

Navigating the Routes of Art and Culture

Part I - Athens



HELLENIC REPUBLIC
Ministry of Culture
and Sports

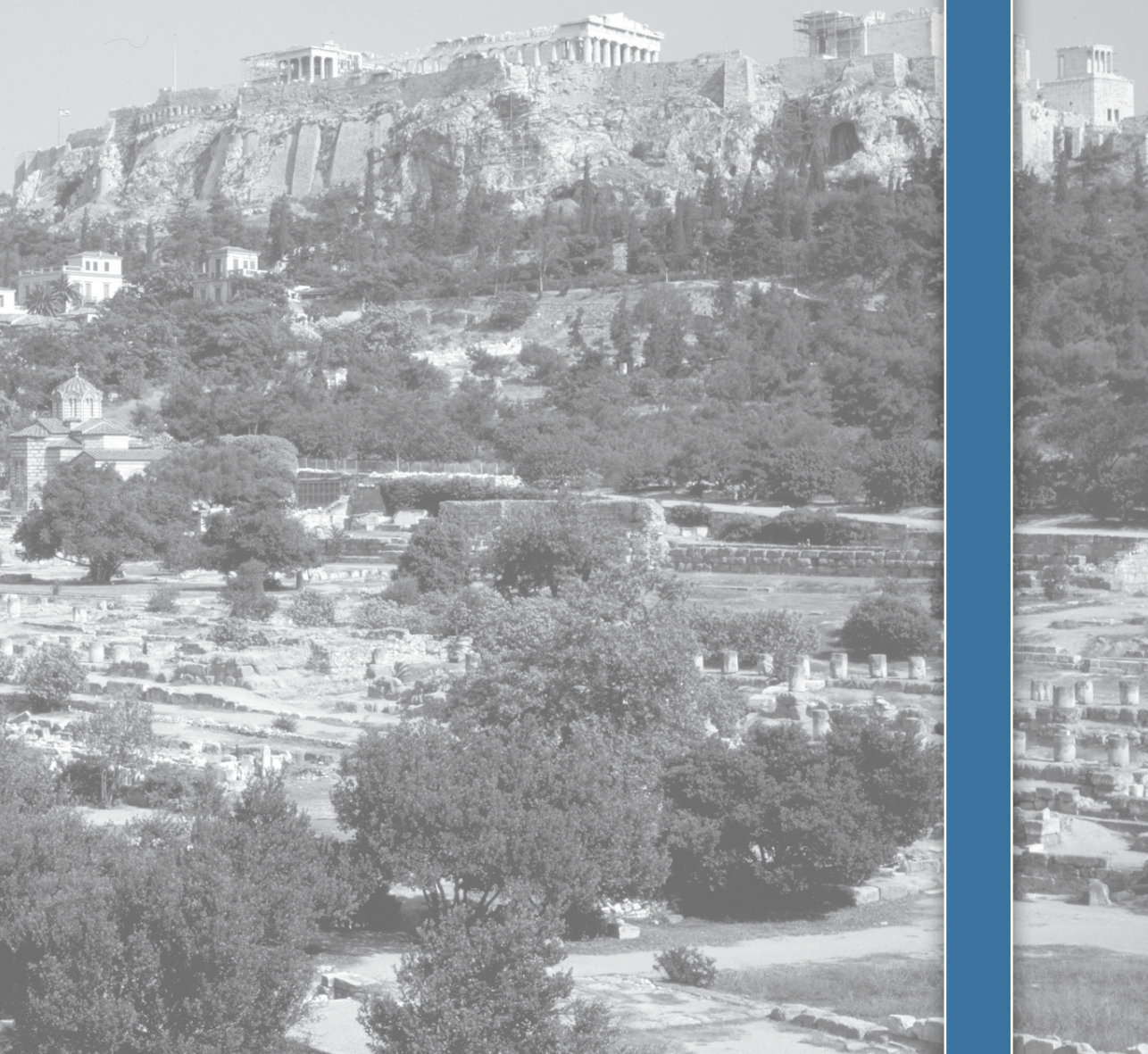


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Navigating the Routes of Art and Culture

Part I - Athens



Evangelos Venizelos
Deputy Prime Minister and Foreign Minister

The Hellenic Presidency of the Council of the European Union comes at a pivotal time for our European family, for our European identity, and for the European idea itself. With the May 2014 European Parliamentary elections fast approaching, Greece will be presiding over the Council during the vital, pan-European debate on the new narrative that will define our future as equal partners in a politically, economically, institutionally and socially viable united Europe.

Our Presidency's policy priorities – jobs and growth; deepening of EU and Eurozone economic governance, including promotion of the Banking Union; migration and border management; and integrated EU maritime policy – reflect needs and concerns shared by all European societies as we navigate this debate: the debate for Europe: Our common quest.

And in this context, naturally, we will also be navigating the routes of art and culture. Because it is imperative that European culture, evolving and expressing itself within a globalized cultural landscape, play its essential role in lifting Greece, Europe and the world out of these troubled economic and social times; out of what is, in the end, a crisis of values.

For culture inspires and mobilizes a society's intellectual and creative forces. This is particularly the case in Greece, where cultural activity is deeply interwoven with day-to-day life, pointing up how important culture is – today more than ever – to the economy, to growth, and to social prosperity.

What can cultural policy mean in today's conditions of crisis, in a society that is changing on the level of outlooks and attitudes, with new creative forces emerging in tandem with dynamic private cultural organizations? On one level, it means that the state continues to function as a "guarantor" on the cultural scene, forming new alliances and producing culture through synergies; re-examining the relationship between cultural heritage, cultural development and leading-edge artistic creation.

In other words, culture is a public good, and thus the state is responsible for preserving it, nurturing it, and making it available to all members of society.

This four-volume cultural guide, which was published under the auspices of the Hellenic Presidency, introduces visitors to the full range of the ancient, Byzantine, modern and contemporary cultural heritage to be experienced, to be navigated, in Athens and its environs, and throughout Attica, through archaeological sites, monuments, and public and private museums. It also provides a listing of the events and cultural activities being organized by institutional agencies during the six months of the Hellenic Presidency of the Council of the EU, pointing up the pluralistic and diverse cultural identity of a city pulsating, producing and creating every day, even under these current difficult conditions.

Finally, I would like to congratulate the creative team at the Ministry of Culture and the Archaeological Receipts Fund. Their excellent work on this collaborative initiative of the Hellenic Ministries of Foreign Affairs and Culture exemplifies how such synergies can further our ongoing endeavour to raise our country's cultural profile, welcoming the world to experience our heritage.



Panos Panagiotopoulos
Minister of Culture and Sports

As everyone knows, Europe is a Greek name. The very birth of mythological Europe derives from Greek antiquity. And it is with great satisfaction that every Greek lives up to the expectations of today's Europe while knowing that the historical core of this continent, of this wide society of people and nations, is a part of his national history.

The precious traces of this past are silently yet decisively revealed, in each step we take in Attica and in every part of Greece, where the ancient, byzantine and modern cultural inheritance has in turn been engraved. This book is a useful guide to the enchanting mazes of Greek history and of the very roots of Europe. Century old monuments and successive cultures, so different from one another, present themselves in its pages reconciled, with each one being assimilated in consisting a part of our national history and our shared memories.

Greece always emerged refreshed and stronger through its national adventures. The country also achieves this today, the very moment it welcomes its European partners to a celebration of social unity and economical collaboration.

For us, Europe is not only a transnational entity with a common economical policy. This kind of Europe would be standing in shaky grounds, if it were not for the ancient, solid foundation of Europe's democratic ideas, Enlightenment and human rights, of Europe's mutual respect among nations, religions and cultures. In other words, Europe is the continent that respects different traditions to such an extent, as to have developed the very tradition of difference.

Greece is extremely proud of its Culture's decisive contribution in the creation of Western civilization's cultural, political and social structure.

We partake in this tradition with a Culture that we safeguard as an irrefutable proof of our temperament, our dignity and pride. At the same time, we utilize our culture as a passport for Greece's extroversion, for our need to be present, modern and competitive.

Greece's Presidency of the European Union in the sector of Culture, is an excellent opportunity to promote political initiatives, aiming at:

The protection of our cultural heritage in Europe

The designation of Culture as a decisive factor of economic and social development

The designation of Culture as a useful tool for international relations, through cultural diplomacy

The creation of a common European strategy for cultural issues.

This way, we shall achieve not only to collaborate, but, to a deeper level, share our lives through a creative spectrum. This is the only way to ensure that the result of our efforts will equal our expectations.



Dr. Lina Mendoni
Secretary General,
Ministry of Culture and Sports

It is a particular pleasure to provide a foreword to this cultural Guide to Athens and Attica, with which we welcome our guests within the framework of the Hellenic Presidency of the Council of the European Union. The Guide invites visitors to tour our city's museums, monuments, special out-of-the-way places, and beauties. It is an invitation to the senses and experience, to the city's tangible and intangible cultural heritage, as well as its vibrant present-day cultural scene.

Through these four small volumes, visitors are called upon to embark on a journey of "creative vision", to borrow an apt expression made in a different context by a prominent Greek archaeologist, Semni Karouzou, who was herself well-versed in the demanding literary genres of the archaeological guide and travel text. And while Karouzou was basically speaking about "combinatorial vision", which with the help of visual memory supported by profound knowledge contributes decisively to archaeological research, in our case "creative vision" is that which leads the visitor to a broader critical approach based on knowledge.

