必须尽快处理这些问题。这就迫切要求人们依据明确的理论和高学术标准，对卫城遗迹进行全面的修复。卫城古迹保护委员会于1975年成立，这一事件，标志着卫城及其古迹从此进入了一个新的时期。

The establishment of the Greek state marks the beginning of a new epoch for the monuments of the Sacred Rock. The Acropolis becomes a reference point for the inhabitants of the newly established state and a point of recognition of Greece by Europe. Restoration of the Acropolis monuments is promoted as a national goal of great significance that is never abandoned throughout the course of modern Greek history, even when economic conditions are extremely unfavorable.

After 1833, when it comes into the hands of the Greeks, all the military installations are removed and the Acropolis begins to function purely as an archaeological site. After the first cleaning operations, the purpose of which was to remove the late classical and mediaeval remains and to display the monuments of the classical period, excavations begin on a limited scale together with restoration of the monuments, empirically but with undiminished enthusiasm.

The period from the end of the 19th century to the Second World War is characterized by extensive excavations on the Sacred Rock (1885-1890) and the implementing of an ambitious programme that included restoration of the monuments on a large scale. This programme is to give the monuments the form in which we know them today. Yet the practice of incorporating iron reinforcements in the architectural members of the monuments, together with the use of scattered ancient fragments as ordinary building material, created serious problems.

After the Second World War, the interventions on the monuments are limited. The main characteristic of that time is the recognition of the problems created by the earlier restorations and the realization that they must be confronted immediately. An all-inclusive intervention based on clear theoretical and high scholarly criteria was proposed as urgent. The establishment of the Committee for Conservation of the Acropolis Monuments in 1975 inaugurated a new era for the Acropolis and its monuments.



修复项目

THE RESTORATION PROJECT



1 从普尼克斯山上望到的卫城风貌。  
1. The Acropolis viewed from the Phnyx.

## 缘起

之所以对雅典卫城的所有古迹进行修复，主要基于以下两个主要原因：

其一是过去修复过程中所广泛使用的铁制部件已经生锈。这些铁制部件包括置入古代大理石中的铁梁、铁夹、榫钉和支架。这些铁制部件在氧化过程中膨胀，从而导致大理石原料的破裂。在某些情况下，部分遗迹甚至面临即将倒塌的危险。

其二是大气污染。大气污染和湿气对大理石表面造成了腐蚀，这种情形在那些仍然置于露天环境中的雕塑身上尤为明显。因此，必须尽快将它们从遗迹中移走，放入博物馆内。

此外，地震、爆炸和其它自然现象也使得这些古代建筑物破裂或者错位。

## THE CAUSES

Two are the basic reasons for which intervention on all the classical monuments of the Acropolis was absolutely necessary.

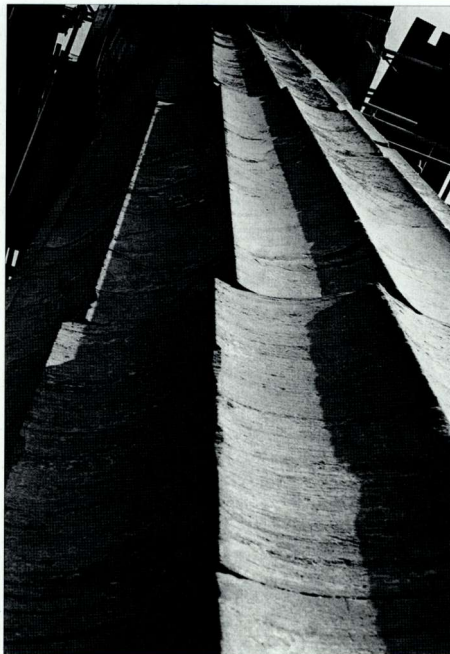
The first is the rusting of the iron components used extensively in previous restorations. These comprised beams, clamps, dowels and supports that had been set into the ancient marble. During the process of oxidation, the iron components expanded, thus cracking the marble. In some cases, parts of the monuments were in immediate danger of falling off.

The second reason is the atmospheric pollution. Combined with the humidity, it has eroded the marble surfaces, a condition evident mainly on the sculpture still in the open. It was imperative to remove them immediately from the monuments and place them in the Museum.

There are other reasons too. Past earthquakes, explosions and natural phenomena have cracked and displaced architectural members.

## 缘起

### The Causes



2. 帕特农神庙的一个鼓状石柱移位
2. Shifts in the line of the drums of one of the Parthenon columns.



3. (帕特农神庙内殿西北角内部的)大理石因受热不均而破裂
3. Thermal fracturing of the marble (interior of the northwest corner of the Parthenon cella).



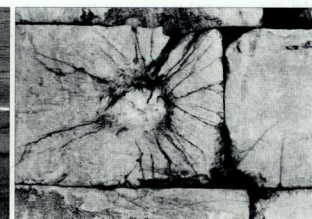
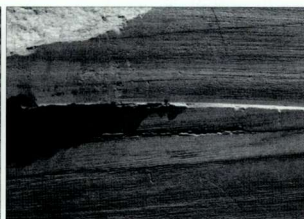
1. 1981年发生地震时，帕特农神庙西北部的角柱移位。
1. Shift in position of northeast corner column of the Parthenon during the 1981 earthquake.



- 2-3. 帕特农神庙内殿墙壁因受热不均而开裂。
- 2-3. Thermal fracturing in the cella walls of the Parthenon.



4. 为了减轻重量，帕特农神庙的一块大理石雕带表面被埃尔金勋爵的人马锯掉
4. Surface of a Parthenon frieze block that was sawn by Lord Elgin's team, to reduce their weight.

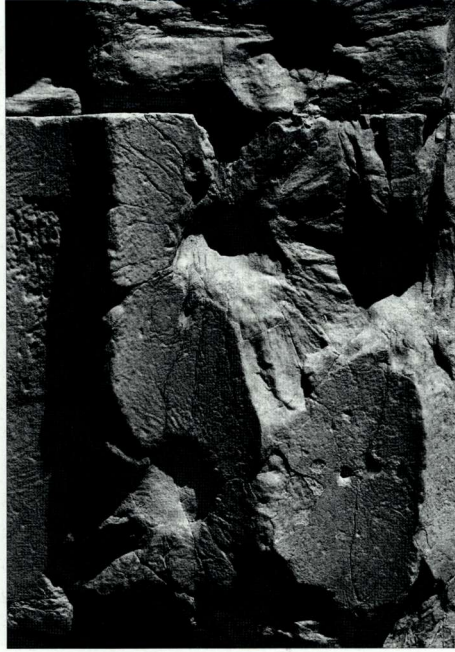


5. 莫若西尼被困时遭到炮弹轰炸所留下的痕迹
5. Traces of bombshell from the siege of Morosini.





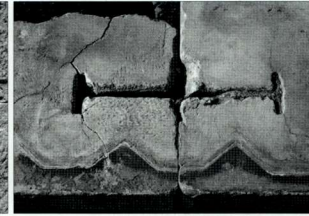
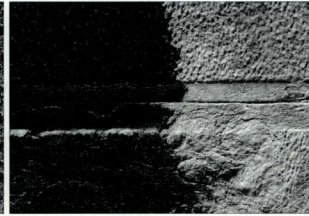
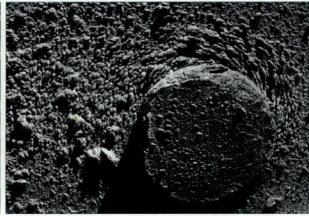
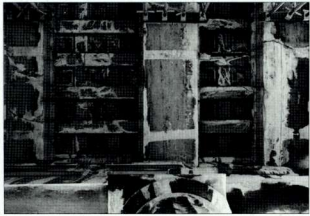
4. 帕特农神庙前殿的一个石柱因受热不均而破裂  
4. Column in the Parthenon pronaos showing thermal fracturing.



5. 帕特农神庙西端的一个鼓状石柱被炮弹和子弹打破  
5. Cracks made by canon-balls and bullets in a column drum of the west end of the Parthenon.

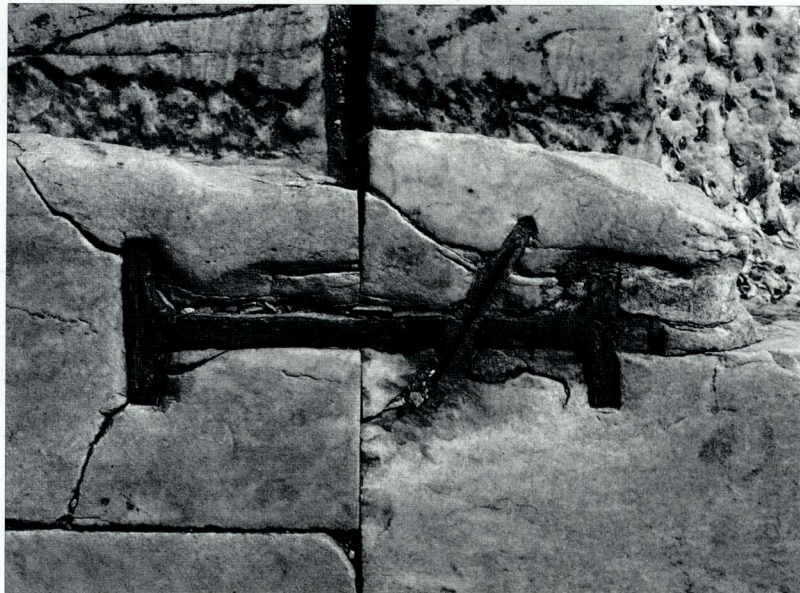


6. 帕特农神庙楣梁下方的大理石水晶面已失去粘着力，并受碳化作用和灰尘的影响，形成了一个黑痂。  
6. Detail of the lower surface of a Parthenon architrave where the marble crystals have lost their cohesion and a dark crust has been formed, caused by carbonization and dust.



6-8. 大气污染形成了各种痂壳和污垢。  
6-8. Various sorts of incrustation and accumulations resulting from atmospheric pollution.

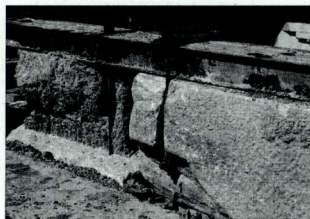
9-10. 金属部件（如夹子和榫钉）膨胀所导致的破裂。  
9-10. Fracturing resulting from the swelling of metal components (clamps, dowels).



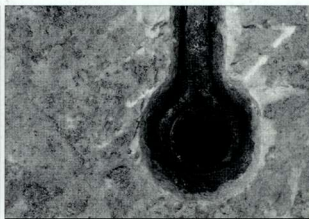
7. 铁制部件生锈膨胀后造成大理石破裂。  
7. Splitting of the marble caused by the swelling of rusting iron components.



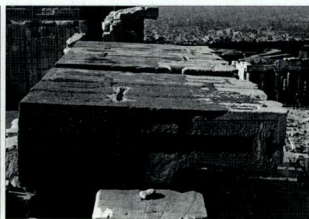
8. 早期修复时使用的铁夹生锈膨胀，导致神庙上楣柱破裂。  
8. Fracturing of the cornice caused by the swelling of rusted iron clamps introduced in earlier restoration.



11



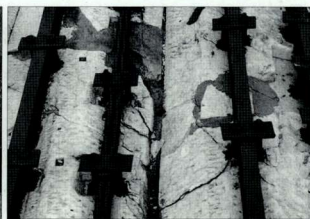
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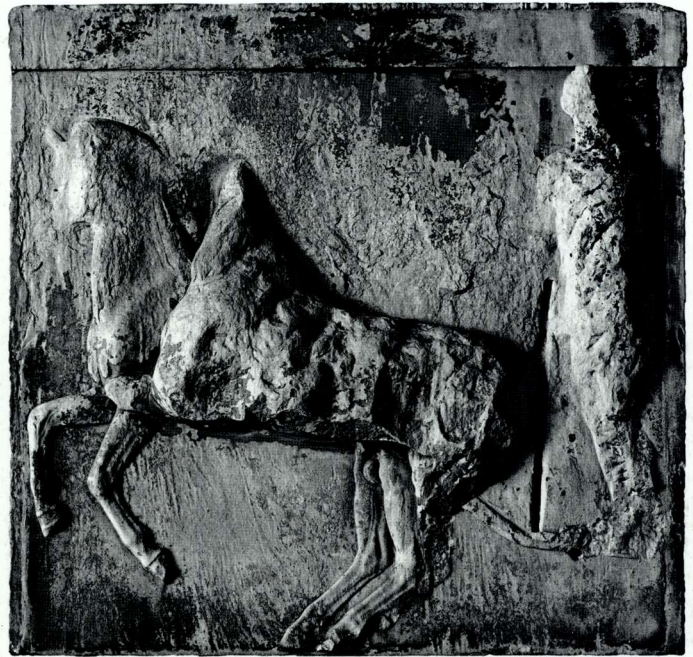


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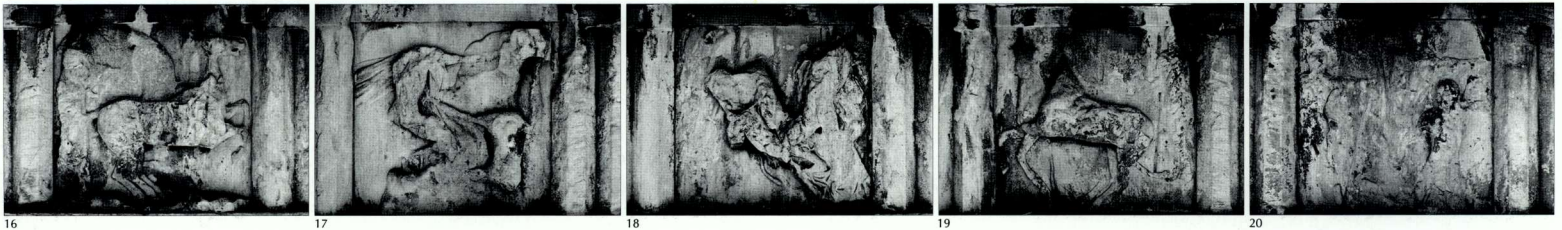
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11-15. 早期修复时使用的金属部件和添加的水泥。  
11-15. Metal components and additions of cement from earlier restoration.



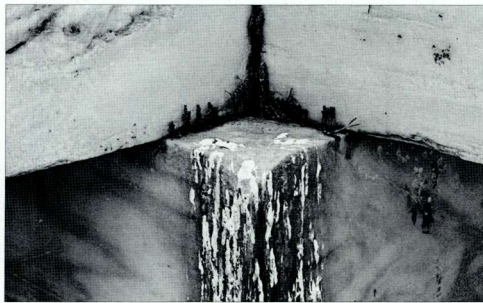
9-10. 帕特农神庙。东侧的第9和第10处柱间壁，分别代表卫城博物馆中的阿波罗和阿耳忒弥斯。雕像有明显人为破坏的痕迹，主要是公元6世纪期间反对古代宗教的狂热主义份子所造成的。

9-10. Parthenon. East metopes 9 and 10, representing Apollo and Artemis respectively, in the Acropolis Museum. Evident are the traces of intentional destruction of the figures, the result of fanaticism against the ancient religion during the 6th century A.C.



16-20. 帕特农神庙东端的柱间壁在从古迹中移走之前的状况

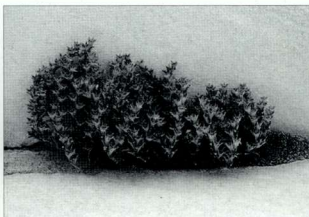
16-20. Metopes of the east end of the Parthenon before their removal from the monument.



11-12. 帕特农神庙南柱廊的柱头和楣梁之间的鸽粪和寄生植物。  
11-12. Pigeon droppings and parasitic plant growth between the column capital and the architrave of the south colonnade of the Parthenon.



13. 冰冻导致裂缝加宽。  
13. Crack widened by freezing.



21  
21-22. 寄生植物在建筑构件之间疯长。

21-22. Parasitic plants sprouting from the joins between architectural members.



