

The Roman Reception of the Erechtheion – Athens, Rome and Spain

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The Erechtheion on the Akropolis at Athens inspired monuments in Athens, Rome and Spain during the Roman period. The Forum of Augustus and Agrippa's Pantheon at Rome quote the most obvious reference to the Erechtheion – the maidens from the south porch. In Athens, the references are subtler. The monopteros of Augustus and Rome on the Akropolis and the Temple of Aphrodite Ouranos in the Agora employ the Erechtheion's distinctive Ionic column with an anthemion pattern on the necking band. Using reception theory as a lens through which to view the Erechtheion, this paper probes the method and meaning of quoting elements of this building in structures erected by the Romans, and discusses why an architect/patron/designer may have been motivated to include the maidens and/or the distinctive column in his architectural conception. The reward is twofold. First, a new approach to interpreting Vitruvius' discussion of the Caryatids allows us to look past the problem of the existence of female architectural supports before the Persian Wars by focusing on the impact and reception of *De Architectura* as a literary work on parallel architectural designs such as in the Forum of Trajan. Second, by challenging the accepted Augustan date for the renovations to the Erechtheion through a comparison of the anthemion pattern of the replacement blocks with quotations of the anthemion on other, independently dated monuments, a re-evaluation of the topographical evidence for the north side of the Akropolis offers to clarify what Pausanias saw in the second century A.D.

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