This approach engenders thought, encourages reflection and familiarizes us with the values of humanism born in this corner of the world many centuries ago; values which retain their vitality and pertinence in today's Europe. The cultivation of philosophy, the theater, classical architecture are directly connected with landmarks in modern-day Athens: the Lykeion of Aristotle, the Theater of Dionysos, and the edifices on the Athenian Acropolis are only some of the monuments returned to the public restored, as part of co-financed EU programmes, serving as living proof of the continuity of the spirit of European humanism.

And so we welcome you, borrowing the words of the great poet John Keats, who was inspired by Greek mythology:

*A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness;*

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This guide is a concise presentation of everything visitors to the city of Athens and Attica (Attiki) can observe or visit. It is the result of collaboration among the Ephorates of Antiquities responsible for the museums and archaeological sites in Attica (A', B', Γ' and ΚΣΤ' Ephorates of Prehistoric and Classical Antiquities, 1st Ephorate of Byzantine Antiquities), the General Directorate of Contemporary Culture, the Directorate of Modern and Contemporary Architectural Heritage, and the Hellenic National Committee of the International Council of Museums (ICOM).

The guide, arranged in three parts – the city center, its environs, and the rural area of Attica – proposes to foreign visitors a tour of the notable sights in both city and countryside which represent the entire breadth of chronological periods from remote antiquity to the present day. At the same time, it presents what has been uncovered by the archaeological monitoring of major infrastructure works carried out in recent years in the capital and its environs (the Metropolitan Railway [METRO], Athens International Airport, Olympic Games venues, overhaul of the road network). Aristotle's Lykeion (one of the three ancient gymnasia in the city, together with those of the Academy of Plato and the Cynosarges), the *Demosion Sema* (the site for honorary burial of both prominent men as well as the war dead of ancient Athens), sections of the water system that supplied the city with water for more than 18 centuries, parts of the fortifications and some of the gates by which roads in antiquity linked the city proper (the *asty*) with Attica's demes, and which led to famous sanctuaries – all these are among the finds that have emerged from technical modernization infrastructure works and systematic as well as rescue excavations.

A fourth part complements the edition and provides readers with information concerning cultural events and goings-on organized by various cultural institutions that will be held in Athens during the six-month period of the Greek EU Presidency. They highlight contemporary creative activity in theater, dance, musical, and visual arts in Attica as well as events that will take place in various regions of Greece and abroad under the aegis of the Ministry of Foreign Affairs.

In the first part, which concerns Athens proper, the visitor is taken on a panorama in which the ancient, Byzantine, modern, and contemporary heritage coexist. The city is characterized by the harmonious linkage of all the above. Ancient monuments are juxtaposed to Byzantine ones, and the latter were frequently built with architectural members from the former; Christian churches coexist with Ottoman mosques; finds from antiquity, treasures and heirlooms from Greece's medieval and modern history are found or hosted in buildings which themselves are representative examples of the neoclassical style or contemporary architecture. Finally, industrial buildings are highlighted through their aesthetic values and their use as museums or cultural centers, while other spaces (foundations, museums) promote aspects of modern history and contemporary artistic creation. The part of the guide that concerns the city is accompanied by a historical map of Athens on which the locations of all the noteworthy places mentioned in the book are indicated, in addition to others visitors may encounter in passing.

In the second part, readers are taken on a tour of the area surrounding the city center. During their rambles, they will encounter Byzantine monasteries and churches, ancient bath complexes, funerary monuments, the carriage road that led in antiquity from Athens to its harbour Piraeus, the walls that connected the two cities and the fortifications along the Piraeus coast, the remains of the naval base (the ship sheds, the Arsenal of Philon), part of the Hippodamian city of Piraeus, all of them incorporated into the contemporary urban fabric presided over by the city's Municipal Theater, a jewel of neoclassical architecture. Also in the Piraeus region, the Hellenic Maritime Museum and the Battleship *Averof*, the flagship of the Greek fleet during the Balkan Wars and today a floating museum, are evidence of our maritime heritage. In parallel, there are the Goulandris Natural History Museum in Kifissia and other museums or foundations which host facets of Greece's cultural and natural heritage.

The third part of this guide deals with the periphery of Attica. In the Attic landscape – semi-arid, rocky, with poor soil, sparse vegetation, and torrential rivers and streams, as Plato described it centuries ago – visitors encounter the religious and urban centers of the ancient Attic demes, follow the routes of roads with successive levels of use (today's road network deviates only slightly from the ancient one) which lead *inter alia* to the famed sanctuaries of antiquity: Artemis at Brauron, Amphiaraios at Oropos, Poseidon and Athena at Sounion, Nemesis at Rhamnous, the Egyptian gods at Marathon, and Demeter at Eleusis. In their tour of Attica, visitors will also

observe burial precincts, aqueducts, bath complexes, farmhouses and the remains of houses, Early Christian and Byzantine churches and fortifications with fort-watchtowers to monitor the mountain ranges that surround Attica and the mountain passes.

The tour concludes in the islands of the Argo-Saronic Gulf, Troezen (modern Trizina), and the Methana peninsula, where ancient temples and sanctuaries coexist with medieval villages and the 18th and 19th century mansions that once belonged to figures who played a leading role in Modern Greek history.

At the beginning of each part of this guide there is a map on which are noted by number the monuments about which corresponding entries have been prepared. A colour depth accompanies the title for each entry, and is also in the numbering by which one can locate the monument on the historical map of Athens. A detailed note matches color variations with time periods, so that the reader can easily perceive the dating of the monument about which s/he is seeking information.

Next to each entry, the website and/or e-mail and telephone numbers where readers can request further information about the monuments or museums are listed separately. Below this, information about working hours, ticket prices (for those sites/museums that require an admission fee), and directions for getting to the site/museum are noted. Also noted are the days on which organized archaeological sites and museums are closed, days on which their opening hours are subject to change or on which there is a free admission, and those groups exempt from the price of admission or entitled to reduced admission.

For the archaeological sites, museums, and monuments that belong to the Greek State, the above information (which is the same for all) is noted at the beginning of each part under the title "General Info" before the entries for individual locations begin. For additional information one may also refer to the website of the Ministry of Culture and Sports, <http://www.culture.gr>, Odysseus, Cultural Heritage, and about private museums, to the website of the Network of Museums and Cultural Institutions of Athens <http://www.athensmuseums.net/index.php>.

If there are temporary exhibitions scheduled for the six-month European Presidency period at a monument or museum, then special mention of this is made in the corresponding entry, with a reference to the corresponding page in the fourth part of the guide, whose contents are described below.

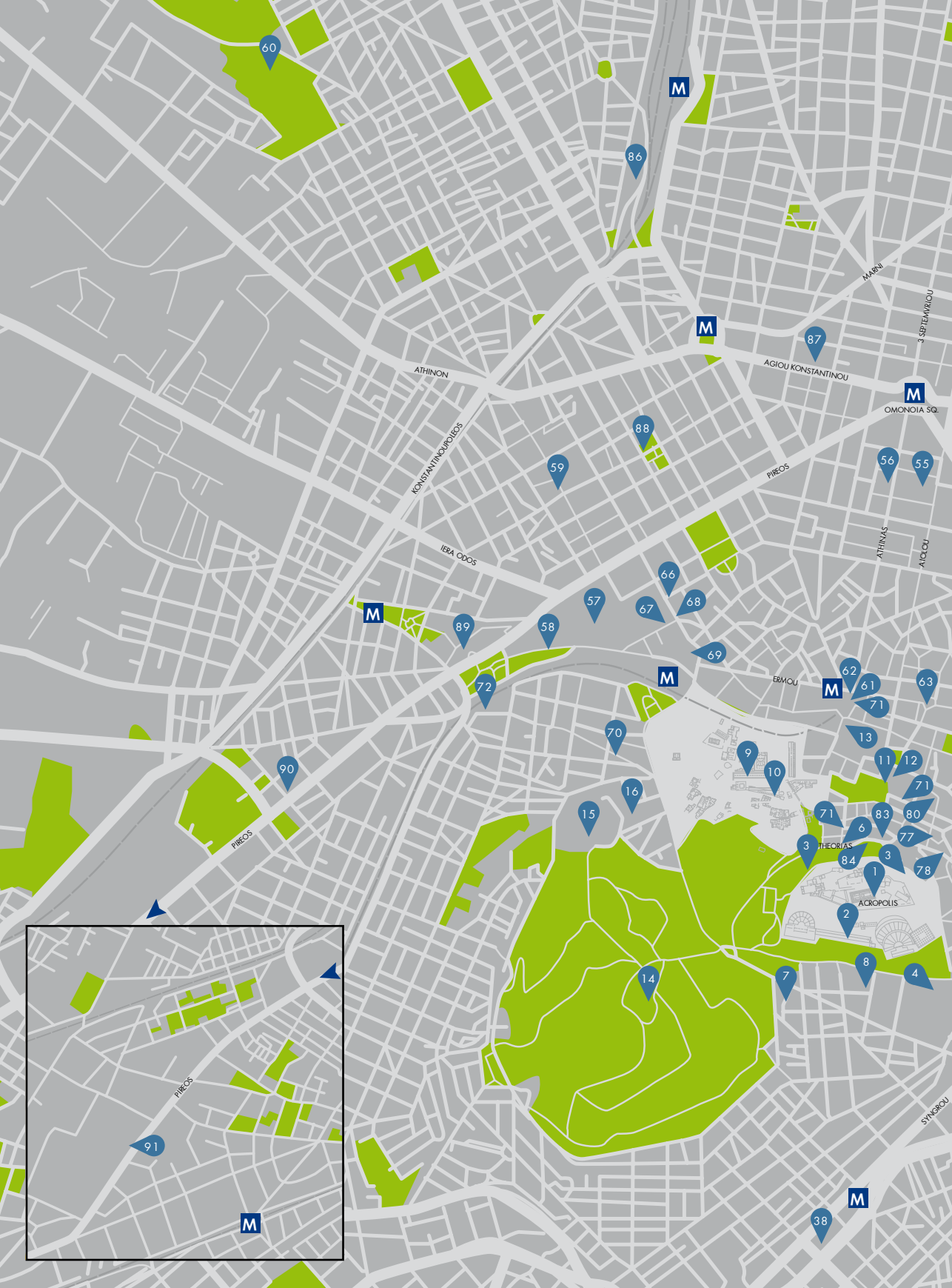
All three parts are accompanied at the end by an alphabetical Index so that readers can easily look up the entry on the monument or museum s/he has chosen to tour. Finally, there is also a list of photographs' source, including the photographer's name when this is known.