23  
23-25. 1987年3月暴风雪过后的古迹景象。

23-25. The monuments after the blizzard of March 1987.

## 筹备工作

1975年，希腊文化部专门成立了卫城古迹保护委员会，随后又立即组建了技术办公室，并开展了实施修复工程所需要的基础设施和采购方式的调研工作。

研究人员分析了古迹的独特特征以及采取同步干预性修复工作的必要性。研究团队一致认为，此前的解决方案和特殊装置是必不可少的。这些解决方案和特殊装置不仅适用于近期的某些项目的需要，也适用于今后的干预性修复工程。

修复计划的筹备工作还包括收集和整理卫城圣山上发现的成千上万片建筑碎片。这些碎片有的已经被人们放回原地，有的被移入博物馆。

此外，筹备工作中的必要一部分工作，是将卫城东南角的大型重物用特制的升降机，或者用四轮马车和电动车移走，并在古迹中安装脚手架、吊车或其它升降装置。

## THE PREPARATION

On the establishment of the Committee for the Conservation of the Acropolis Monuments by the Ministry of Culture in 1975 and the establishment of the technical office immediately afterwards, studies began for the infrastructure and procurement of means to carry out the work.

The studies took into consideration the uniqueness of the monuments and the demand for parallel interventions on them. It was also decided that original solutions and special devices would be necessary. While being suitable for the needs of specific immediate projects, these had also to be adaptable for other future interventions.

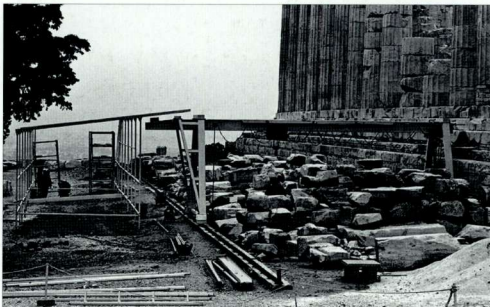
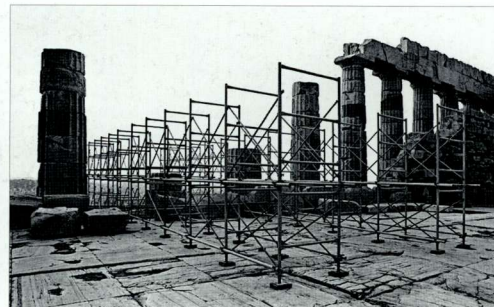
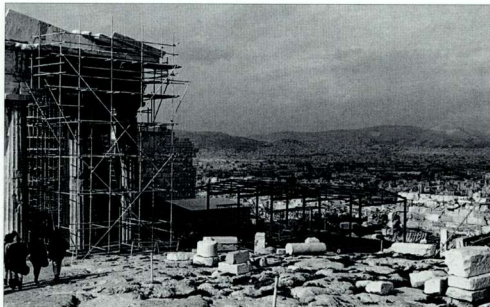
The experience gained in working on the monuments of the Acropolis has in many cases provided a model for use on other monuments.

Preparation for the programmes involved also collecting and organising the scattered architectural members found in thousands on the Rock. These find their original places on the monuments or they are transported to the Museum.

Likewise part of the necessary preparation were the moving of large weights by the special hoisting machine at the southeast corner of the Acropolis, or with a wheeled waggon or electric cart, and the installing of scaffolding, cranes and various other hoisting devices in the monuments.

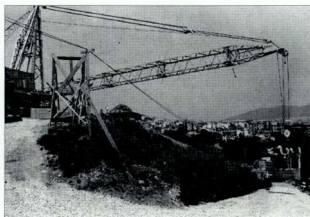
## 筹备工作

### The Preparation



14. 在卫城山门北侧搭建工棚（1988年）。  
14. Installation of work-shed at the north side of the Propylaea (1988).  
15. 在帕特农神庙南侧安装桥式起重机，搭建工棚（1983年）。  
15. Installation of the bridge crane and work-shed at the south side of the Parthenon (1983).

16. 在帕特农神庙内搭建安装起重机的脚手架（1985年）。  
16. Scaffolding for installing the crane inside the Parthenon (1985).  
17. 在帕特农神庙内安装起重机的最后阶段（1985年）。  
17. Final stage of installing the crane inside the Parthenon (1985).



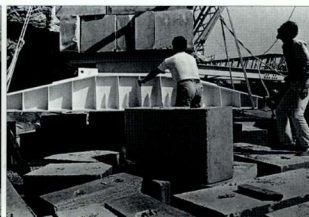
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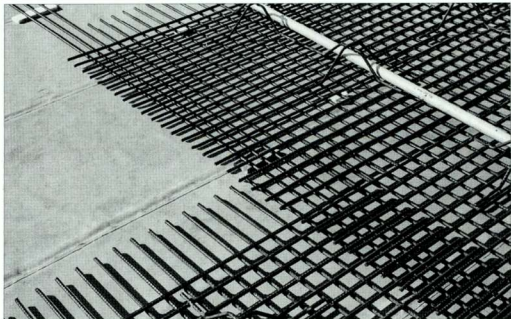
29



30

- 26-29. 为帕特农神庙修复工程专门设计生产的起重机正在测试过程之中，其测试地点位于卫城圣山东南角的特制升降机之下的区域（1984年）。  
26-29. The crane designed for the Parthenon during trial, run in the area below the special hoisting machine at the southeast corner of the Rock (1984).

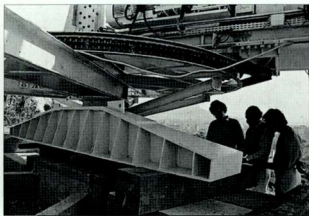
30. 移入帕特农神庙内部的起重机（1984年）。  
30. Part of the crane during its transfer to the interior of the Parthenon (1984).



18. 对帕特农神庙搭建的临时高空工作台进行金属加固 (1985年)。  
18. The metal reinforcing for the temporary work-floor in the Parthenon (1985).  
19. 对帕特农神庙中搭建的临时高空工作台浇筑混凝土 (1985年)。  
19. The laying of concrete for the temporary work-floor in the Parthenon (1985).

20. 安装在卫城东南角的特制升降机 (1985年)。  
20. The special hoisting machine at the southeast corner of the Acropolis (1985).  
21. 电动拖车正在移动一个大理石建筑构件。  
21. Electric hauling vehicle moving a marble architectural member.

22. 移动轻型物体的灵活的单轨系统 (1984年)。  
22. Flexible monorail system for moving small loads (1984).



31-34. 帕特农神庙内部的起重机正在移入和安装之中 (1984年)。  
31-34. During transfer and installation of the crane in the interior of the Parthenon (1984).

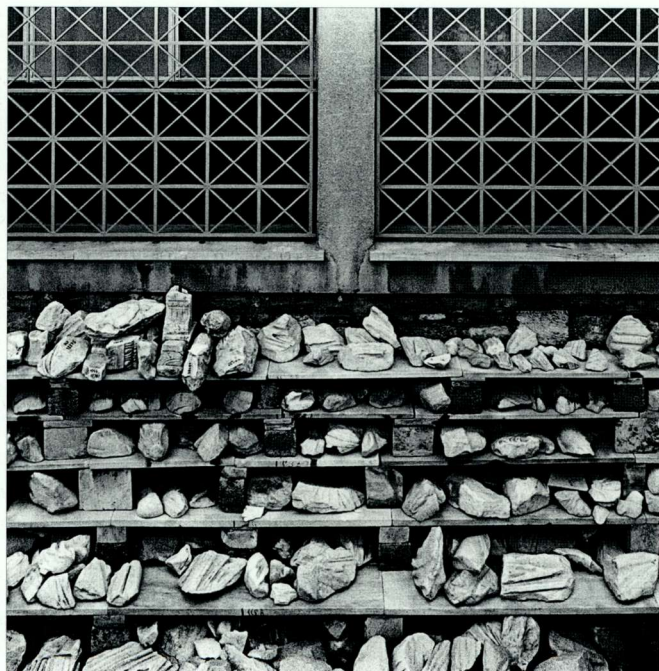
35. 架设于帕特农神庙北侧和东侧, 供纪录修复工程摄影和摄像所用的特制脚手架 (1986年)。  
35. Special scaffolding north and east of the Parthenon for photographic and cinematographic recording of the work (1986).



23-24. 帕特农神庙西南部和伊瑞克提翁神庙西北部所见到的各种建筑构件和碎片 (1978年, 1982年)。

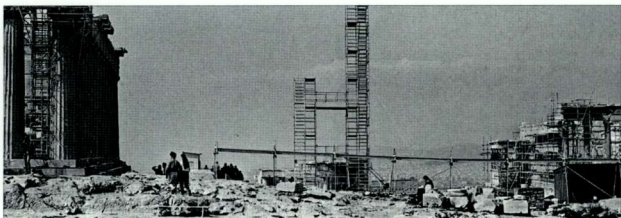


23-24. Various architectural members and fragments in the area southwest of the Parthenon and northwest of the Erechtheion (1978, 1982).



25. 卫城博物馆南墙木架上放置的各种雕塑和建筑构件碎片在经过归档和编号之后的情景。

25. Various fragments of sculpture and architectural members on wooden shelves along the south wall of the Acropolis Museum after their documentation and numbering.



36. 搭建于帕特农神庙东北角, 供记录修复工程的摄影所用的脚手架, 以及一个用于移动各种大理石碎片的单轨运输系统 (1986年)。

36. Scaffolding for photographic recording of work at the northeast corner of the Parthenon and a flexible monorail for moving various scattered pieces of marble (1986).



37-39. 已被整理运送到卫城博物馆北侧的各种建筑构件和碎片。

37-39. Various architectural members and fragments that have been organised to the north of the Acropolis Museum.





## 修复工程

卫城的所有修复工程都经过了预先的分析研究。不过，卫城所有古迹的研究内容大致类似。要去除早期修复工程所留下的已生锈的铁制部件，需要首先拆除这些建筑构件，再使用新的防腐蚀的夹子和榫钉将这些建筑组件重新复位。此外，对那些破裂的建筑构件，无论是由于铁制部件生锈膨胀所造成的，还是由于早期自然和人为损害因素所造成的，都要进行修缮，并在必要的情况下，用新的大理石修补。在移动这些建筑构件的同时，也可以让它们按照原来的位置更为精确地接合在一起，并对这些建筑构件的表面采取保护性措施。

同时，对原来的雕饰用人造石制成的复制品进行替换，以便原来的雕塑品可以在卫城博物馆的可控环境中受到保护。对大理石表面的系统保护，是一项长期工作，要求专家对其进行持续不断地研究。对那些已经移入博物馆中的各种雕塑品所沉积下来的污染物和早期修复时使用的有害物质进行清理的工作，也是如此。

## THE WORK

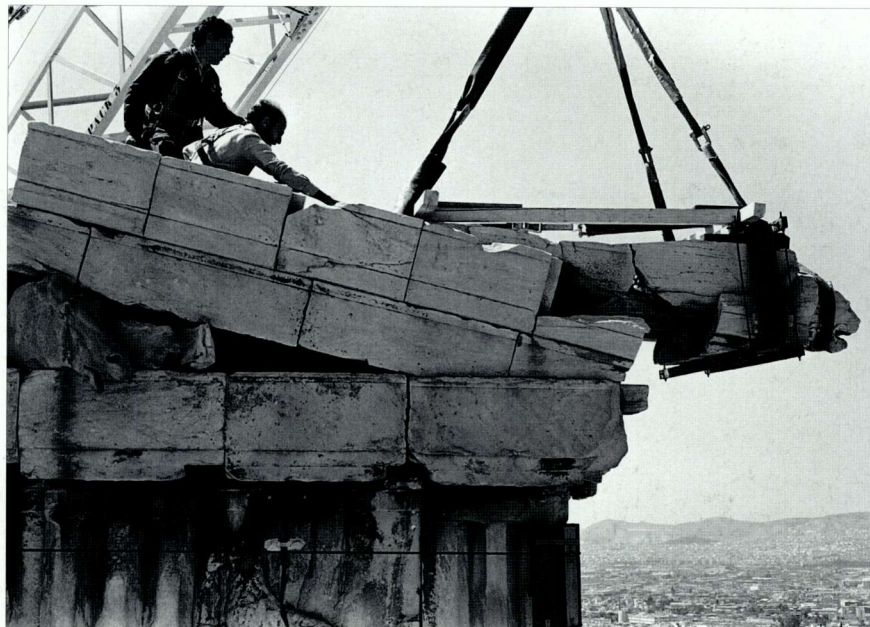
The various works being carried out on the Acropolis are each supported by analytical studies. These studies are, however, more or less similar for all the classical monuments of the Acropolis.

Removal of the oxidised iron components of earlier restorations implies dismantling of the architectural members and their re-setting, using new, non-corrosive clamps and dowels. The members that have cracked, either through expansion of the rusting iron pieces or because of earlier damage, are mended and, where necessary, supplemented with new marble. Moving the architectural members has also provided the possibility of joining them exactly, as they were in their original positions, and of carrying out surface conservation.

Replacing the original sculptural decoration with copies in artificial stone is done, so that the original sculpture can be protected in the controlled environment of the Museum.

Systematic conservation of the marble surfaces demands work over a long time and continuous research. This applies also to the cleaning of various sculptures already in the Museum from deposits of pollutants and harmful materials used in earlier interventions.

## 修复工程 The Work



26. 帕特农神庙。修复工程开始。将东北部带有狮头假喷水口的台柱进行拆除（1986年）。  
26. Parthenon. Beginning of the work of restoration. Dismantling of the northeast part of the sima with the lion-head false spout (1986).



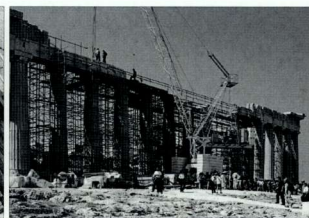
40. 帕特农神庙。将南柱廊的第5根柱子移走（1992年）。  
40. Parthenon. Moving the 5th column of the south colonnade (1992).



41. 帕特农神庙。安装在内殿中的起重机的（1987年）。  
41. Parthenon. The crane inside the cella (1987).

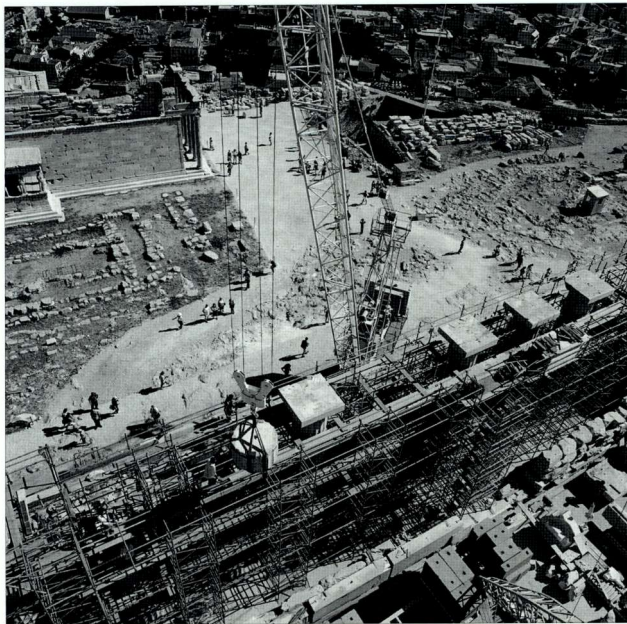


42. 帕特农神庙。修复后的楣梁东北角（1989年）。  
42. Parthenon. The northeast corner at architrave level after restoration (1989).



43-44. 帕特农神庙。正在拆除过程中的北柱廊（2002年）。  
43-44. Parthenon. The north colonnade during the process of dismantling (2002).





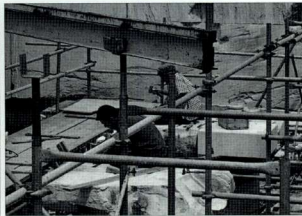
27. 帕特农神庙。正在拆除过程中的高处北柱廊（2002年）。  
27. Parthenon. The north colonnade from high up, during the process of dismantling (2002).