The fourth part includes the events which visitors may attend in Athens and the greater Athens area during the six-month period of the EU Presidency. These include: musical and theatrical performances, temporary exhibitions, lectures, and various activities as outlined by each institution. The institutions noted are overseen or collaborate with the Ministry of Culture and Sports, and are listed in alphabetical order. At the end of this part are six summary tables, one for each month, organized by date and institution offering the event(s), with the field in which events are being held noted both by date and offering institution. This part concludes with an Appendix listing the events which are scheduled in Greece and abroad within the context of the European Presidency and which have been announced by the Ministry of Foreign Affairs.

For events scheduled after the publication of this guide, interested parties may refer to the website: www.gr2014.eu.

As we noted above, this book provides a guide for visitors to the monumental wealth of Athens and Attica, which is a testament to its uninterrupted historical continuity. At the same time, it presents creative expressions of today's city, with a variety of activities in the fields of arts and letters so that visitors can be guided on a delightful ramble through space and time as well as time-less creation.







GENERAL INFO

Holidays on which public archaeological sites, museums, and monuments remain closed:

- 1 January
- 25 March
- Greek Orthodox Easter
- 1 May
- 25 and 26 December

Holidays on which public archaeological sites, museums, and monuments may have different operating hours:

- 6 January
- Clean (Ash) Monday
- Good Friday, Holy Saturday, and the Monday after Orthodox Easter
- The Holy Spirit
- 15 August
- 28 October

Free entrance for all visitors to public archaeological sites, museums, and monuments on the following days:

- The first Sunday of each month from 1 November to 31 March
- 6 March (In memory of Melina Mercouri)
- 18 April (International Day for Monuments)
- 18 May (International Museum Day)
- 5 June (World Environment Day)
- The two-day celebration of European Heritage Days (last weekend in September each year)
- 28 October (National Holiday)

Free admission for:

- Young people up to 18, upon presentation of an ID or Passport to confirm their age.
- Students at universities, technological institutes, military schools or their equivalent in EU Member States, as well as students at tourist guide schools, upon presentation of their student ID.
- Employees of the Ministry of Culture and Sports, the Archaeological Receipts Fund, and the Credit Management Fund for Archaeological Projects, upon presentation of their staff ID.

- Those with a membership in the International Council of Museums (ICOM) or the International Council of Monuments and Sites (ICOMOS), upon presentation of their membership card.

- Tourist guides, upon presentation of their professional ID.

- Educators accompanying school and institutional visits (Primary, Secondary, Tertiary and Military schools).

- Journalists, upon presentation of their Press ID.

- Members of Societies and Associations of Friends of Museums and Archaeological Sites throughout Greece, upon presentation of their certified / up-to-date membership card.

- Official guests of the Greek state, upon approval of the General Director of Antiquities and the Cultural Heritage.

- Those accompanying the blind and individuals with impaired mobility.

- Holders of a free Admission card (pass).

- Cultural Card holders.

Reduced admission for:

- Students of university-level institutions and their equivalent from non-EU countries, upon presentation of their student ID.

- Greek and EU citizens over 65, upon presentation of an ID or Passport.

- Parents accompanying primary-school field trips.

Legend - Periods

| | |
|---|--------------------------|
|  | Mycenaean |
|  | Archaic - Classical |
|  | Hellenistic |
|  | Roman |
|  | Late Roman |
|  | Byzantine |
|  | Ottoman - Post-Byzantine |
|  | 19th Century |
|  | 20th Century |
|  | 21st Century |



The sacred rock of the Acropolis was for many centuries the most important religious centre of the city of Athens. The first traces of occupation go back to the Neolithic period. In Mycenaean times it was the seat of the king, whose megaron stood roughly on the site on which the Erechtheion was built many centuries later. After the 11th c. BC it became the home of the cult of Athena, patron goddess of the city that took her name, and of other gods, and was adorned down to the end of antiquity with majestic temples, brilliant buildings, and a vast number of votive monuments. In the middle of the 5th c. BC, when Athens was at the height of its power, the ambitious artistic programme of Perikles was implemented: the



THE ACROPOLIS OF ATHENS

Tel: (+30) 210 3214172 / 210 3236665 / 210 9238724

Opening Hours

Daily: 8:00- 17:00
(last admission 16:30)

Admission

Combined ticket: full 12 €, reduced 6 €. Valid for the Acropolis of Athens, North and South Slope of the Acropolis, Ancient Agora of Athens - Museum of the Stoa of Attalos, Library of Hadrian, Roman Agora of Athens (1st EPCA), Kerameikos (Archaeological site and Museum), Olympieion (1st EPCA). Tickets are available at the ticket booths of all these archaeological sites

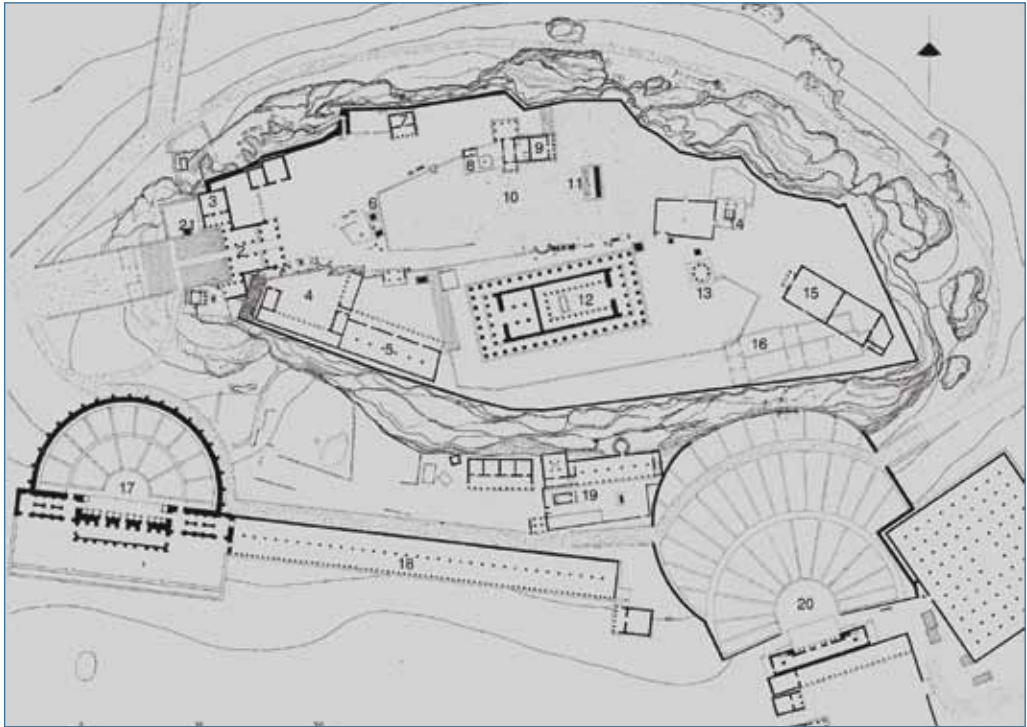
At the archaeological site of the Acropolis, only the combined ticket is valid

The site is accessible to the disabled

Access

1. Metro: line 2, Acropoli station and then on foot, either via the pedestrian walkway of Dionysiou Aeropagitou and the Pikionis paving, or via the South Slope archaeological site
2. Metro: lines 1, 3, Monastiraki station and then on foot, either via the archaeological site of the Ancient Agora and Theorias Street, or via Panos and Theorias streets (Plaka) (entrance from the North Slope archaeological site)
3. Bus: 040 (Makrygianni stop, Sygrou ave.), 230 (Mouseio Acropolis stop)
4. Trolley bus: 1, 5, 15 (Makrygianni stop, Sygrou ave.)
5. Tram: Vouliagmenis ave. stop and then on foot via Ath. Diakou, Makrygianni, and Dionysiou Aeropagitou streets





Parthenon, the Propylaea and, a little later, the temple of Athena Nike and the Erechtheion, were all erected between 447 and 406 BC, remaining to the present day witnesses to the Greek Classical civilisation.

Entrance to the Acropolis is from the west, by way of the Propylaea. This building was the work of the architect Mnesikles and was erected in the years 437-432 BC. It consists of a central building and two wings. The north wing had paintings or frescoes on its walls, and is therefore known as the Pinakotheke ("Art Gallery").

The small Ionic temple of Athena Nike was erected to the south of the Propylaea about 420 BC. The architect of this temple was Kallikrates. It had four Ionic columns at both the front and back. A marble protective balustrade with relief figures of Nike encircled the top of the bastion on which the temple was built.

The Parthenon, a temple dedicated to the goddess Athena, was the earliest of the Classical monuments on the Acropolis, which were built in the second half of the 5th c. BC to replace the earlier buildings destroyed when the Persians burned the Athenian Acropolis in 480 BC. Perikles was the inspiration behind the building of the temple and the work was directed by Pheidias. The architects of the Parthenon, which was constructed and decorated between 447 and 432 BC,

- | | |
|------------------------------------|---------------------------------|
| 1. Temple of Athena Nike | 11. Altar of Athena |
| 2. Propylaea | 12. Parthenon |
| 3. Pinakotheke | 13. Temple of Rome and Augustus |
| 4. Sanctuary of Brauronian Artemis | 14. Sanctuary of Zeus Polieus |
| 5. Chalkotheke | 15. Sanctuary of Pandion |
| 6. Statue of Athena Promachos | 16. Old Museum |
| 7. Arrhephorion | 17. Odeum of Herodes Atticus |
| 8. Pandroseion | 18. Portico of Eumenes |
| 9. Erechtheion | 19. Asklepieion |
| 10. "Old Temple" of Athena | 20. Theatre of Dionysos |
| | 21. Monument of Agrippa |

were Iktinos and Kallikrates. The Parthenon is a Doric peristyle temple with eight columns on the ends and seventeen on the sides. The columns, walls and sculptural decoration are of white Pentelic marble.

All the upper parts of the temple were decorated. On the outside, the *metopes* were carved with the battle of the gods and Giants (Gigantomachy) on the east side, of the Lapiths and Centaurs (Centauromachy) on the south, of the Athenians and Amazons (Amazonomachy) on the west, and the Trojan War on the north side.

The two pediments had scenes from myths connected with the goddess Athena: the birth of the goddess in the presence of the other gods, on the east pediment, and her contest with Poseidon for Athens on the west. The walls of the cella were encircled by a relief frieze depicting the Panathenaic procession. The chryselephantine statue of the goddess by Pheidias stood inside the temple.

The Erechtheion was built about 420 BC on the north side of the flat summit of the hill and housed earlier cults. It is an Ionic temple, with a complex design. On the east side is a porch, with six Ionic columns, on

the north a monumental propylon and on the south a porch, the roof of which is supported by six figures of maidens, the famous Caryatids. The cella was divided into two parts, in which Athena and Poseidon-Erechtheus were worshipped.

The space between the large sanctuaries mentioned above was filled with smaller sanctuaries and other buildings as well as with bronze statues dedicated to the gods.

TEXT: I. TRIANTI



2

SOUTH SLOPE OF THE ACROPOLIS

Tel: (+30) 210 3224625

Opening Hours

Daily: 8:00- 17:00

Admission

Full 2 €, reduced 1 €

Combind ticket: full 12 €, reduced 6 €

Access

1. Metro: line 2, Acropoli station, and then on foot to the intersection of Dionysiou Areopagitou and Thrasylou streets (entrance to the South Slope)
2. Metro: lines 1, 3, Monastiraki station, or through the archaeological site of the Ancient Agora and Theorias Street (entrance to the North Slope), or via Panos and Theorias streets (Plaka) (entrance to the North Slope)
3. Bus: 040 (Makrygianni stop, Sygrou ave.), 230 (Mouseio Acropolis stop)
4. Trolley bus: 1, 5, 15 (Makrygianni stop, Sygrou ave.)
5. Tram: Vouliagmenis ave. stop, and then on foot via Ath. Diakou, Makrygianni, and Dionysiou Areopagitou streets



The South Slope of the Acropolis acquired great religious, intellectual and cultural importance for the city of Athens as early as the Archaic period. On it were centred great religious sanctuaries such as those of Dionysos Eleuthereus and Asklepios and the theatre buildings of the ancient city, and it was a focus for a large number of citizens throughout its long history. The gradual removal of the modern deposits covering the south slope of the Acropolis, which began in the middle of the 19th century, has revealed the major monumental complexes built in this area.

The sanctuary of Dionysos Eleuthereus with the theatre to the north of it is the first group of monuments encountered by visitors and the earliest on the South Slope. The Archaic temple of Dionysos was constructed in the second half of the 6th c. BC, when the cult of the god was introduced into Athens from Eleutherai in Boeotia by the tyrant Peisistratos. A circular area was laid out for the needs of the cult on the slope to the north of the temple, and wooden benches (*ikria*) were later added that were then gradually replaced by stone ones. The Urban or Great Dionysia, the most splendid festival in honour of the god, was celebrated in the spring inside the precinct of Dionysos. To the south of the Archaic temple, a second temple, called the Later Temple of Dionysos, was erected in the second half of the 4th c. BC. This housed the chryselephantine statue of the god carved by Alkamenes. All that now survives are the foundation of the temple and the base of the cult statue, made of conglomerate. The precinct is bordered on the north side by a stoa which is thought to have been in the Doric order and contemporary with the redesigning of the theatre by the orator Lykourgos (ca. 330 BC). The other sides of the precinct are enclosed by a wall, of which only parts of the south and east sections now survive. Entrance to the precinct was by way of a porch in the shape of a double Π in the east section of the enclosure wall, to which the Street of the Tripods led. In the year of Lykourgos' archonship, the theatre was completely redesigned and acquired the form it still has today. It was built entirely of *aktites*, a stone local to Piraeus, and the auditorium was extended to the foot of the sacred rock by the addition of the Epitheatron. The stage building was the part of the theatre that received the greatest modification over the centuries. The pavement of the orchestra, the vertical slabs separating it from the auditorium, and a tribunal known as the Bema of Phaidros, with reliefs depicting scenes from the life of Dionysos (from an unknown monument of the 2nd c. AD) are all made of marble and go back to Late Roman times. Colossal sculptures from the Roman stage building and architectural members from the surrounding area are displayed in a shed just to the north of the main entrance to the archaeological site. To the north of the Epitheatron can be seen the remains of the choregic monument of Thrasyllos (319 BC), in front of a large cave.

The area to the east of the theatre of Dionysos was occupied after the middle of the 5th c. BC by the Odeion of Perikles, a building used for music contests. On the basis of the literary sources and some small-scale excavation, this may be reconstructed as an almost square roofed hypostyle building.

Visitors may proceed to the sanctuary of Asklepios by following the path uphill to the west of the sanctuary and theatre of Dionysos. This is the final section of an ancient street that led to a spring of water which probably accounts for the selection of this site for the sanctuary. The cult of Asklepios was introduced into Athens in 420/19 BC, as we learn from an inscription on the *amphiglyphon* of Telemachos, the founder of the sanctuary. The sanctuary of Asklepios includ-



ed the 4th c. BC temple, the altar to its east, and a two-storey Doric stoa at the north – the *enkoimeterion* (dormitory for the sick) – in which was incorporated the spring, located in a cave in the rock. At the west end of the stoa was a square room with a circular well-like structure at the centre that was used as a rubbish pit for the remains of sacrifices. In Roman times, a small stoa was added to the south of the temple. To the west of the Doric stoa are preserved the foundations of an Ionic stoa with four rooms at the back (last quarter of the 5th c. BC). The Asklepieion could be accessed from the Peripatos – the main street that encircled the Acropolis – by way of a porch to the south-west of the enclosure wall of the original complex. During the 5th–6th c. AD, almost the entire area of the sanctuary was occupied by a three-aisled Early Christian basilica. Today, visitors can see the ruins of most of these buildings. To the west of the Asklepieion is another spring, known as the Archaic fountain, two Byzantine cisterns, the foundations of a temple dedicated to Themis, and the site of a bronze foudry of the 5th–4th c. BC, now covered with earth for safety reasons.