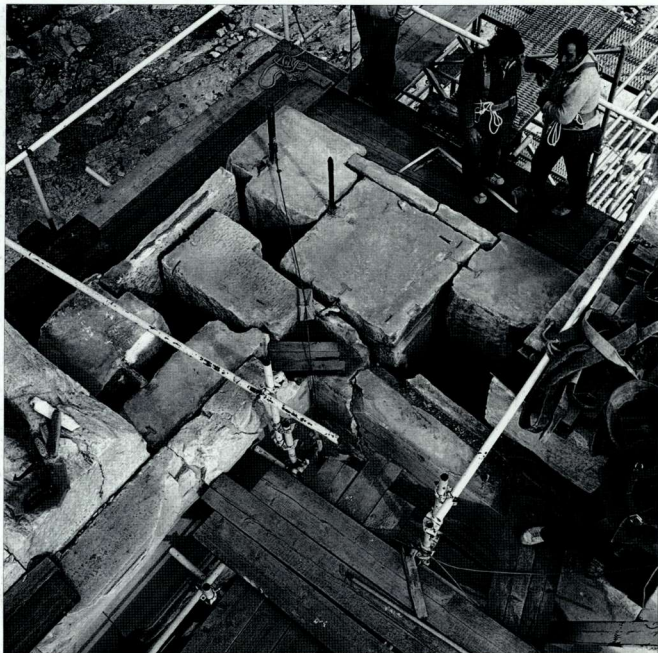
28. 帕特农神庙。正在复位过程中的东端上楣柱（1990年）。  
28. Parthenon. During the re-setting of the cornice of the east end (1990).



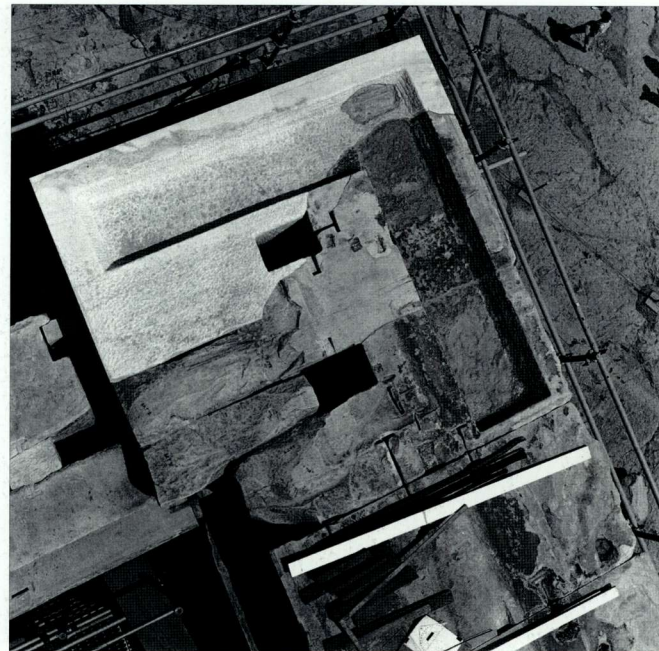
45-47. 帕特农神庙。修复过程中的神庙内部（2002年）。  
45-47. Parthenon. Views of the interior during restoration (2002).



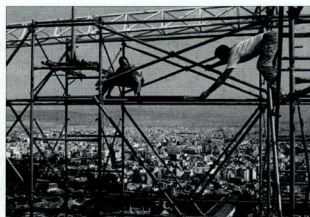
48-49. 帕特农神庙。现场修复过程中的后殿门廊柱（2002年）。  
48-49. Parthenon. The columns of the opisthonaos during their restoration *in situ* (2002).



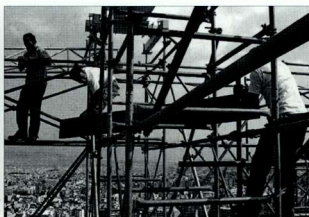
29. 帕特农神庙。柱间壁拆除过程中东北角的雕带（1986年）。  
29. Parthenon. Northeast corner at frieze level during removal of the metopes (1986).



30. 帕特农神庙。修复和复位后的东北部上楣柱（1991年）。  
30. Parthenon. The northeast cornice after restoration and resetting in place (1991).

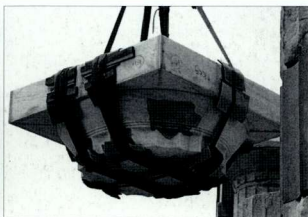


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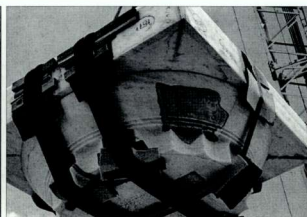


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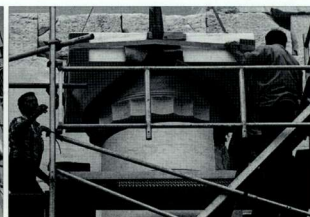
50-51. 脚手架内的工程进展。  
50-51. Work in process within the scaffolding.



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52-54. 用新的大理石和古代碎片制成的柱头移入前殿。  
52-54. Transfer to the Pronaos of a column capital of new marble incorporating also ancient fragments (2002).



31. 帕特农神庙。在拆除过程中的神庙东南角。水平上楣柱和生锈的铁制加固件清晰可见（1988年）。

31. Parthenon. The southeast corner during dismantling. Visible are the corner horizontal cornice and the rusted iron reinforcements (1988).



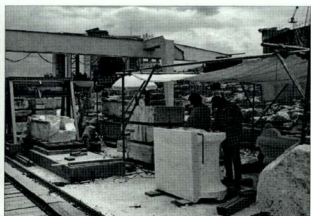
32. 帕特农神庙。复位后神庙东南角上的水平上楣柱（1992年）。

32. Parthenon. The horizontal cornice of the southeast corner after resetting in place (1992).



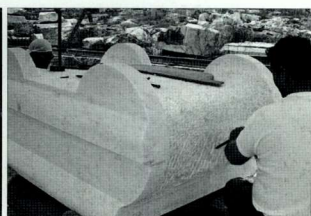
55. 卫城山门。用来连接大块大理石的石板（2002年）。

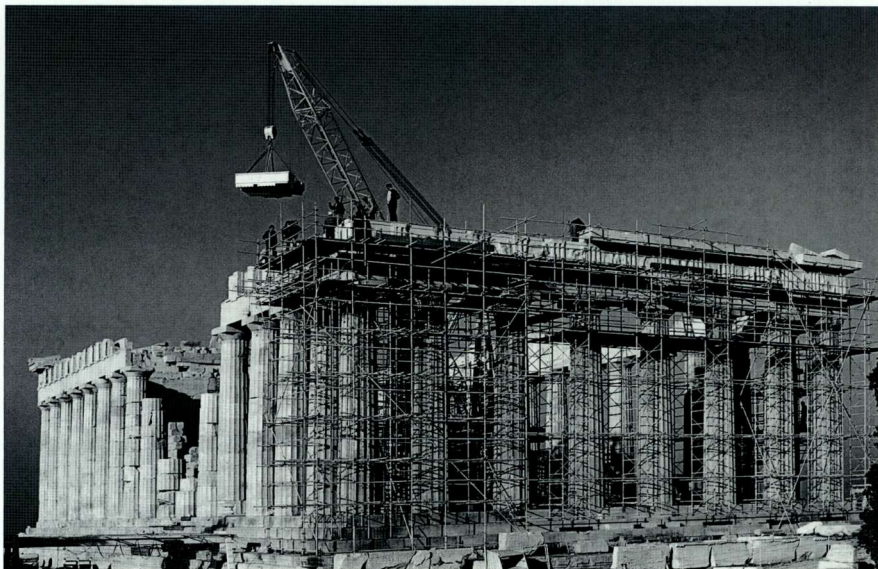
55. Propylaea. Table used for joining large pieces of marble (2002).



56-60. 卫城山门。用新大理石制成的爱奥尼式柱头的复制品（2002年）。

56-60. Propylaea. Making copies of the Ionic capitals in new marble (2002).

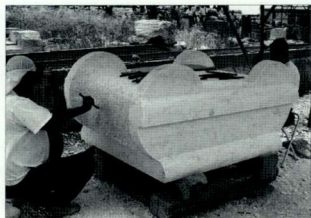




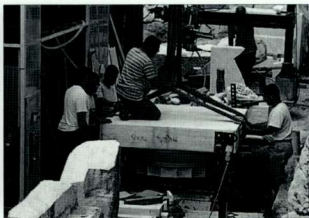
33. 帕特农神庙。东南角的水平上楣柱正在复位过程中（1992年）。  
33. Parthenon. The setting of the southeast horizontal corner cornice block (1992).



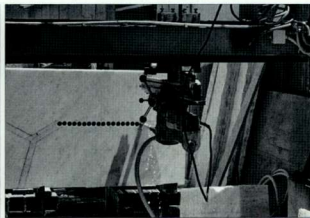
34. 帕特农神庙。东端修复后的神庙东南角。  
34. Parthenon. The southeast corner of the temple after the restoration of the east end.



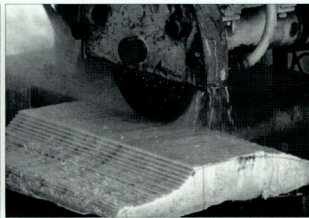
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61-63. 利用手工和电动工具切割新的大理石构件和大理石辅助构件（2002年）。  
61-63. Cutting new marble members and marble supplements by hand and with electric tools (2002).

64. 利用机械手段去除铁制加固件。  
64. Removal of iron reinforcements by mechanical means.



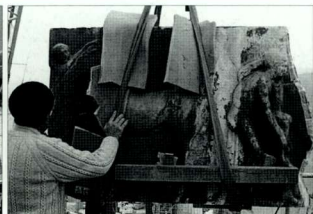
35. 帕特农神庙。在原来所在位置、面朝北面的西侧雕带部分场景（1991年）。  
35. Parthenon. Partial view of the west frieze in its original place, looking north (1991).



36. 帕特农神庙的第8块西侧雕带，该浮雕表现的是一个骑手的形象（1991年）。  
36. The block VIII of the west frieze of the Parthenon showing a rider (1991).



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65-67. 帕特农神庙的西侧雕带被移入卫城博物馆（1993年）。  
65-67. Transfer of the Parthenon west frieze to the Acropolis Museum (1993).



68

68. 第8块西侧雕带的细部。  
68. Detail of block VIII of the west frieze.



69

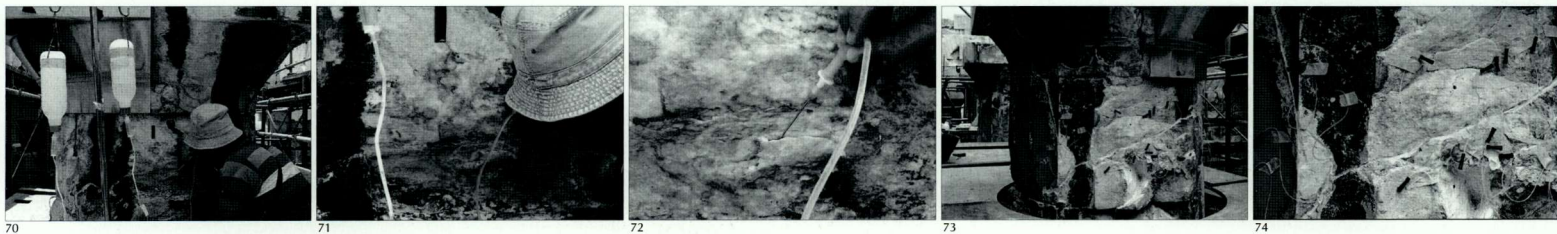
69. 连接碎片前的机械清理。  
69. Mechanical cleaning in preparation for joining a fragment.



37. 帕特农神庙第8块西侧雕带的细部。  
37. Detail of the block VIII of the Parthenon's west frieze.



38. 帕特农神庙第8块西侧雕带的细部。  
38. Detail of the block VIII of the Parthenon's west frieze.



70-74. 内部裂缝的接合过程。帕特农神庙后殿门廊柱的管道系统，用于注入稳定绝缘混合剂（2002年）。  
70-74. Process of joining internal cracks. Tube system in a column of the Parthenon opisthonaos for injections of stabilising compound (2002).





39. 切割伊瑞克提翁神庙的辅助性建筑构件（1985年）。  
39. Cutting supplementary architectural members for the Erechtheion (1985).



40. 对帕特农前殿鼓状石柱的表面上方进行清理（2002年）。  
40. Smoothing the upper surface of a column drum for the pronaos of the Parthenon (2002).



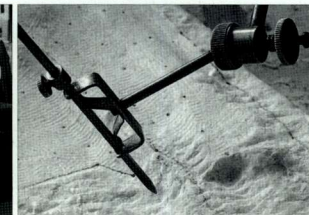
41. 为一个新大理石填料制备粗糙表面（2002年）。  
41. Preparing a coarse surface on a new marble filling (2002).



42. 为鼓状石柱中心的木樨开凿（2002年）。  
42. Making the cutting for the empolion in the centre of a column drum (2002).

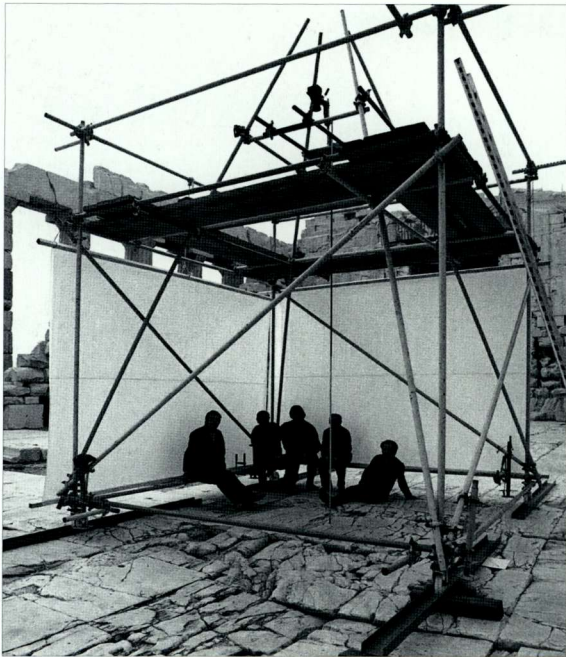


43. 利用钛杆将两个部件接合。  
43. Joining two parts using titanium rods for reinforcement.



75-78. 卫城山门。将天花板饰板和用新大理石制成的辅助构件在必要的地方接合起来（2002年）。  
75-78. Propylaea. Joining of the ceiling coffers with supplements in new marble where necessary (2002).

79. 缩放仪的使用。  
79. Detail showing how the pantograph is used.



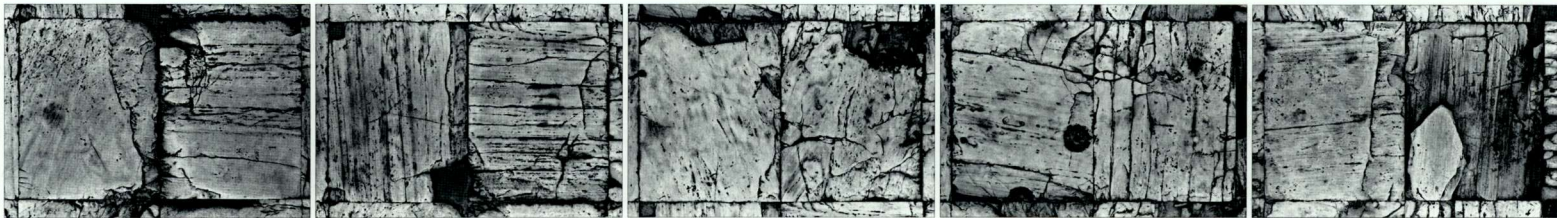
44. 为便于对帕特农神庙内殿地板饰进行系统配对摄影而特别搭建的脚手架（1983—1984年）。

44. The special scaffolding for systematic paired photography of the floor plaques in the Parthenon cella (1983–84).



45. 帕特农神庙部分内殿的照片还原情况，在照片中18对板饰均未发生变形。

45. Photographic reconstruction of part of the Parthenon cella floor showing eighteen pairs of plaques, without optical distortion.