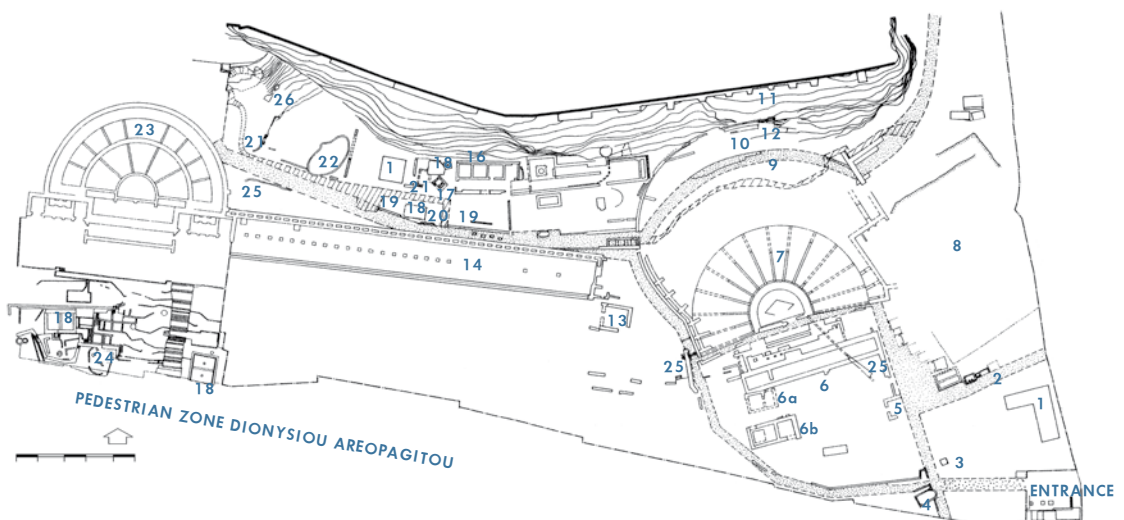
On the lowest terrace stand the remains of an impressive arcade, which formed part of the retaining wall that held back the earth deposits of the Peripatos. Along this wall was erected the Stoa of Eumenes, which was presented to the city of Athens by Eumenes II, the king of Pergamon (197–159 BC). It was a two-storey stoa with a Doric external and Ionic internal colonnade on the ground floor. The stoa was made of a kind of island marble, which was used for the majority of the buildings at Pergamon, and is not to be found in any other building in Athens. Near the south-east end of the Stoa of Eumenes are preserved the foundations of the choregic monument of Nikias (319 BC), the building material of which was incorporated in Late Roman times into the so-called “Beulé” gate at the entrance to the Acropolis.

The area outside the fenced archaeological site, at the south-west end of the slope of the Acropolis, is dominated by the Odeion built by Herodes Atticus in AD 162 in memory of his wife Rhegilla, which was successfully linked with the existing Stoa of Eumenes. The Odeion was restored in 1954 and has been used in recent years for concerts and other events, mainly as part of the Athens Festival.

To the south of the Odeion of Herodes Atticus are preserved the remains of the sanctuary of the Nymph, in which was found some important pottery dating from the 7th–4th c. BC.

TEXT: E. GIANNIKAPANI - G. KAVVADIAS

1. Shed of exhibits
2. Street of the Tripods
3. Monument base
4. Church of Agia Paraskevi
5. The Propylon of the sanctuary of Dionysos Eleuthereus
6. Sanctuary of Dionysos Eleuthereus
- 6a. Archaic Temple of Dionysos Eleuthereus
- 6b. Later Temple of Dionysos Eleuthereus
7. Theatre of Dionysos Eleuthereus
8. Odeion of Perikles
9. Ancient Peripatos street
10. Epitheatron
11. Choregic monument of Thrasyllos
12. Choregic columns
13. Choregic monument of Nikias
14. Stoa of Eumenes
15. Asklepieion
16. Archaic fountain
17. Naiskoi
18. Cistern
19. “Pelargic wall”
20. *HOPOS KPENEΣ* inscription
21. Polygonal wall
22. Bronze foundry
23. Odeion of Herodes Atticus
24. Sanctuary of Nymph
25. Water drain
26. Late Roman floor



3

NORTH AND EAST SLOPE OF THE ACROPOLIS

Tel: (+30) 210 3312395 / 210 3224625

Opening Hours

Daily: 8:00- 15:00

Admission

Full 2 €, reduced 1 €

Combined ticket: full 12 €, reduced 6 €

Access

1. Metro: line 2, Acropoli station, and then on foot to the intersection of Dionysiou Areopagitou and Thrasyllou streets (entrance to the South Slope)
2. Metro: lines 1, 3, Monastiraki station, either through the archaeological site of the Ancient Agora and Theorias Street (entrance to the North Slope), or via Panos and Theorias streets (Plaka) (entrance to the North Slope)
3. Bus: 040 (Makrygianni stop, Sygrou ave.), 230 (Mouseio Acropolis stop)
4. Trolley bus: 1, 5, 15 (Makrygianni stop, Sygrou ave.)
5. Tram: Vouliagmenis ave. stop and then on foot via Ath. Diakou, Makrygianni, and Dionysiou Areopagitou streets



In contrast to the Acropolis' South Slope, which was the cultural center of ancient Athens with its large buildings, and of course the Sacred Rock of the Acropolis itself, where official state worship was conducted in brilliant temples and buildings like the Parthenon and Erechtheion, the peaceful North slope was the ideal place for the worship of the Olympian gods under their secondary attributes and for smaller local or folk deities to develop. These cults, which were primarily devoted to fertility and vegetation, were practiced in open-air shrines and cave-like openings in the rock.

The first instance of use of the **North Slope** goes back to the Late Neolithic period (3500-3000 BC), when 22 shallow wells were opened in the northern part of the modern-day location of the Klepsydra. A high point is observed during the Late Helladic period (15th-early 14th c. BC). In the second half of the 13th c. BC, the rock was walled for the first time when the Pelasgian wall was built. The name links it with the Pelasgians, who had settled below the Acropolis. Apart from providing protection, it also aimed to incorporate the spring of the shrine of Asklepios on the South Slope and that of Klepsydra on the North Slope, as well as secondary approaches to the Acropolis and its sanctuaries.

Today, the main entrance to the archaeological site is in the area of the Dapia or Lion Gate, which was the main entrance to the Fortress, i.e. the Acropolis during the Medieval period. This was where the ascending road that started from the city's commercial center, Staropazaro (Monastiraki), came to an end. Then comes a small stairway originally built entirely of ancient architectural members and a stone-paved path leading up. Left of the entrance is the church of Agios Nikolaos or Serapheim, which was probably built in the 16th or 17th century. The church is of the domed cross-in-square type, with an entire complex of auxiliary structures lying to its west. The arrangement of the buildings in the complex recalls the configuration of a monastery. During the 18th century, the complex was fortified with the wall of Ypapanti and the church was converted to a bastion with ramparts.



One of the site's most important monuments was the spring of Klepsydra, whose long history over the centuries demonstrates its importance for the Acropolis and its environs. The spring owed its name to the fact that it "stole" (Greek: *eklepse*) some of its waters during the summer months; these were carried via an underground filament to the Athenian harbor of Phaleron. The first fountain house was built under Kimon in 470-460 BC, and there were later interventions during the Roman and Frankish periods.

During the Greek War of Independence, the spring was rediscovered by archaeologist Kyriakos Pittakis, and it ensured drinking water to those in the fortress who were under siege. The last section of the Panathenaic Way passed in front of the spring of Klepsydra; this road was used by the procession carrying Athena's new peplos from the Dipylon to the Eleusinion.

The northwest slope of the sacred rock above the Klepsydra was dominated by three cave openings dedicated to the worship of Pan, Zeus, and Apollo respectively. Tradition holds that in the cave of Apollo the god had joined with Erechtheus' daughter Kreoussa. From this union Ion was born, the later founding father of the Athenians. Worship of Apollo at this site is confirmed as early as the 13th c. BC, while use of the other two caves dates to the 5th c. BC.

East of the caves, a triangular opening in the rock has been attributed to the Mycenaean Fountain. The fountain, which was created when a large section of the main rock of the Acropolis broke off, was accessible to the Acropolis' residents via a hidden and well-protected underground stairway. This passage was employed on the evening of May 30, 1941 by two young students, Manolis Glezos and Apostolos Santas, to make their way up to the Acropolis and lower Hitler's flag.

In the eastern section of the archaeological site one finds another open-air shrine in which niches have been carved for the insertion of votive reliefs. This shrine was dedicated to the cult of Aphrodite and Eros, and has been connected by some scholars with the ritual of the *Arrephoria*. The *arrephoroi*, young girls from prominent families, brought secret offerings (*arreta*) here from the Acropolis, using a hidden passageway probably identified with the Mycenaean Fountain.

Further east, one encounters a 4th c. BC rock-cut inscription that mentions the name of the ancient Peripatos, the ring road connecting the slopes of the Acropolis with one another and with the monuments on the Sacred Rock itself, and the road's total length (5 stades, 18 feet = 1,100 m).

A monumental cave, the Aglaureion, dominates the **East Slope**. Its use has been identified by an inscribed stele containing a decree by the deme of Athens. The nymph Aglauros, daughter of Athens' mythical king Cecrops, committed suicide by throwing herself off the Acropolis' walls, in order to save the city from a length siege, in fulfillment of a prophecy given by the oracle at Delphi. Upon turning 18, Athenian epebes came here dressed in full gear, in order to swear an oath of loyalty to defend all that was sacred and holy in the city.