80–84. 帕特农神庙的地面板饰。

80–84. Pairs of floor plaques in the Parthenon.

历史遗迹  
THE MONUMENTS



### 雅典娜胜利女神庙

雅典娜胜利女神庙建于公元前427—423年，由著名建筑师卡利克拉特设计。这是一个爱奥尼柱式的小型神庙，雕饰精美、形式简洁。在公元1686年以前，相当长的时间里女神庙一直保存完好。1687年土耳其人将其拆毁，并把所有的构件都用来修筑卫城西端的堡垒。此后希腊曾两次对其进行修复（第一次是1835年由L.罗斯和Ch.汉森以及1834—1844年由皮塔基斯主持进行的；第二次是1935—1939年由巴拉诺斯以及1939—1940年由奥兰多斯主持进行的），目前正在进行的是第三次修复工程。胜利女神庙的爱奥尼柱式檐壁已被移走，目前放置于卫城博物馆中展出。

### THE TEMPLE OF ATHENA NIKE

The temple of Athena Nike, erected between 427 and 423 B.C., is attributed to the architect Kallikrates. It is a small temple of the Ionic order, richly decorated with sculpture and simple in form. It was preserved complete until 1686. The Turks, however, dismantled it and all its pieces were incorporated in the fortifications of the west end of the Acropolis. It has been restored two times (L. Ross, Ch. Hansen 1835; K. Pittakis 1834–1844; N. Balanos 1935–1939; A. Orlandos 1939–1940) and now a third intervention is under way. The ionic frieze of the temple has been removed and is now on exhibit in the Acropolis Museum.

雅典娜胜利女神庙  
The temple of Athena Nike

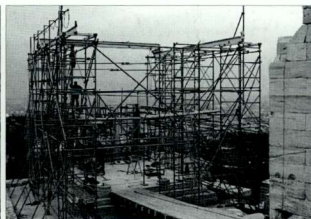


46. 雅典娜胜利女神庙在修复前的概貌（1983年）。  
46. General view of the temple before the intervention (1983).



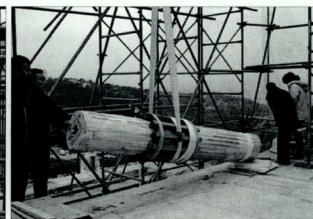
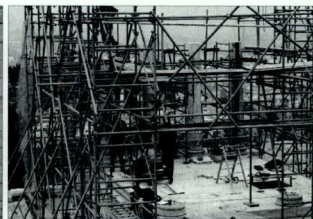
85. 拆除前的雅典娜胜利女神庙（1995年）。

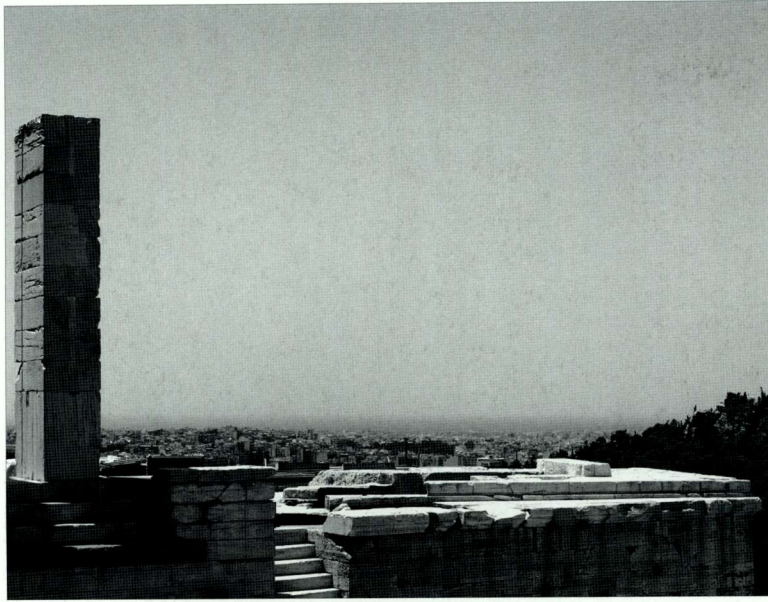
85. The temple of Athena Nike before its dismantling (1995).



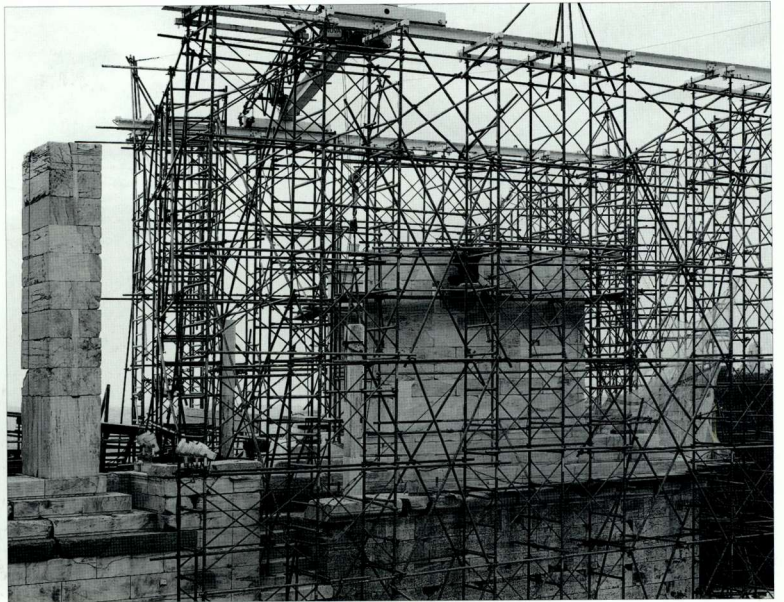
86-88. 拆除过程中的雅典娜胜利女神庙（2002年）。

86-88. The temple of Athena Nike in the process of being dismantled (2002).





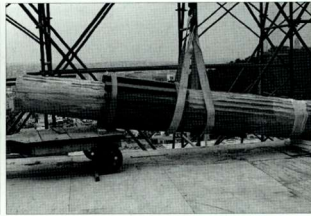
47. 全部拆除后的雅典娜胜利女神庙（2002年）。  
47. The temple after it was completely dismantled (2002).



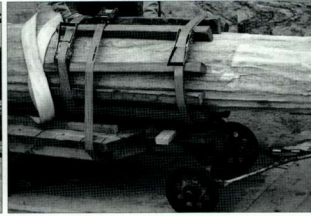
48. 各个建筑构件正在复位过程中的雅典娜胜利女神庙概貌（2008年2月）。  
48. General view of the temple in February 2008 during the resetting of its members.



90



91



92

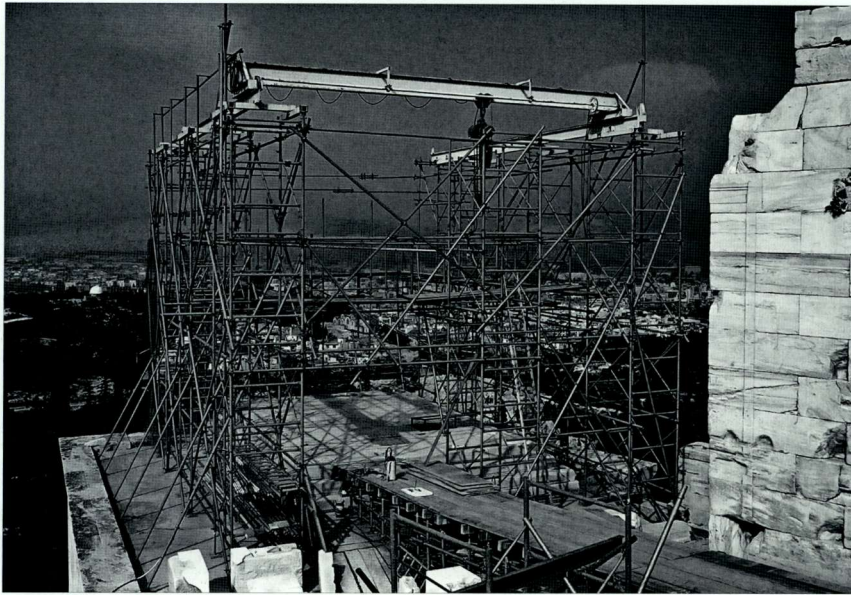


93

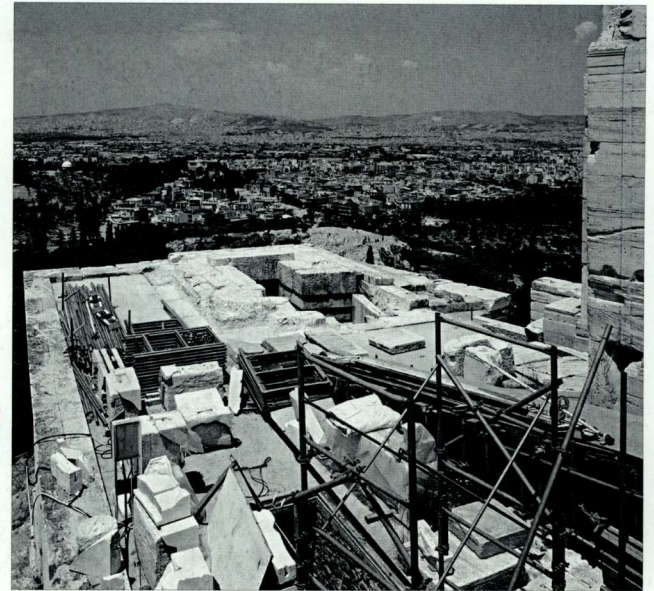


94

89-94. 雅典娜胜利女神庙中一个巨大的柱身被移走（2002年）。  
89-94. Removal of a monolithic column shaft from the temple of Athena Nike (2002).



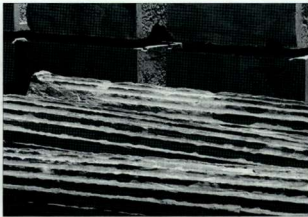
49. 雅典娜胜利女神庙被拆除后剩下的脚手架（2002年）。  
49. The scaffolding after the dismantling of the temple (2002).



50. 雅典娜胜利女神庙的现代钢筋混凝土石板正被移走（2002年）。  
50. The temple during removal of the modern slab of reinforced concrete (2002).



95. 雅典娜胜利女神庙中一个巨大的柱身被移走（2002年）。  
95. Removal of a monolithic column shaft from the temple of Athena Nike (2002).



96. 雅典娜胜利女神庙放置在工地现场东侧的石柱（2002年）。  
96. Columns from the temple placed east of the work-site (2002).



97. 雅典娜胜利女神庙的地面（2002年）。  
97. The floor of the temple (2002).



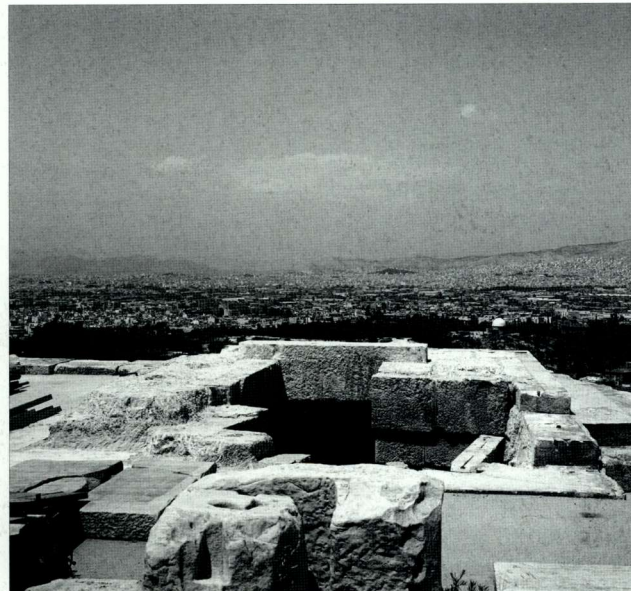
98-99. 雅典娜胜利女神庙地下放置的钢筋混凝土石板（2002年）。  
98-99. The reinforced cement slab beneath the floor of the temple (2002).







51. 雅典娜胜利女神庙在修复前的东部正面外观（1983年）。  
51. The main, east facade of the temple before the intervention (1983).



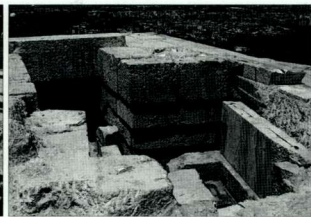
52. 雅典娜胜利女神庙在全部拆除后暴露的地基部分（2002年）。  
52. The exposed parts of the temple foundations after the full dismantling of the temple (2002).



100



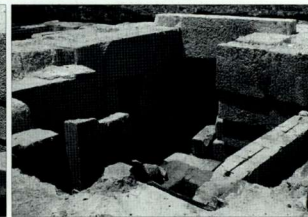
101



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103



104

100-104. 雅典娜胜利女神庙在完全拆除后的地基。同一处可以清晰地看到早期用粗粒灰岩建成的圣祠（2002年）。  
100-104. The foundations of the temple after the complete dismantling of the temple. Visible are sections of the earlier poros shrine in the same place (2002).



## 卫城山门

为卫城修建一个巨大入口的想法，最早是由著名建筑师明希凯利斯 (Mnesikles) 提出的。山门建于公元前437—432年，修建时对最初的建造计划进行了调整，并缩小了建筑面积。卫城山门的规划及其建筑形式均独树一帜。山门虽然没有雕饰的刻意渲染，却因其协调一致以及与卫城圣山的整个环境融为一体而受到广泛的称赞。

在拜占庭时代和法兰克统治时代，卫城山门与卫城的防御工事融为一体，并具有多种用途。在希腊独立革命取得胜利并拆除了此前新建的设施之后，人们对卫城山门进行了加固，此后又开展了部分修复工程（1909—1915年由巴拉诺斯以及1953—1954年由奥兰多斯分别主持）。最新一次的修复工程将纠正此前修复工程中的错误，使卫城山门这个古迹成为一个综合性的建筑。

## THE PROPYLAIA

The architect Mnesikles conceived the idea of a grand entranceway to the Acropolis. The building, its original plan adjusted and reduced in area, was erected between 437 and 432 B.C. The Propylaea was highly original both in plan and in its architectural forms. It had no sculptural decoration, but was highly praised for its harmony and for the way in which the architecture was adapted to the environment of the Rock.

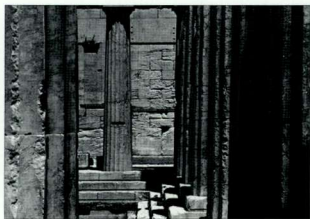
During Byzantine times and the Frankish Domination, the building was connected with the fortification of the Acropolis and assumed various uses. After the Revolution and the removal of the more recent additions, it was consolidated and subsequently partially restored (N. Balanos 1909-1915; A. Orlandos 1953/54). With the new interventions, earlier errors will be corrected, and the monument will become more comprehensible.

# 卫城山门

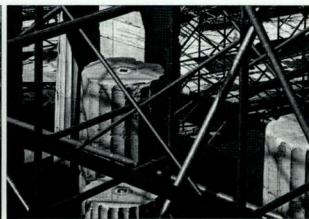
## The Propylaia



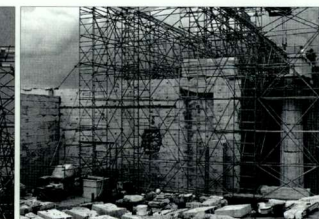
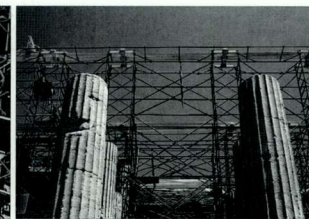
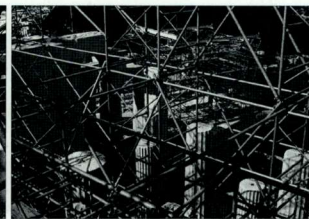
53. 卫城山门在雅典娜胜利女神庙全部拆除后从西南方向见到的部分情景（2002年）。  
53. Partial view of the Propylaia from the southwest after the full dismantling of the temple of Athena Nike (2002).



105. 面向北面的西部门廊（2002年）。  
105. Section of the west porch looking north (2002).



106. 被金属脚手架所包围的卫城山门的部分场景（2002年）。  
106-109. Sections of the Propylaia among the metal scaffolding (2002).

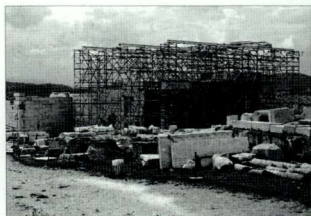




54. 拆除前的中央大厅（1985年）。  
54. The central hall before beginning the dismantling (1985).



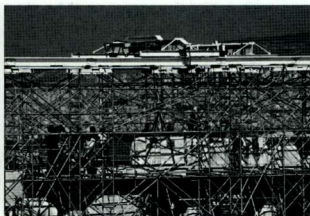
55. 西侧多利克式柱的细部（2002年）。  
55. Detail of the Doric columns on the west side (2002).



110



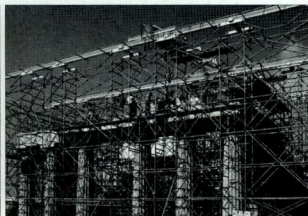
111



112



113

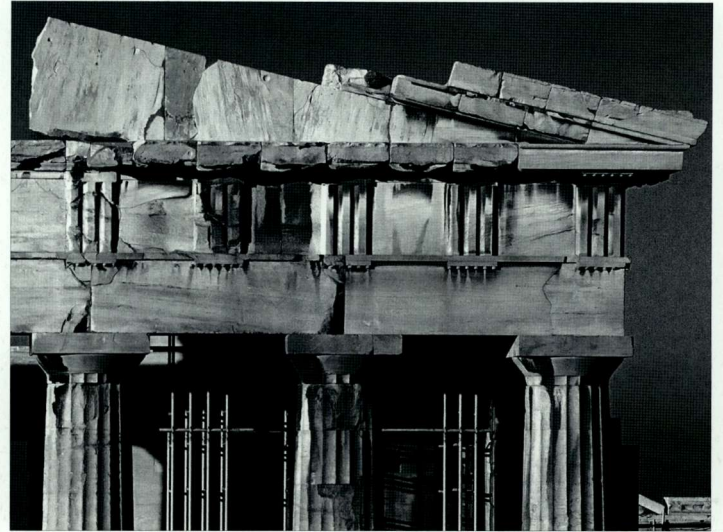


114

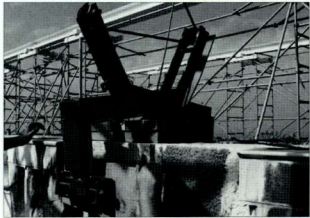
110-114. 卫城山门的内门廊正在拆除过程中（2002年）。  
110-114. The dismantling of the inner porch of the Propylaea (2002).



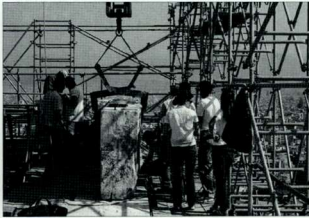
56. 拆除前的东门廊（1986年）。  
56. The east porch before its dismantling (1986).



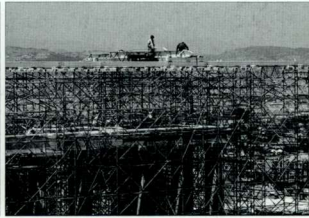
57. 东门廊。上横梁东北角的细部（1986年）。  
57. The east porch. Detail of the northeast corner of the entablature (1986).



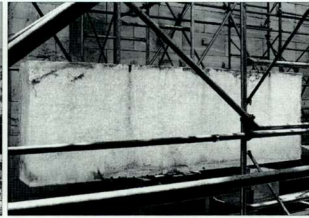
115



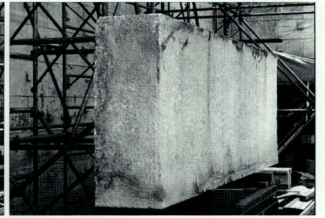
116



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115-119. 拆除卫城东门廊的上横梁时的悬挂装置和脚手架（2002年）。  
115-119. Suspension system and scaffolding during removal of the entablature of the east porch of the Propylaea (2002).



58. 修复工程开始时，装有脚手架的内门廊（1984年）。  
58. The interior porch, with scaffolding at the beginning of the restoration programme (1984).



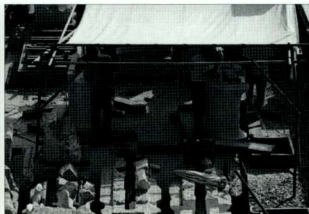
59. 内门廊，旁边是一个用于拆除上横梁的桥式起重机（2002年）。  
59. The interior porch, with a bridge crane for dismantling the entablature (2002).



120



121

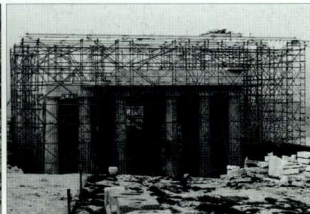


122

120-122. 卫城工地现场东部。修复工程正在进行之中，采用桥式起重机拆卸和组装建筑构件（2002年）。  
120-122. The area east of the Propylaea work-site. Work in process and architectural members that have been disassembled and organised, within range of the bridge-crane (2002).



123



124

123. 2007年8月的内门廊。  
123. The interior porch in August 2007.  
124. 2008年2月的内门廊。  
124. The interior porch in February 2008.

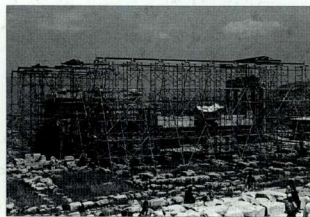




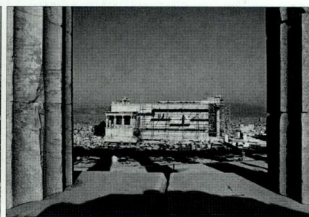
伊瑞克提翁神庙  
The Erechtheion



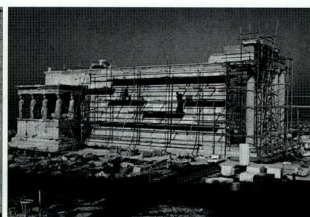
60. 修复之后的东门廊（1988年）。  
60. The east porch after restoration (1988).



125



126



127



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129

125-134. 修复过程中的伊瑞克提翁神庙（1983-1985年）。  
125-134. The Erechtheion during the course of restoration (1983-1985).

## 伊瑞克提翁神庙

卫城中相对较晚修建的古典建筑是伊瑞克提翁神庙，它建于公元前421—406年，供奉着本地和冥府的诸神以及雅典娜的木雕神像。神庙结构复杂，有四个完全不同的立面。神庙工艺精湛、外形优雅，是阿提卡地区发展成熟的爱奥尼式建筑的杰出代表。南门廊的女神柱尤为著名。

公元前25年左右，伊瑞克提翁神庙遭到大火严重破坏，随即得到了修复。此后，它成为基督教堂，内部进行了大规模的改建。在土耳其人统治希腊的时代，土耳其人将神庙改作居所。公元19世纪初，神庙的部分建筑构件被埃尔金勋爵所掠夺。前后三次修复工程（第一次，1837—1841年由皮塔基斯主持；第二次，1846—1847年由帕卡德主持；第三次，1902—1908年由巴拉诺斯主持），才重新形成了神庙的最终格局。最近一次由卫城古迹保护委员会实施的修复工程（1979—1986年），已完成了对伊瑞克提翁神庙四个立面的修复工作，从而提高了整个神庙的稳定性和完整性。

## THE ERECHTHEION

The latest of the classical buildings of the Acropolis erected between 421–406 B.C., housed the cults of local and chthonic deities and the very ancient xoanon of Athena. This is a complicated structure, with four totally different façades. It is skillfully worked and very elegant, a brilliant example of the fully developed Ionic style in Attica. The Karyatids of the south porch are well known.

The Erechtheion was seriously damaged by fire and was repaired around 25 B.C. Later on, it became a Christian church, with large-scale alterations to the interior. In Turkish times it was used as a dwelling and at the beginning of the 19th century some architectural members were pillaged by Lord Elgin. Three phases of restoration retrieved the final form of the building (K. Pittakis 1837–1841; A. Paccard 1846–1847; N. Balanos 1902–1908). The recent interventions of the Committee for the Conservation of the Acropolis Monuments (1979–1986) have completed the restoration of the four façades and improved the stability and comprehensibility of the whole temple.



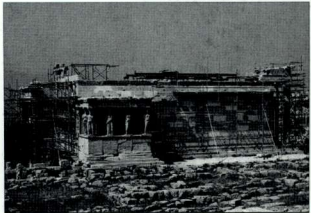
61. 从西南部所看到的，修复期间脚手架和桥式起重机随处可见的伊瑞克提翁神庙情景（1986年）。

61. Southwest view, with scaffolding and bridge cranes during the intervention (1986).

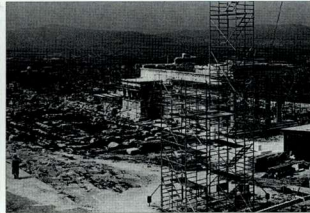


62. 从西南部看到的，修复工程结束后的伊瑞克提翁神庙情景（1988年）。

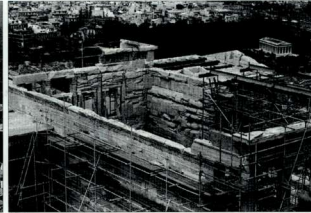
62. Southwest view, after the work was finished (1988).



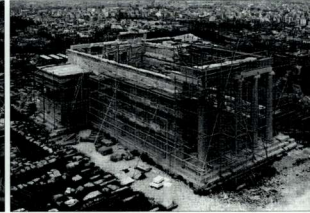
130



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133



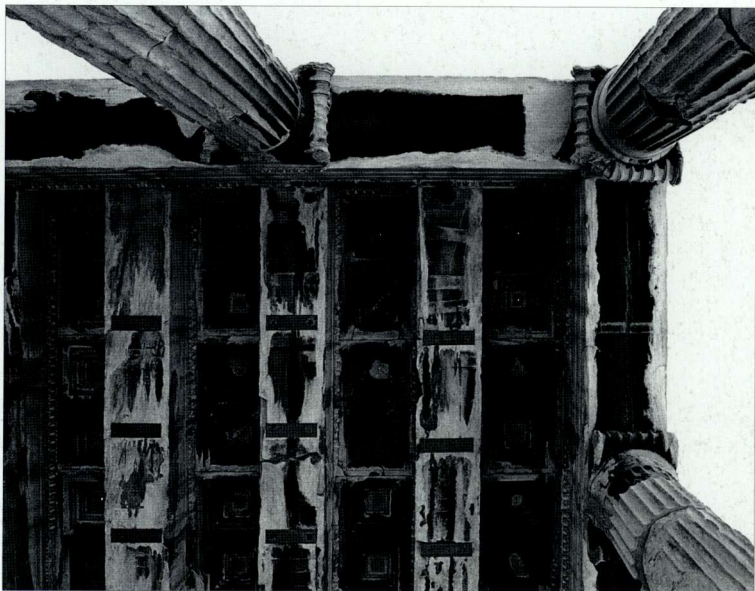
134

图片131和133 没有角柱的东门廊（角柱如今在大英博物馆）。

Photographs 131 and 133 show the east porch without the corner column, which is today in the British Museum.

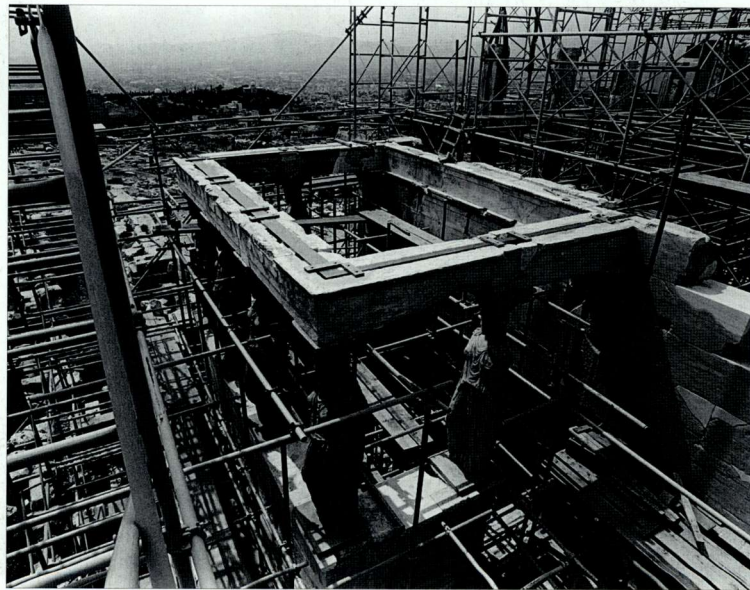
图片134 带有用人工石料制成的角柱复制品的东门廊（1986—1987年）。

Photograph 134 shows the same with the addition of a corner column made of artificial stone (1986–1987).



63. 修复后的北门廊大理石天花板（1988年）。

63. The marble ceiling of the north porch after the intervention (1988).



64. 修复期间的女神柱门廊。钛加固件清晰可见（1983年）。

64. The porch of the Karyatids during its restoration. Visible are the titanium reinforcements (1983).



135



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137



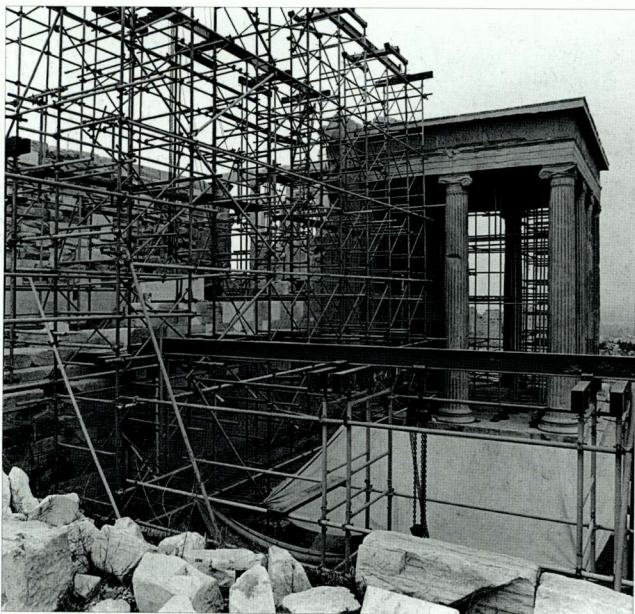
138



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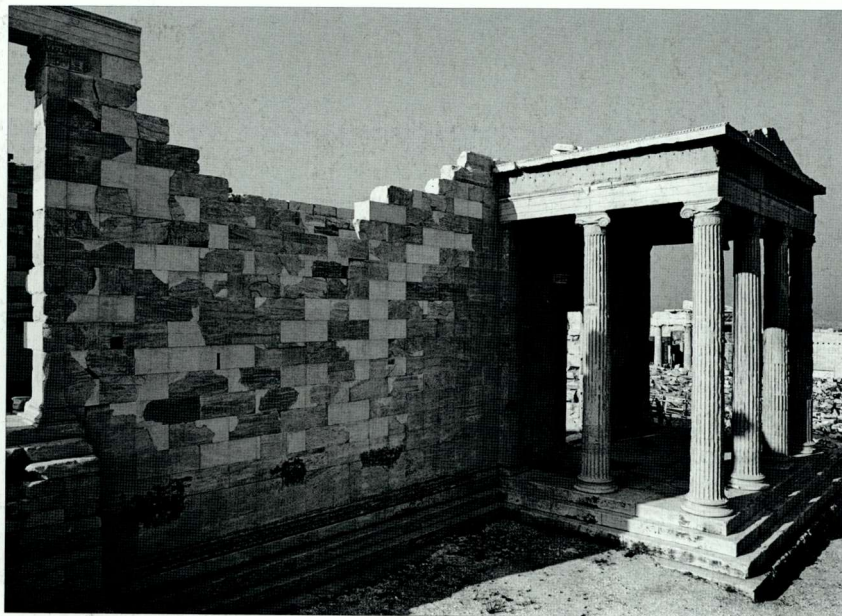
135-139. 修复工程结束后的伊瑞克提翁神庙的情景（1987—1988年）。

135-139. Views of the Erechtheion after completion of the restoration programme (1987-88).