TEXT: S. MOSCHONISIOTI

1. The Lion Gate
2. The Wall of Hypapanti
3. Medieval Way
4. Church of Agios Nikolaos
5. Justinian Cistern
6. Post Herulian Wall
7. Panathenaic Way
8. Housing Remains
9. Wall of Haseki
10. Inscription referring to the construction of the bastion of Odysseus Androutsos
11. Caves of Apollo Hypokraios, Pan and Zeus Olympios
12. Klepsydra
13. Chapel of St Athanasios
14. Ancient Peripatos street
15. Mycenaean Fountain
16. Church of the Saviour
17. Column drums of the Preparthenon
18. Sanctuary of Aphrodite and Eros
19. The Peripatos Inscription
20. "Sanctuary of Aglauros" Cave



4

ACROPOLIS MUSEUM

15 Dionysiou Areopagitou str.,
11742 Athens
Tel: (+30) 210 9000900
Website: www.theacropolismuseum.gr

Opening Hours

1 April - 31 October:
Tuesday to Sunday: 8:00-20:00
(Last admission: 19:30)
Friday: 8:00-22:00
(Last admission: 21:30)
Monday: Closed
1 November - 31 March:
Tuesday to Thursday: 9:00-17:00
(Last admission: 16:30)
Friday: 9:00-22:00
(Last admission: 21:30)
Saturday and Sunday: 9:00-20:00
(Last admission: 19:30)
Monday: Closed
Closed:
1 January, Easter Sunday, 1 May,
25 and 26 December

The Museum is accessible to the disabled

Admission

General admission fee: 5 €

Access

Metro: line 2, Acropoli station



The new Acropolis Museum, with its archaeological exhibits, presents in a unique way the history of Greece during Classical times. In this Museum, one can admire the wonderful sculptural works of the 6th and 5th c. BC, which became a prototype for many other artworks from European Renaissance onwards. Inside the exhibition galleries, visitors can view the creation of the first monumental architectural sculptures related to mythology, but also expressing the political perceptions of Athenians about this time period, as well as about themselves. Furthermore, visitors can admire the Korai, the magnificent sculptures depicting young women, which were offerings from important Athenian families, dedicated to the Goddess Athena. Finally, visitors are afforded the opportunity to view the famous Caryatid statues and the sculptural decoration of the Parthenon, the most significant temple of the Acropolis.

The archaeological excavation that lies beneath the Museum also provides the opportunity to visitors to appreciate the remains of the day to day lives of the people that lived in the shadow of the Acropolis over various periods.

The Museum exhibition narrates the story of the Acropolis but also aims to inspire delight, excitement and curiosity in visitors. With this objective in mind the Museum continuously reviews the exhibition's performance and makes changes as required. Improvements in the presentation of exhibits in relation to natural lighting, reorganization of the layout of elements of the exhibition, the remounting of sculptures, are all but a few of the changes that occur regularly in the galleries of the Museum. The





Conservators of the Museum confidently and successfully adopt new technologies for these initiatives.

For instance, the Museum continues the conservation and restoration of the Caryatids, the Korai from the south porch of the Erechtheion temple, using innovative laser technology. The Museum has chosen not to move the Caryatids from the galleries to its laboratories to provide visitors with the opportunity to observe procedures that until recently were undertaken only in the conservation area.

Using many different strategies, the Museum attempts to make visitors real participants in its research programme on the interpretation and comprehension of its exhibits. In the systematic efforts to reconstitute the lost colors of the sculptures, the visitor becomes familiar with interesting methods, both those in natural space and digital, with an opportunity to gain specialized historical knowledge about the ancients' view of their world and its artistic endeavors.

Moreover, within the effort to offer quality services using a variety of approaches, the Museum encourages visitors to address questions about the exhibits to Archaeologist-Hosts available in the exhibition areas every day between 9:00 and 17:00. Additionally, visitors can participate in brief Gallery Talks about the masterworks on display in the Museum, the Ionic frieze of the Parthenon and the color of Archaic statues.

Furthermore, visitors can enjoy, among other activities, 3D projections about the Acropolis in Antiquity and family-focused activities aided by backpack materials. Restaurant, café and Museum shopping is available, as well as quiet reading areas with publications about the Acropolis.



5

"ACROPOLI" METRO STATION



Access

Metro: line 2, Acropoli station



For the construction of the Athens Metropolitan Railway ("Metro"), in parallel with the technical work of construction, the largest excavation ever conducted in Athens was carried out between 1992 and 2010. It yielded a great number of portable and stationary finds.

Archaeological exhibition in the Athens "Acropoli" Metro Station

The close proximity of the "Acropoli" Metro Station to the Sacred Rock of the Acropolis prompted the aesthetic idea of its adorning with copies of the Parthenon sculptures, as well as objects from the archaeological excavation that was conducted earlier on the station's construction site.

Copies of all three modules that make up the sculptural decoration of the Parthenon – the metopes, the frieze and the pediments – were placed at the station: The first level of the Station accommodates part of the east pediment, whose subject was the birth of Athena from the head of Zeus. The third level, exhibits the whole west and part of the north frieze, which depicts the Panathenaic procession.

The first level comprises also an exhibition of 85 excavation finds, about half of which are original. The exhibition is divided into four thematic sections, each representing aspects of everyday life and public life of the people who lived in this area from the 17th c. BC up to the 12th c. AD.

The second level of the Station accommodates a representation of a stratigraphical section of one of the six ancient roads that were revealed in the excavation. This road, equipped with systems for water supply, drainage and sewage, led to the Sanctuary and the Theater of Dionysos, and was in use from 4th c. BC until the 7th c. AD.

TEXT: ST. ELEFHTERATOU





The Pavlos and Alexandra Canellopoulos Museum was established in 1976 following the donation to the Greek state of the collection of this name. It was originally housed in the listed Neoclassical mansion of the Michaleas family in Plaka; it reopened in 2010 with the addition of a new wing built with a donation of the late Alexandra Canellopoulou. The Museum contains objects dating from the Prehistoric to the Modern era, highlighting the diachronic continuity of Greek art.

Following the construction of the extension, the Museum's exhibits are now displayed chronologically and thematically in two wings. To the right of the entrance, the new wing houses the collection of objects dating from the Prehistoric to the Roman period, while the old building hosts exhibits dating from the Early Christian to the Post-Byzantine period, as well as various exhibits from the Modern times. In the new wing, among the exhibition spaces, there were uncovered and preserved *in situ* the ruins of a Medieval house abutting a section of the Rizokastro, i.e. the fortification wall that protected the Acropolis during the 13th c. AD.



THE NEW WING

Ground Floor

The Vestibule

The visit to the Museum starts from the vestibule of the new wing, where there are two display cases containing figurines, vessels, tools and weapons from Egypt and Mesopotamia as well as Cyprus. To the left, on the landing of the ascending staircase, three marble funerary lekythoi are displayed.

Basement

Gallery 1

In this gallery, which is the largest in the new wing, the main body of the collection of Prehistoric and Classical antiquities is on display. The exhibit begins with objects from the Neolithic period and continues with the cultures that flourished in the Aegean during the Bronze Age, i.e. during the third-second millennia BC. There is a representative and varied display of Cycladic marble figurines and utensils, Minoan terracotta and bronze figurines, stone and clay utensils, Mycenaean pottery and terracotta figurines, as well as bronze weapons and tools. Geometric

art (10th-8th c. BC) is represented by decorative pottery and by terracotta and bronze figurines of horses and riders characteristic of this period. There are also many objects dating to the Archaic period (7th-6th c. BC) from what were then the most important centers of the Ancient Greek world, in testament to its wealth and power. Characteristically we may note Cretan storage jars (pithoi) with relief decoration, Corinthian pottery, Boeotian and Attic vases, pro-

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210 3318873
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Opening Hours

Tuesday - Sunday: 8:00- 15:00

Monday: closed

Admission

Free

The Museum is accessible to the disabled

Access

1. Metro: line 1, Monastiraki station, via Areos - Polygnotou - Panos streets
2. Metro: line 2, Acropoli station, through the pedestrian walkway Dionysiou Areopagitou - Pikionis paving, or via Vironos - Tripodon - Prytaneiou streets
3. Bus no. 230 (terminus Acropolis)





tomes, and figurines. There is a large and impressive collection of Attic black- and red-figure vases dating to the 6th, 5th, and 4th c. BC, with scenes from daily life and the realm of myth. There is also a particularly impressive group of white-ground lekythoi, which were funerary vases, with polychrome decoration on a white background. The series of 4th c. BC terracotta figurines displays a great variety, depicting predominantly female figures known as "Tanagra figurines". These are followed by objects from Apulia, Egypt and Messapia on the Adriatic Sea, while another section of exhibits includes Roman terracotta lamps and figurines. There is a rare bronze ship's ram in the shape of a marine mammal's snout, and an important group of Classical bronze vases. In the center of the gallery, its most impressive exhibits are displayed in individual cases. From these, we may single out two Nikosthenic amphorae with erotic scenes and a scene of Maenads and Satyrs, a red-figure crater by the Dinios Painter with a depiction of Meleager departing to participate in the hunt for the Calydonian boar, an inscribed bronze lebes, a prize from games held in honor of those who had fallen in battle (probably at Marathon), and a black-figure hydria depicting women in front of a fountain. The most noteworthy marble sculptures in this gallery include a colossal female head, probably of a goddess, and a head of Alexander dating to the Roman period.

Gallery 2

The thematically-arranged exhibits in this gallery complete the collection of Prehistoric and Classical antiquities. They include sections on bronze weapons and helmets, bronze figurines, coins, weights and measures, and minor objects from daily life, as well as an impressive group of largely funerary jewelry dating to various periods made of gold, silver, bronze and

semi-precious stones. Most of the marble objects in the Museum are also displayed here. These date from the Archaic to the Late Roman period. Marble displays include statues, funerary reliefs, and Roman portraits; a funerary lion, a group of Eros and Psyche, a decorated Roman cinerary and a portrait of the Emperor Trajan may be singled out.