65. 修复期间的神庙北墙面和北门廊（1985年）。修复期间的女神柱门廊。  
钛加固件清晰可见（1983年）。

65. The north wall and the north porch during restoration (1985).

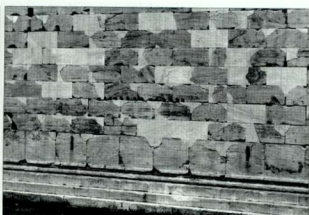


66. 修复后的神庙北墙面和北门廊（1987年）。

66. The north wall and the north porch after completion of the work (1987).



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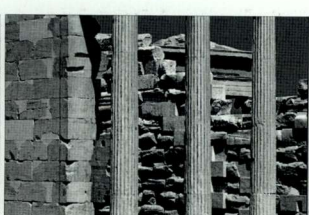
141



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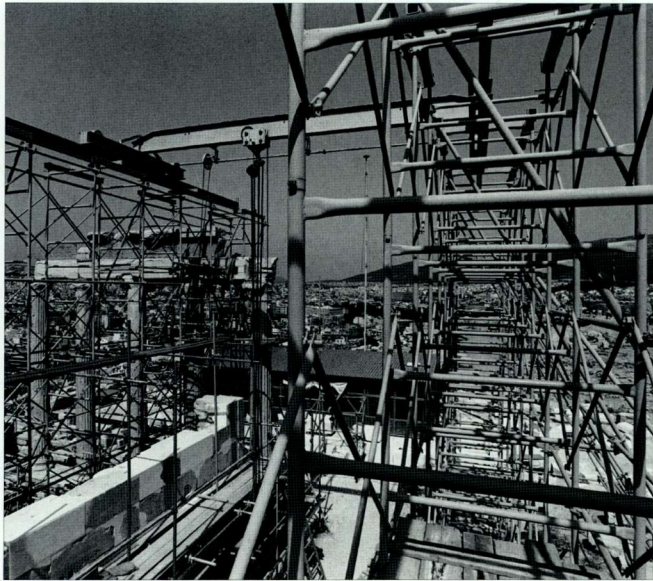
143



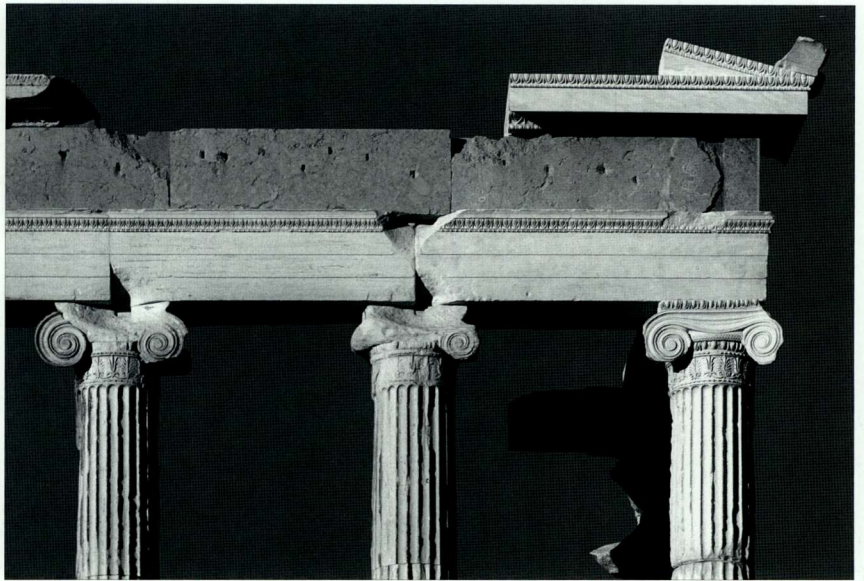
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140-144. 修复工程结束后的伊瑞克提翁神庙情景（1988年）。

140-144. Views of the Erechtheion after completion of the restoration programme (1988).



67. 安装在神庙南侧的桥式起重机（1983年）。  
67. The bridge crane at the south side of the temple (1983).



68. 修复后的东门廊细部（1988年）。  
68. Detail of the east porch after restoration (1988).



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145-149. 修复工程结束后的伊瑞克提翁神庙情景（1988年）。  
145-149. Views of the Erechtheion after completion of the restoration program (1988).

## 帕特农神庙

古希腊建筑艺术的杰作——帕特农神庙，主要是为了供奉雅典娜女神而修建的，庙内存放着一尊金碧辉煌、用黄金和象牙镶嵌而成的雅典娜塑像。这是一个多利克式风格的列柱围廊式建筑，围廊两端各有8根柱子，围廊内另有6根柱子并排而立。两层柱廊支撑着神庙内殿的屋顶，内殿后方则形成一个独立的矩形大厅。早在古希腊时代，帕特农神庙就以其建筑风格的协调统一、雕工精细、完美的艺术性以及大量气势恢宏的雕饰而享有很高的声誉。帕特农神庙由伊克梯诺和卡利克拉特设计，雕刻则由菲狄亚斯负责完成。神庙建于公元前447—438年，当时正值雅典城邦民主政治的鼎盛时期。

公元267年，帕特农神庙曾遭受严重的火灾，数百年后才得以修复。公元6世纪期间，帕特农神庙成为西奥多克斯教堂，并进行了必要的改造。在奥斯曼帝国统治时期，帕特农神庙成为伊斯兰教徒的神庙区，并再度进行了必要的改造。1687年，在威尼斯人与土耳其人的交战中，神庙内发生特大爆炸事件，使神庙遭受重创。19世纪初，帕特农神庙中很多在爆炸事件中幸存下来的雕塑作品被埃尔金勋爵掠走。在希腊独立革命后，人们曾多次试图清理掉在卫城山上新建的建筑，并从1842年起，开始对神庙部分建筑进行了修复。此前规模最大的一次修复工作是1894—1933年期间由巴拉诺斯主持的修复工程。目前卫城古迹保护委员会和卫城修复工程部的修复工程，其目的是纠正早期修复工作中的错误，实施进一步的修复，从而改善神庙的外观和内部条件。

## THE PARTHENON

The masterpiece of ancient Greek architecture was a dedication to the goddess whose splendid chryselephantine statue stood within. It is a monument of the Doric style, with a peristyle colonnade, eight columns at each end and a second row of six columns inside. Two-storey colonnades supported the roof of the cella, the rear part of which formed a large independent, rectangular hall. Even in antiquity the Parthenon was famous for the harmony and invisible subtleties of its architectural forms, its artistic perfection and magnificent sculptural wealth.

The architects of the great temple were Iktinos and Kallikrates. Pheidias was responsible for the sculpture. It was built during the years 447-438 B.C., when the Athenian Democracy was at its zenith.

The monument suffered serious damage from fire, probably in A.D. 267, and it was repaired some hundred years later. During the 6th century it became the church of the Theotokos, undergoing the necessary alterations. With the Ottoman domination it became a Mohammedan temenos, again with only those adaptations that were necessary. The great catastrophe came in 1687, during the Venetian-Turkish war, with a tremendous explosion inside the temple. At the beginning of the 19th century, most of the sculpture that had survived was pilaged by Lord Elgin.

After the Greek Revolution there were repeated attempts to clear away the recent buildings on the Rock and, from 1842 on, to restore parts of the temple. The most extensive programme of intervention was that of N. Balanos between the years 1894 and 1933. The present work of the Committee (ESMA) and the Service (YSMA) is intended to correct earlier interventions and to improve both condition and appearance of the temple with further restoration.

# 帕特农神庙

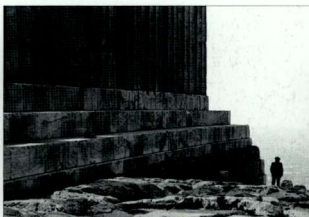
## The Parthenon



69. 帕特农神庙的西端（1980年）。  
69. The west end of the temple (1980).



150. 修复前的帕特农神庙内部（1985年）。  
150. The interior of the Parthenon before intervention (1985).



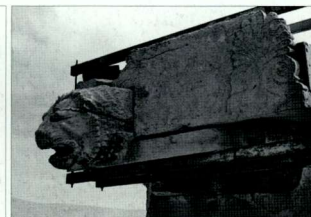
151. 帕特农神庙的基座和祭坛。  
151. The stylobate and krepis of the Parthenon.



152. 安装起重机后的帕特农神庙内部（1986年）。  
152. The interior of the Parthenon after installation of the crane (1986).



153-154. 在拆除前放置于一个临时支架上，带有狮头假喷水口的台柱（1986年）。  
153-154. The sima with the lion-head false-spout on a temporary support before being dismantled (1986).



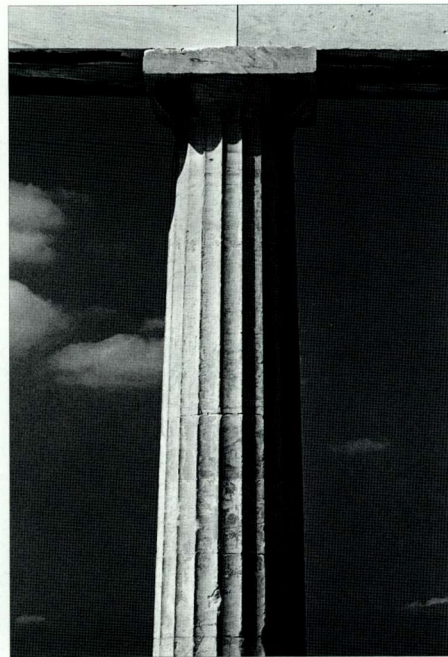




70. 南柱廊西侧（1981年）。  
70. The south colonnade, looking west (1981).



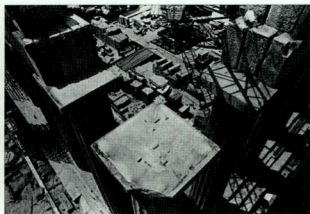
71. 南柱廊东侧（1981年）。  
71. The south colonnade, looking east (1981).



72. 南柱廊北侧的多利克柱细部（1981年）。  
72. Detail of a Doric column of the north side (1981).



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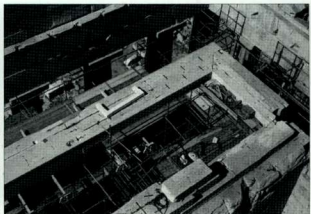


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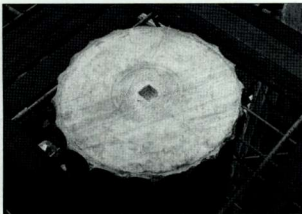
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155-157. 上横梁移走后的东北角柱（1986年）。  
155-157. The northeast corner after removal of the entablature (1986).



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158. 后殿门廊的楣梁（1994年）。  
158. The opisthonaos at the level of the architrave (1994).



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159. 接合后的东端鼓状柱子（1990年）。  
159. Column drum from the east end after joining a section of it (1990).



73. 修复后的东端细部（2002年）。  
73. Detail of the east end after the restoration (2002).



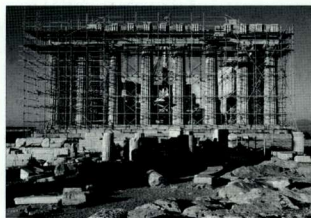
74. 南柱廊（1987年）。  
74. The south colonnade (1987).



75. 东柱廊部分（2002年）。  
75. Partial view of the east colonnade (2002).



76. 南侧柱身细部。  
76. Detail of column shafts of the south side.



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160-161. 修复期间和修复后帕特农神庙东端的情景（1991年，1993年）。  
160-161. Views of the east end of the Parthenon during and after restoration (1991, 1993).

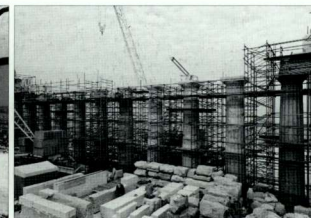


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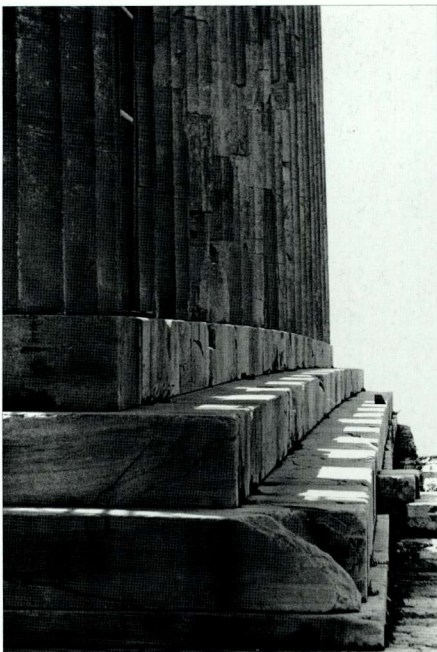
163

162-163. 修复计划开始前的北柱廊（1986年，1998年）。  
162-163. The north colonnade before the program was begun (1986, 1998).



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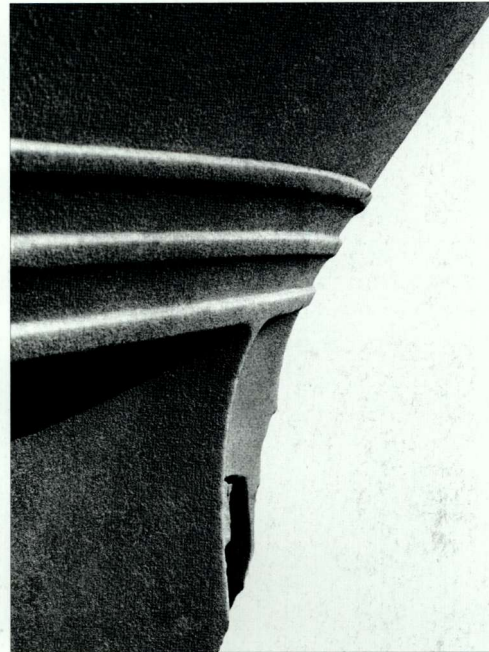
164. 2008年2月期间的北柱廊。  
164. The north colonnade in February 2008.



77. 帕特农神庙的基座和祭坛。  
祭坛台阶的弯曲程度十分明显（1995年）。  
77. The stylobate and krepis of the north colonnade.  
The curvature of the steps of the krepis is quite evident (1995).



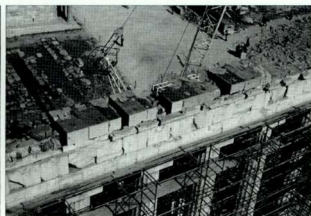
78. 北柱廊的基座和祭坛（1980年）。  
78. The stylobate and krepis of the north colonnade (1980).



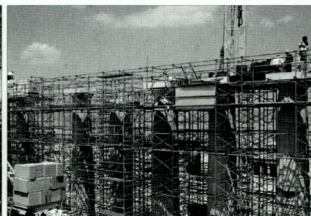
79. 前殿柱头的幔形饰、柱环饰和柱颈转迹线的细部（1980年）。  
79. Detail of the echinos, the annulets and the hypotrachelion  
of a column capital of the pronaos (1980).