OLD BUILDING

1st Floor

The exhibition begins with the funerary portraits from Fayum, the famed Egyptian portraits of the dead painted on a thin panel of wood, and Coptic textiles from the Early Christian and Byzantine periods. These are followed by bronze and silver ecclesiastical utensils, bronze lamps, chandeliers, bronze crosses, reliquaries, pectoral cross-reliquaries (*enkolpia*), procession crosses, small bronze, gilt and stone relief icons, pottery, jewelry, seal stones, Byzantine lead bulls, and Byzantine and Venetian coins. The section on Byzantine icons is particularly important. The 14th century icon of the Second Coming of the so-called "Macedonian" School and the early 15th century icon of the Dormition of the Virgin, which presages the work of the famous Cretan School, are undoubtedly impressive. The Cretan School is represented by a significant number of 15th and 16th century icons, many of them signed. Specifically, we may mention the icon of the *Deesis* (Supplication), a work by Angelos, the most important painter of the 15th century, the Entry into Jerusalem, the Virgin Mary "Madre della Consolazione", a work by Nikolaos Tzafouris, the Humiliation of Christ, and Christ with the Woman from Samaria, possibly also works by the same painter and all dating to the late 15th century. From among the remaining icons, we may note the mid-14th century Second Coming, the late 14th century Miracle in Chonae, and the 15th century Tree of Jesse. The only two fragments of frescoes in the Museum date to the last quarter of the 15th century. They depict heads from the scene of the Vision of Saint Peter of Alexandria, which once decorated the now-demolished church of Saint Spyridon in Kastoria. Synodical letters written by Patriarchs are on display along the staircase leading to the ground floor.

Ground Floor

Here there are exhibits of the Post-Byzantine and modern periods, and of 16th and 17th century icons. There are priests' vestments and ecclesiastical utensils, triptychs, gilt chalices (Communion cups) – the most important of which is that of the prelate Theoleptos from Naxos, a signed work dating to 1583 – boards from the bindings of Gospel books, wood-carved blessing crosses, and clay and wooden



stamps. Jewelry of gold, silver, bronze and semi-precious stones coming from various workshops is also presented, as well as silver and gilt folk art clothing accessories from the 18th-19th centuries. Among the icons may be mentioned the Virgin of the Passion with scenes from her life and saints (early 16th c.), the All Saints (late 16th c.), the Martyrdom of Saint Paraskevi by Michael Damaskenos (16th c.), Saint John the Baptist by Emmanouil Lampardos (late 16th-17th c.), Saint Anthony and scenes from his life by Georgios Gavalas (17th c.), and the Entombment of Christ, a work by Emmanuel Tzanes (1679).

Basement

The basement exhibition presents religious and secular objects and icons dating from the 17th to the 19th century. The chief exhibits include metalwork like small relief icons, pendants and offerings (*tamata*), crosses from Ethiopia, minor objects of Russian art, weapons, pendants and stamps and metalwork objects of folk art dating to the Modern period. There are also pottery and embroidery, ornaments from Greek folk costumes, and wooden folk art chests. There is an important section on manuscripts and rare editions. Noteworthy among the icons in this gallery are that of the Saints Theodores on horseback, a work by Nikolaos Kallergis (1700), Jacob's Dream (early 18th c.), the Raising of Lazarus by Ioakeim Lampardos (early 18th c.), a two-zone icon portraying the Virgin Mary and the equestrian saints George and Demetrios by Demetrios Livas (1674), as well as Saint James the Adelphotheos (Brother of the Lord) and Saint Nicholas with scenes from their life, by Stylianos Romanos (late 17th-early 18th c.). Finally, there is a noteworthy group of 18th and 19th century Russian icons.

TEXT: A. ZARKADAS



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Opening Hours

Tuesday, Thursday, Friday, Saturday:
10:00-16:00
Wednesday: 12:00-18:00
Sunday & Monday: closed

Admission fee

2 €

Access

Metro: line 1, Thissio station,
line 2, Acropoli station



THE VASSILIOU RESIDENCE

A superstructure atop the old Athenian house that was Kiki Vassiliou's family home, the Vassiliou residence was built in 1957 to plans by the architect Pataklos Karantinos. At once home and studio, it meets in its forms the aesthetic requirements of modernism – as absorbed into Greek architecture – as well as the functional needs of its artist owner.

The space comprises two storeys connected by an inner staircase. Its basic characteristics are the double height of its central section, the distinct separation of private quarters from reception areas, straight lines, the adaptation of its layout to the function of a studio, and the wide openings through which at all times the Attic light floods in. The architectural vision is complemented by the sincerity of the materials used: for example, the epoxy resin paint covering the industrial flooring. Pieces of modern furniture conform to the simplicity of the lines, in unobstructed association with traditional furnishings of diverse purposes. The sgraffito of a mermaid on the central wall, the etchings made by friends on the columns of the upper floor, are some of the special features in which are condensed the specific identity of the owners.

Vassiliou's home became the central theme of a series of his paintings and the initial incentive for a systematic chronicle of the radical changes undergone by Athens in the period of its urban development with its transformation of plots of land to blocks of flats. The view from the windows and the rooftop, objects and persons of daily life, the space made to house his art works, canvases and colours, are all protagonists in the artist's oeuvre, as they are converted into objects under observation, capturing the eye and suggesting his choice of subjects.



SPYROS VASSILIOU 1902/3 – 1985

Spyros Vassiliou was born in Galaxidi in 1903. Thanks to a modest scholarship of short duration granted by the elders of his birthplace, Spyros Vassiliou came to Athens to study painting at the School of Fine Arts. His first teacher at the school (1921-23) was Alexandros Kaloudes. The young student was discontented with the sterile teaching methods and the mandatory discipline with charcoal and pencil. He was the instigator, with others, of a movement for revitalizing the school, resulting in the election of Nikolaos Lytras and the institution of workshops.

The lively band of "firebrands" enrolled in Lytras' workshop (1923-26), under whose guidance they were initiated "into the principles of the Impressionists and the values of pure colour". At about this point Spyros Vassiliou's fertile artistic career took wing, characterized by dedication to and promotion of the individualistic nature of a national art, and the intent to converge with contemporary artistic trends while drawing on the precepts of Greek heritage.

His first individual exhibition took place in the "Stratigopoulou Gallery" in 1929. Views of Athens, still lifes and his vivid and sarcastic self-portrait constitute a small yet significant sample of his work, which attracted interest on the part of critics. At this early stage he also began his collaboration with newspapers and magazines, in which his sketches and illustrations were published. In 1929 Fotos Politis, at the time professor at the Professional Theatre School, noticed a Vassiliou cover of the magazine *Ellenika Grammata* and invited him to design the set for I. Rizos-Neroulos' *Korakistika* for the School's annual public performance. This was the inception of a longstanding association with the theatre, comprising some 140 productions in all theatrical genres.

On March 25, 1930 he was awarded the Benaki Prize of the Athens Academy for his decorative designs for the church of Agios Dionysios Areopagitis. In 1930 he also took part in the first exhibition of the "Techni" group, of which he was a founding member.



A BRIEF HISTORY

The Ilias Lalaounis Jewelry Museum (ILJM) opened its doors to the public in 1994. The Museum is a non-profit organization with educational aims and strives to act as an international centre for the continuation of the ancient hand-craft art of goldsmithery, with the intention to promote aspects of the applied and decorative arts.

A veritable gem of a Museum, housed in a period building of the 1930's, set on the south side of the Acropolis, in the heart of the city's historical centre, the ILJM has become a must destination for tourists in Athens. Guests are introduced to the contemporary wonders of a successful Greek businessman, while discovering the history of ancient Greek art from Prehistory to Byzantium. The Museum's treasured collections, illustrate the immense potential synergy between ancient goldsmithery and international contemporary jewelry design, in the creation of a potent cultural product.

The impetus behind the formation of the ILJM was the need to house and display over 3,500 original designs of jewelry and microsculpture created by Greek designer, academician and entrepreneur Ilias Lalaounis in a contemporary establishment. Ilias Lalaounis's oeuvre changed the course of Greek goldsmithery in the 20th century. 1957 has been set as the date of the rebirth of Greek goldsmithery. Renewed by Lalaounis's creative energy to claim his place in the international scene, artistically as much as commercially his work made fashion covers as well as inspired new designers.

The ILJM was conceived from the start as a foundation with a broader agenda focused on the cultural and sociological impact of jewelry on young generations to come. The visitor's experience is a live educational demonstration of the history of art, with audiovisual material and hands on experience. One can find: the founder's extensive archive from 1940, a research library with art publications including many rare editions such as Heinrich Schliemann's *Ilios* (1881) which served as a source of inspiration for one of Lalaounis's most celebrated collections "Ilion", 1983.