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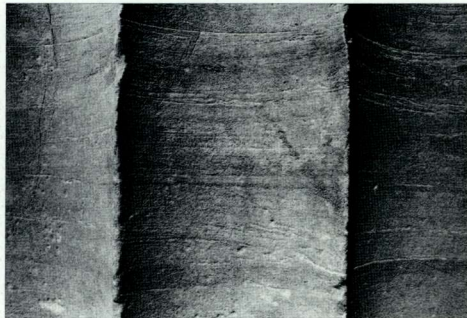


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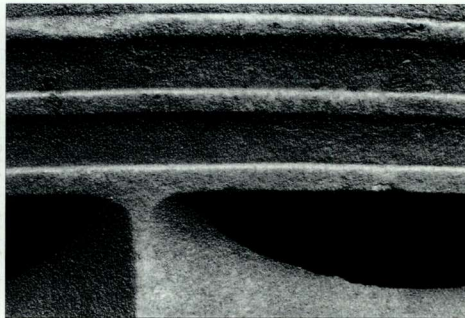


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165-169. 正在拆除过程中的北柱廊（2002年）。  
165-169. The north colonnade being dismantled (2002).



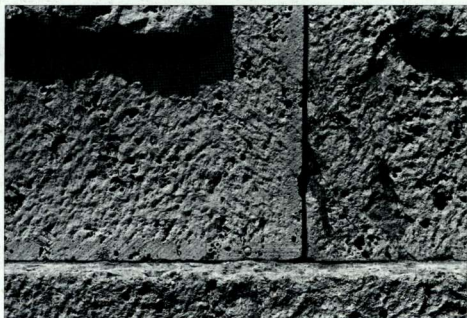
80. 柱子凹槽饰纹细部 (1979年)。  
80. Detail of the fluting of the columns (1979).



82. 前殿柱头环饰细部 (1980年)。  
82. Detail of the annulets of a column capital of the pronaos (1980).



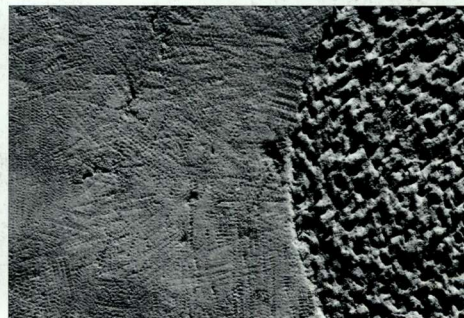
84. 带有水珠的上楣檐饰细部 (1998年)。  
84. Detail of the mutule of the cornice with guttae (1998).



81. 基座细部 (1982年)。  
81. Detail of the stereobate (1982).



83. 后殿门廊柱头柱颈转迹线凹槽饰纹顶部细部 (2002年)。  
83. Detail of the top of the fluting at the hypotrachelion of a column capital from the opisthonaos (2002).



85. 鼓状石柱基底表面的环状凸起石缘细部，上面还有明显的古代工具所使用过的痕迹 (2002年)。  
85. Detail of the circular anathyrosis on the bedding surface of a column drum with the traces of the ancient tools being evident (2002).



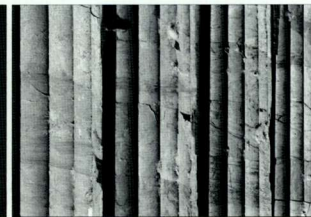
170-171. 修复之中的帕特农神庙前殿。从帕特农内殿所见到之情景 (2002年)。  
170-171. The Parthenon pronaos during restoration. View from inside the cella (2002).



172. 帕特农神庙内部西侧山花。  
172. The west pediment of the Parthenon interior.



173. 帕特农神庙的西北角。  
173. The northwest corner of the Parthenon.



174. 西柱廊。  
174. The west colonnade.



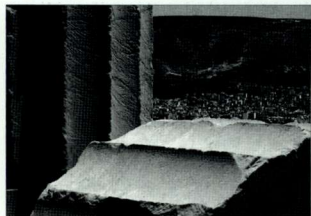
86. 南柱廊的多利克式柱头细部（1994年）。

86. Detail of a Doric column capital of the south colonnade (1994).



87. 平放着的柱子表面细部，显示有环行的凸起石缘和新的木榫（2002年）。

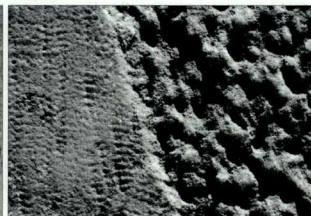
87. Detail of the resting surface of a column showing the circular anathyrosis and new empolion (2002).



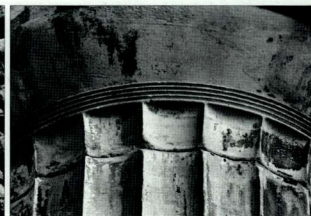
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175-179. 鼓状柱子和柱头细部（2002年）。

175-179. Details of the column drums and capitals (2002).





88. 从普尼克斯山了望到的卫城风貌（2001年6月）。  
88. The Acropolis viewed from the Pnyx, in June 2001.



89. 从普尼克斯山上望到的卫城风貌（2002年6月）。  
89. The Acropolis viewed from the Pnyx, in June 2002.





90. 从普尼克斯山上望到的卫城风貌（2002年8月）。  
90. The Acropolis viewed from the Pnyx, in August 2002.



91. 从吕卡贝托斯山上望到的卫城概貌（2002年）。  
91. The Acropolis. General view from Lykabetos Mt. (2002).

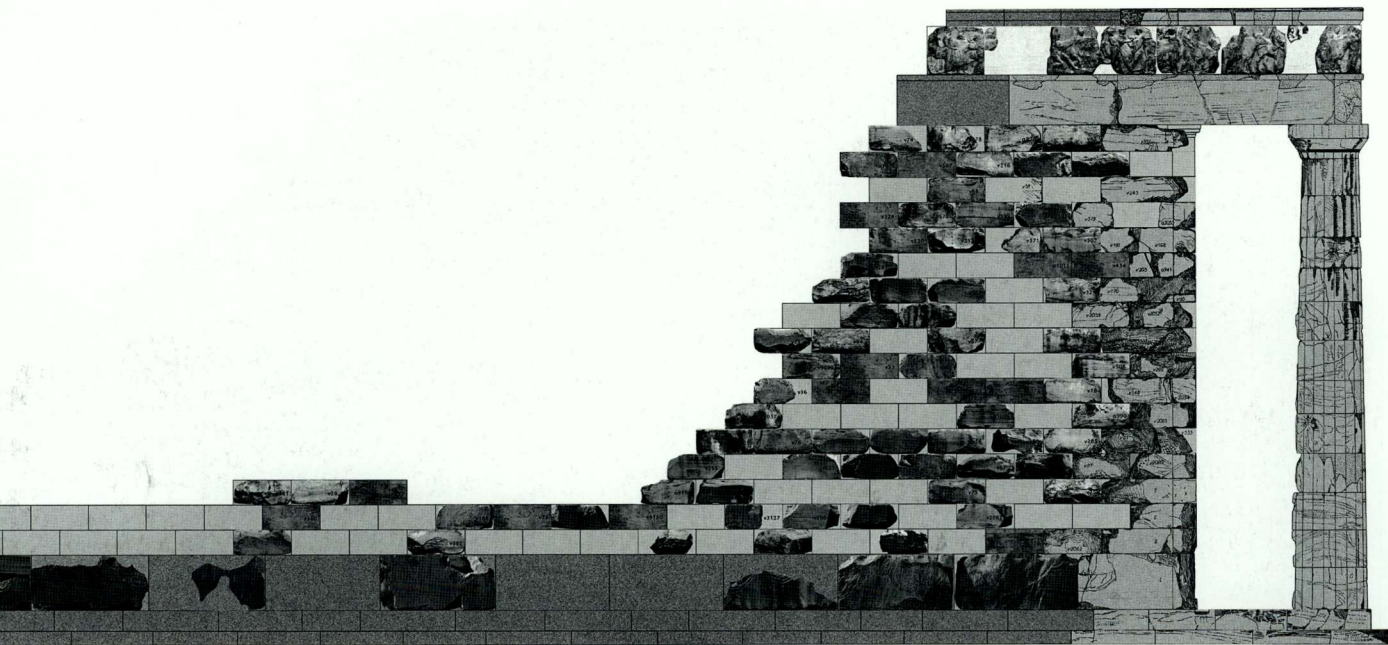


92. 从图科乌尼亚（Tourkovounia）山上望到的卫城概貌（2002年）。  
92. The Acropolis. General view from Tourkovounia Mt. (2002).



对帕特农神庙内殿南墙进行的修复（图片合成：马夫罗马提斯、帕拉斯奇）。

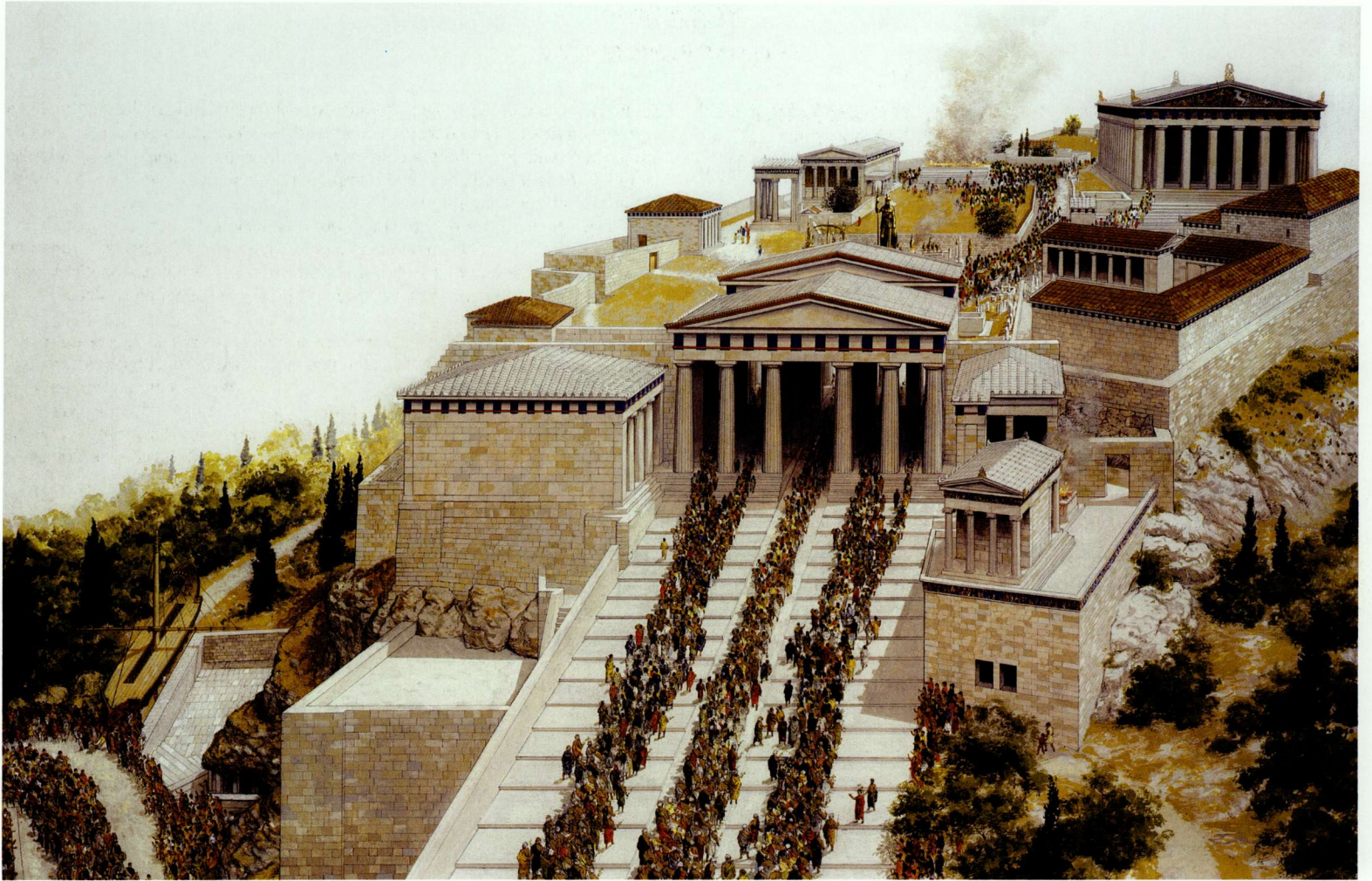
The proposed restoration of the south wall of the Parthenon cella (Photographic re-synthesis: S. Mavrommatis – C. Paraschi)





泛雅典娜节  
THE PANATHENAIC FESTIVAL

帕特农神庙浮雕带  
THE PARTHENON FRIEZE



1. 节日游行队伍通过卫城山门进入雅典卫城. P. 康诺利绘制  
1. The Festival procession, passing through the Propylaea, enters the Acropolis. Drawing by P. Connolly



## 泛雅典娜节

### THE PANATHENAIC FESTIVAL

古希腊的宗教信仰往往通过节日、制度化的竞技赛以及宗教典礼等形式来传达。竞争、胜利、荣誉的理念与古希腊人民的人文世界观和完美主义理想存在直接联系，这种古老的理念旨在达到精神和肉体的完美结合。

早期时候，泛雅典娜比赛在耶路撒冷众圣地形成：在奥林匹亚和奈米亚举行的比赛是为向主神宙斯表示敬意；在伊斯兹米亚举行的比赛是向海神波塞冬表示敬意，在得尔斐所举行的比赛则是向太阳神阿波罗表示敬意。在这些城市所举行的比赛声势不大，而在雅典城举办的泛雅典娜比赛却举世闻名。

泛雅典娜节在雅典有着悠久的历史溯源，是雅典人为庆祝保护神雅典娜的诞生而举行的重大节日。这个节日由多种活动组成，除包括艺术和体育的各种竞技比赛外，还包括一场声势浩大的游行，游行队伍最终将登上卫城。有关游行的描述被记载在帕特农神庙的雕带上。游行在雅典人为雅典娜女神像献祭配普洛斯披袍时达到高潮，所有祭品跟随在游行队伍之后。

节日中举行的竞技赛同样富含着浓厚的宗教色彩。这些比赛都用以供奉保护神的至高成就和无限能力。同时，各城邦对这些竞技赛都极其重视，因为可以通过比赛扩大本城邦在全希腊的影响，另外，体育比赛还可以和军事训练结合在一起。这种体育运动和宗教仪式相结合的形式广受欢迎，整个节日在雅典人中激起了对泛雅典娜体育竞技赛的极高热情。

泛雅典娜节对雅典来说意义非凡，因此雅典人对典礼和祭品都投入了巨大的资金，而且给竞技赛的优胜者颁授重奖。除政府出资外，一部分资金来自于捐助者和富有的市民。

In Greek antiquity, religion found expression in festivals, institutionalized games and rituals. The concepts of competition, victory and glory were directly connected with the anthropocentric world-view of the ancient Greeks and also with the ideas of wholeness and completion: the ancient ideal was to achieve perfection of body and mind.

The panhellenic games were therefore established at a very early date in the great sanctuaries at Olympia and Nemea in honour of Zeus at Isthmia in honour of Poseidon and at Delphi in honour of Apollo. Festivals held in cities were no less famous, the most important being the Panathenaic Games held in Athens.

The Panathenaia was a very ancient festival at Athens, dedicated to the patron goddess of the city. It was a multifaceted festival and comprised a variety of events, including artistic and athletic contests and also a grand procession to the Acropolis. This procession is depicted on the Parthenon frieze. It culminated in the handing over of the peplos (robe), the gift presented by the Athenians to the statue of Athena. The procession was followed by sacrifices to the goddess.

The games that accompanied the festival also had a religious character. They represented the sacrifice of effort and physical energy to the patron goddess. At the same time, the city took a lively interest in the games, partly because they promoted the city on the panhellenic scale and partly because the athletic contests, at least, were associated with the military training of the youth. The combination of athletic and religious ceremonies and spectacles proved very popular, and the entire festival aroused great enthusiasm amongst the Athenians for the Panathenaic athletic contests.

The Panathenaic festival was of very great importance to the Athenian state, which spent large sums of money on the rituals and sacrifices and also on the prizes awarded to the winners of the contests. Some of this money, came from donations by wealthy citizens.



2a. 雅典娜女神像。泛雅典娜节双耳陶罐（公元前363/362年）  
雅典国家考古博物馆，馆藏编号：20048。  
2a. The goddess Athena. Panathenaic Amphora (363/362 B.C.)  
Athens, National Archaeological Museum 20048.



2b. 摔跤比赛的场景。泛雅典娜节双耳陶罐（公元前360/359年）  
雅典国家考古博物馆，馆藏编号：20044。  
2b. Wrestling Scene. Panathenaic Amphora (360/359 B.C.)  
Athens, National Archaeological Museum 20044.

## 竞赛

泛雅典娜比赛包括20个项目。参赛者被分成三个类别：少年组（12-16岁），青年组（16-20岁），成年组（大于20岁）。还有个人赛和团体赛的区分。比赛分成三组：艺术竞赛、全希腊境内的运动员都可以参加的骑术体能奥运会、以及只有雅典人可以参加的地方性比赛。比赛组织的负责人由10个长老担任，分别来自于雅典不同的部族，每一任期为四年。

## 奖赏

大多数比赛的获胜者将得到高品质的艺术品作为奖赏：盛满橄榄油的泛雅典娜双耳细颈陶罐。陶罐一面是获奖赛事的描画，另一侧是象征神的雅典娜女神像，此神像全身戎装，站立在两个多利克式圆柱之间，被年轻的战士们围绕。每一个双耳细颈陶罐都盛满36公斤橄榄油。平均各项赛事的优胜者可得到50到70个陶罐，战车比赛的优胜者可以得到140个陶罐。等同于5吨的橄榄油，价值1680古希腊银币，相当于一个工匠五年半的收入。

## 泛雅典娜比赛的项目

据记载，节日会持续大概一周，多数学者认为赛事安排大致如下：

第一天	诗歌朗诵和音乐比赛
第二天	少年组和青年组运动会
第三天	成年组运动会
第四天和第五天	骑术比赛
第六天	地方惯例比赛
第七天	火炬接力和守夜
第八天	卫城游行和献祭礼

## THE CONTESTS

The Panathenaic games included about twenty events. The competitors were divided into three categories : boys (12-16 years), "beardless youths" (16-20 years) and men (over 20 years). There were both individual and team events. The contests themselves fell into three groups: a) artistic contests, b) Olympic events (equestrian and athletic) in which athletes from all over Greece could compete, c) events associated with the local traditions, in which only Athenian citizens could take part. Responsibility for the organization of the games rested with ten athlothetai, one from each tribe of Athens, who served for a four-year term of office.

## THE PRIZES

For most of the events, the prizes awarded to the winners were works of high-quality art: Panathenaic amphoras full of olive oil. One side of the vase had a depiction of the event for which the amphora was the prize, while the other invariably had a representation of Athena as goddess of war, fully armed, standing between two Doric columns usually wreathed with cockerels. Every Panathenaic amphora held about 36 kilos of oil. On average, 50-70 amphoras were awarded for the first prize, while the winner of the chariot-race received 140 amphoras. This was the equivalent of 5 tonnes of oil, worth about 1680 drachmas, which was equal to about five and a half years' wages for a workman.

## THE PROGRAMME OF THE PANATHENAIC GAMES

The festival is recorded to have lasted for about one week. Most scholars believe that the festival followed roughly the following programme:

DAY 1	Poetry-recitation and music contests
DAY 2	Athletic contests for boys and youths
DAY 3	Athletic contests for men
DAYS 4- 5	Equestrian contests
DAY 6	Games associated with the local tradition
DAY 7	Torch-race and all-night vigil
DAY 8	Procession to the Acropolis and sacrifices

## 帕特农神庙雕带上所描绘的泛雅典娜节参赛者

SOME OF THE PARTICIPANTS IN THE CONTESTS OF THE PANATHENAIC FESTIVAL ARE DEPICTED IN THE PARTHENON FRIEZE

### 赛马

在赛马比赛中，骑手不带马鞍和马刺，仅仅手持马鞭，抓住缰绳骑在马背上。成年赛马赛程为绕跑马场奔跑六圈。同时还设有母马和马驹比赛。

奖品：16个泛雅典娜节双耳细颈椭圆杯



西侧雕带第2号伦敦，大英博物馆。  
West Frieze II, London, British Museum

### HORSE RACE

In the horse race the riders rode bareback, without either saddle or spurs and held the reins and a whip in their hands. The race for full-grown horses was run over six laps of the hippodrome. There were also races for mares and foals

Prize: 16 Panathenaic Amphoras

### 四驾马车竞技赛

该赛事规格如下：一名御手驾驭一辆四驾战车与一名盔甲步兵竞技。赛程中，盔甲步兵不断从奔驰的战车中上下跳动。御手和步兵互为对手，分别受奖。赛事在古安哥拉遗址，而不是在跑马场进行，是最为壮观的赛事之一。



南侧雕带第31号伦敦，大英博物馆。  
South Frieze XXXI, London, British Museum

### APOBATES RACE

This event had the following form: four horse chariots with a charioteer and a hoplite competed against each other. During the race the hoplite jumped down from the chariot and then remounted while it was still moving. The charioteer and hoplite were equals and received separate prizes. The event was held in the Ancient Agora, not in the hippodrome, and was one of the most spectacular events.

### 族群马术竞技赛

该赛事在十个族群之间进行。五个族群的骑手一线排开与对方竞技，这需要成员之间高度的协调和极快的速度。该赛事在跑马场进行。



南侧雕带第21号伦敦，大英博物馆。  
South Frieze X-XI, London, British Museum

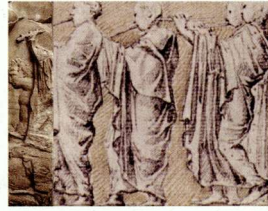
### ANTHIPASSIA

This event was a contest between the ten tribes. The riders of five of the tribes, drawn up in a line, competed against those of the other, with great coordination and speed. The event was held in the hippodrome.

## 双重芦苇长笛竞赛

长笛演奏竞赛。这是仅允许男子参加的比赛，参赛者同时演奏两支长笛。长笛装有吹口，长度各异。笛手佩带皮革口环以调节进气流。长笛演奏在古雅典非常盛行，既可以作为单独的音乐比赛，也可以在体育比赛中出现。

一等奖：花冠



北側雕帶第6、7号雅典卫城博物馆  
North Frieze VI-VII, Athens, Acropolis Museum

## 古希腊竖琴竞赛

西萨拉竖琴演奏竞赛。参赛者演奏弦乐器西萨拉竖琴，并由公共演奏艺术家在旁伴奏。西萨拉竖琴演奏者享有极高荣耀，他们通常身着盛装参加比赛，而同样西萨拉竖琴上也坠有显眼的装饰性绶带。参赛者通常使用琴拨进行演奏。比赛分为青少年组和成年男子组。

一等奖：价值500和300银币的花冠

二等奖：200银币

三等奖：100银币



北側雕帶第7号雅典卫城博物馆  
North Frieze VII, Athens, Acropolis Museum

## 男子健美竞赛

该赛事以族群为单位并仅对雅典公民开放。其目的为展示健美的体魄、力量和技能，具体竞赛内容不详。它源自于古老传统，包含某种队列展示。由各族群挑选一组具有上述特征的男子参赛。

一等奖：获胜族群奖公牛一头，银币100。



北側雕帶第10号雅典卫城博物馆  
North Frieze X, Athens, Acropolis Museum

## AVLOI CONTEST

Contest for flute-players. This was a competition exclusively for men, in which the musician played two flutes at the same time. The flutes had mouthpieces and were sometimes the same and sometimes of different lengths. The flute player wore a leather mouth-band which helped him to regulate the flow of air into the instrument. Flute-playing was very common in Ancient Athens, both as a music contest and as accompaniment for athletic contests.

1st prize: a wreath

## KITHARA CONTEST

Contest for Kithara-players. This was a contest in which the musician played the kithara, a string instrument associated with professional musicians who gave performances only in public areas. Kithara-players enjoyed great fame. They usually wore luxurious, richly decorated clothes. Impressive decorative ribbons were also hung on the kithara. The musician often used a plectrum. There were contests for boys and for men.

1st prize: Wreath worth 500 drachmas and 300 drachmas

2nd prize: 200 drachmas

3rd prize: 100 drachmas

## EUANDRIA (MANLY EXCELLENCE)

This event was contested by tribe and was open only to Athenian citizens. It requested physical beauty, strength and skill. Precisely what it involved is unknown. It was a development of old traditions and contained some kind of procession. Each tribe entered a number of men who were distinguished by the above merits.

Prizes: the victorious tribe received an ox and 100 drachmas.



L. 阿尔玛·塔德玛。菲狄亚斯和帕特农神庙檐壁浮雕，油画，馆藏编号：1868。伯里克利参观帕特农神庙建筑场地时，菲狄亚斯陪同其参观神庙檐壁浮雕。英国伯明翰市博物馆和美术馆  
L. Alma Tadema. Pheidias and the Parthenon Frieze, oil painting 1868. Perikles visiting the Parthenon building site and Pheidias showing him the Frieze. Birmingham City Museum and Art Gallery

## 帕特农神庙浮雕带 THE PARTHENON FRIEZE

帕特农神庙是为雅典城邦守护神雅典娜而建的祭殿，于公元前447年至438年间由政治领袖伯里克利主持修建而成。建筑师为伊克梯诺和卡里克利特，当时著名的雕塑家菲狄亚斯负责监管整个工程，他与伯里克利私交甚笃。

神庙以其均衡的比例、精巧的光学设计、完美的结构和美伦美奂的雕刻装饰而闻名于世。今天它仍然是宇宙间的奇迹，比任何建筑都更能集中体现古希腊文明的建筑精髓。

神庙中的雕刻装饰物是独一无二的。内殿中的金色象牙雕塑—雅典娜女神像，高13.5米，被认为是神庙内最主要的杰作。殿中举世无双的雕塑群还包括：在东边的人字墙上的一组浮雕，镌刻着雅典娜女神诞生的生动图案；在西边的人字墙上雕绘着雅典娜与海神波塞冬争当雅典守护神的场面；在东、南、西、北四个方向有92块柱间壁，分别雕绘着巨人之战、木马屠城录、亚马孙之战与人首马身像。爱奥尼式的中楣描绘着泛雅典娜节中的游行。帕特农神庙的雕带是位于外柱廊之内一条沿主庙外墙顶部连绵延伸的浮雕扁饰带，总长160米，高约1米。浓郁的色彩加上金属附件用来将每个形象从深蓝色的背景中凸显出来。

The Parthenon, the great temple that dominates the Acropolis of Athens, was built by the leading statesman Perikles, in honour of the goddess Athena between 447 and 438 B.C. Its architects were Ictinus and Kallikrates. The famous sculptor Pheidias, a personal friend of Perikles, had general responsibility for supervising the entire project.

The temple is famous for its proportions, optical refinements, structural perfection and for its sculptural decoration. Today it still evokes universal wonder and, perhaps more than any other building, manages to unite a host of values representing the spirit and achievement of the classical era of ancient Greek civilization.

The wealth of its sculptural adornment is unique. In the cella the great gold and ivory statue of the Athena Parthenos, 13.5 meters high, was considered a masterpiece. The unprecedented sculptural ensembles of the unique temple also comprised: the east pediment with the birth of Athena; the west pediment with the "contest" between Athena and Poseidon for the privilege of being the guardian divinity of the city; the 92 metope reliefs with the Battle of the Giants, the Sack of Troy, the Amazonomachy and the Centauromachy on the east, north, west and south sides; and the Ionic frieze representing the Panathenaic procession. The Parthenon frieze is a continuous relief band, running along the top of the outside wall of the main part of the temple, within the outer colonnade. Its total length was 160 meters while its height was approximately one meter. Rich colours and added metal attachments were used to decorate the individual figures that stood out against deep blue ground.

## 帕特农神庙浮雕带 THE PARTHENON FRIEZE



北部浮雕带41-43  
North Frieze XLI-XLIII

浮雕带描绘的盛大游行，是在泛雅典娜节期间通往卫城的游行队伍，雅典人以此表示对守护女神的至高敬意。队伍中刻画有360个凡人和神祇，以及近250个动物(大多数是马)，还包括参加比赛的骑兵和战车。在游行的队伍前面，各种动物被列队祭祀，由成年男人和女人们用庆典的器物盛载。

神庙入口处的东面，描绘的是泛雅典娜节的高潮场景——向雅典娜女神献赠一条新长袍——佩普洛斯长袍，长袍披挂在古老的木雕上，被认为是从天堂而来。左右端坐12位奥林匹亚神祇。

游行浮雕贯穿神庙四面，是菲狄亚斯无与伦比的设计杰作。游行队伍从神庙的西南角分成两路，各朝不同方向驶进，一队沿西北方向，另一队则朝神庙的南侧驶进。两只队伍在神庙门廊入口上方东侧汇合

The frieze illustrates the great procession of the Athenians to the Acropolis, in honour of the goddess Athena during the Panathenaic festival. Participants in the composition were 360 divine and human figures and more than 250 animals, most of them horses. Competing groups of riders and charioteers take up most of the procession. There follows the file of sacrificial animals as well as groups of men and women bringing the holy ritual vessels and offerings.

Depicted in the middle of the east side, above the entrance to the temple, is the culmination of the festival, the handing over of the "peplos", a new robe, the gift of the Athenians to Athena, to be worn by the ancient wooden cult statue, believed to have been sent from heaven. To the left and right are seated the twelve Olympian gods.

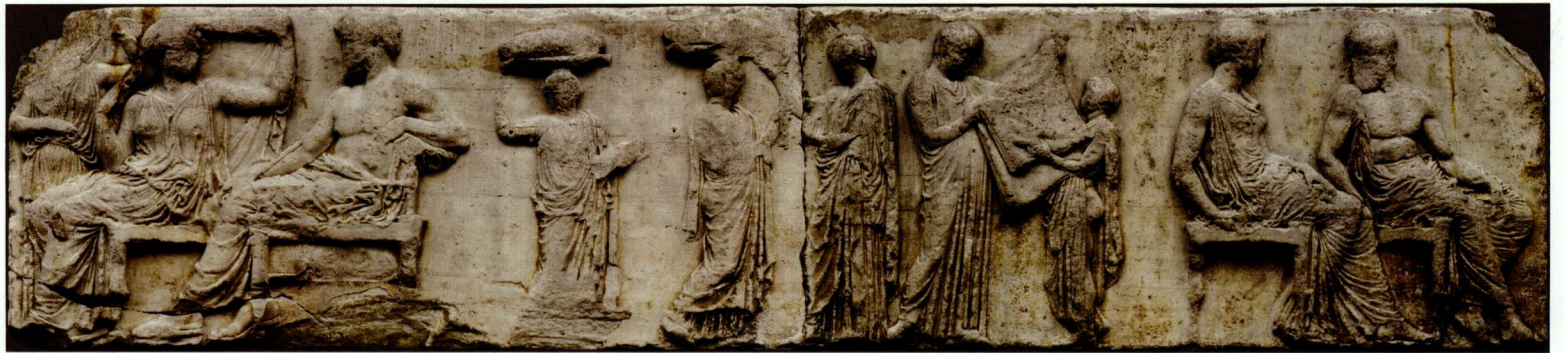
The manner which Pheidias planned and placed the procession along the four sides of the temple is in itself a work of genius. From the south west corner of the temple the procession began in two files, each going in different direction; one went along the west and north sides and the other along the south side of the temple. Both files of the procession met on the east side of the temple above the entrance to the pronaos.





北部浮雕带44, 46, 47  
North Frieze XLIV, XLVI, XLVII

西部浮雕带1  
West Frieze I



东部北浮雕带 5  
East Frieze V





Πολιτιστικό Έτος  
της Ελλάδας  
στην Κίνα



Cultural Year of  
Greece in China



ΥΠΟΥΡΓΕΙΟ ΠΟΛΙΤΙΣΜΟΥ  
HELLENIC MINISTRY OF CULTURE  
希腊文化部



ΠΡΕΣΒΕΙΑ ΤΗΣ ΕΛΛΑΔΟΣ ΣΤΟ ΠΕΚΙΝΟ  
EMBASSY OF GREECE IN BEIJING  
希腊驻华大使馆



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