12 Kallisperi str., 11742 Acropolis
Tel: (+30) 210 9221044 / 210 9239709
Website: www.lalaounis-jewelrymuseum.gr
Email: info@lalaounis-jewelrymuseum.gr

Opening Hours

Tuesday - Saturday: 9:00-15:00
Sunday: 11:00-16:00
Monday: closed

Admission

Full: 5 €
Reduced: 4 €, for pensioners, students, groups, etc.
Free admission every Saturday

Access

Metro: line 2, Acropoli station (200 m from the Museum)
Tram: Syntagma stop

For the Disabled

The Museum has been designed to meet the needs of individuals with mobility problems
Services: Entrance ramp, elevator, display cases specially-gearred to the needs of the disabled, special educational programmes





CURATORIAL DEPARTMENTS

CULTURAL PROGRAMMES

Cultural programmes are the heart of the ILJM's agenda, and have been so from the early days of the Museum's existence. Lectures, seminars, workshops for children and adults, specially designed guided tours, programmes for disabled individuals and activities for underprivileged youth are an inextricable part of the ILJM's agenda. More than 2,000 cultural events have been organized and carried-out, more than 60 temporary exhibitions, and over 110,000 children have had great fun while introduced in the wonders of archaeology, art history and the essence of the decorative arts for future living.

TEMPORARY EXHIBITIONS

In its 19 years of operation the ILJM has hosted over 50 temporary exhibitions. In house exhibitions focus on international museum jewelry and decorative arts collections (Argentinian silver, Murano Glass, French Boxes of the 19th c., Pocket Watches from the 16th c. until today, Scandinavian contemporary jewelry, etc.), private collections (i.e. Ethnic jewelry, American Costume jewelry, European decorative arts), and unique works of art. Works from the Museum's storage form important retrospective traveling exhibitions (see Pushkin Museum, Onassis Foundation New York, etc.). Individual works from the permanent collections travel often to international Museum exhibitions.

Works of art by Ilias Lalaounis are added in Private and Public Collections often, i.e. Victoria & Albert Museum, London, 2009, New Jewellery Galleries, Permanent Space. Ilias Lalaounis works are presented in the contemporary jewelry section.



ANCIENT AGORA

MUSEUM OF THE STOA OF ATTALOS



The **Athenian Agora** was a large square on the northwest slope of the Acropolis, where social and religious activities, commerce, outdoor theatrical performances and athletic contests were held. In other words, it was the heart of the ancient city. But above all it was the center of Athenian democracy, since it was there that the most important administrative and judicial functions and political assemblies took place. From the 6th c. BC onwards, the open space, which was traversed by the Panathenaic Way, was gradually surrounded by many public buildings, and it was adorned with temples, altars, stoas, fountains, portraits, and statues. It acquired its final form in the 2nd c. AD.

The Agora's main buildings include the Royal Stoa (Stoa Basileios), the Bouleuterion (Council House), the Tholos, the Metroon, the Altar of the Twelve Gods, the Monument of the Eponymous Heroes, the Stoa of Zeus Eleutherios, the Strategeion, the Painted Stoa (Stoa Poikile), the Stoa of Attalos, the Library of Pantainos, the Odeion of Agrippa, and others.

A number of important roads ended in the Agora, including Piraeus Street, which connected the city with Piraeus, Areopagus Street, and others.

To the south and west, the Agora was framed by the hills of the Areopagus and Kolonos Agoraios, respectively. The Areopagus accommodated Athens' oldest court, the sanctuary of the Semnai ("the vengeful ones") or the Eumenides ("the kindly ones"), a part of the Kydathenaion quarter, and the Christian church dedicated to Dionysius the Areopagite. The hill of Kolonos Agoraios is dominated by the Classical temple dedicated to Hephaestus and Athena Ergane. Southwest of the Agora, developed a residential area that formed part of the ancient demes of Kollytos and Melite, while the sanctuary of Eleusis grew up southeast of the site.

The Athenian Agora was repeatedly destroyed and pillaged: by the Persians (480 BC), the Romans under Sulla (86 BC), the Herulians (AD 267), and the Slavs (AD

Tel: (+30) 210 3210185 / 210 3210180

Opening Hours

Ancient Agora: Daily: 8:00-15:00
Museum of the Stoa of Attalos: Tuesday -
Sunday: 8:00-15:00
Monday: 11:00-15:00

Admission

Full 2 €, reduced 1 €
Combined ticket: full 12 €, reduced 6 €

The Museum is accessible to the disabled

Access

Metro: lines 1, 3, Monastiraki station and then on foot via Areos Street
Bus: 025, 026, 027, Monastiraki square stop



580). In the 10th c. AD, following a long period of desertion, a Byzantine neighborhood grew up in the Agora area, and the Church of the Holy Apostles was built. The area was again destroyed in 1204 by invaders under Leon Sgouros, ruler of Nauplion, and in 1826-27 during the Greek War of Independence.

In the late 19th century, the Agora was buried under the "Vrysaki" quarter of modern Athens, the capital of the newly-formed Greek state, with its densely built-up "Vlassarou" and "Agion Apostolon" (Holy Apostles) neighborhoods.

The first excavations at the site were carried out in the 19th century by the Archaeological Society and German archaeologists, but the organized excavation of the Agora has been conducted from 1931 to the present by the American School of Classical Studies. Since 1957, the archaeological site has operated under the supervision of the Greek Archaeological Service.

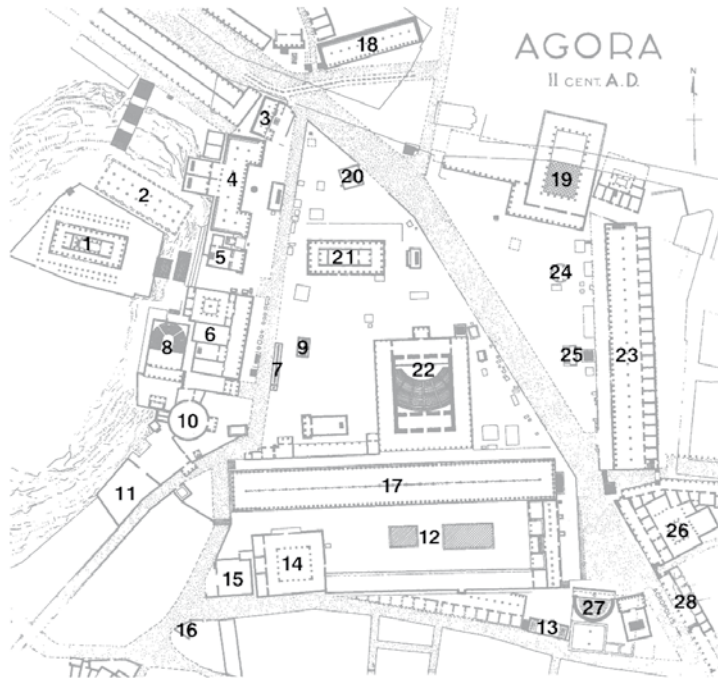
The **Museum of the Athenian Agora** is housed in the reconstructed Stoa of Attalos, a 2nd c. BC building that was restored (1952-56) by the American School of Classical Studies to house the finds from excavations at the site. The building commands the eastern side of the Agora; it is two-storied, with a double colonnade on its façade and 21 shops at its rear on each floor. The Stoa was built by Attalos II, King of Pergamon (159-138 BC), and functioned as a place for meetings and walks, and as a commercial center. The Museum was renovated by the Ministry of Culture in 2003-04 within the programme of the modernization of museums for the Athens Olympic Games.

The exhibition on the ground floor is deployed in a large oblong gallery that resulted from joining 10 of the Stoa's ancient "shops", in the lower open stoa, and on the terrace. The exhibition in the main gallery is arranged in chronological and thematic groups, on the one hand to present to visitors the public life of Athenian citizens through objects representing each of their political and administrative activities, and coming from the excavations of public buildings. On the other hand it presents the Athenian citizen's daily life through the finds discovered in houses of the ancient city within the archaeological site as well as in tombs, since in early times the area was used as a cemetery.

The oldest items on exhibit, including vases, figurines, and weapons, date back to the Neolithic period, the Early and Middle Bronze Age, and the Mycenaean and Geometric period. These come primarily from burials and wells.

The most important exhibits in the Museum are connected with the functions of Athenian democracy and date to the Classical and Late Classical period. They include: clay public measures, official bronze weights, part of a marble ballot-box, jurors' ballots, a clay klepsydra-water clock for timing speeches, ostracism *ostraka* incised with the names of ancient politicians, and important inscriptions like the marble stele (337/6 BC) depicting Demos and Democracy with inscribed decree of the Assembly of the Deme against tyranny. The exhibition is complemented by black- and red-figure vases, the works of well known vase painters like the krater by Exekias, vessels for everyday use, figurines, lamps, coins and miniature sculpture such as an ivory statuette which is a copy of the Apollo lykeios attributed to Praxiteles.





Votive reliefs, inscriptions and sculptures coming primarily from the decoration of temples and public buildings in the Agora are on display in the lower open stoa. These include the cult statue of Apollo Patroos, a work by Euphranor (4th c. BC), a colossal statue of Aphrodite dating to the Classical period, an exceptionally fine torso of Themis (4th c. BC), sculptures from the decoration of the Hephaesteion and the temple of Ares, the winged Nike (Victory) from the acroterion of the Stoa of Zeus Eleutherios (5th c. BC), and the Roman statues which are personifications of the Iliad and Odyssey from the Library of Pantainos.

TEXT: N. SARAGA



1. Temple of Hephaistos (5th c. BC)
2. Arsenal (3rd c. BC)
3. Stoa Basileios (460 BC)
4. Stoa of Zeus Eleutherios (5th c. BC)
5. Temple of Apollo Patroos (340-320 BC)
6. Metroon (2nd c. BC)
7. Monument of the Eponymous Heroes (4th c. BC)
8. Bouleuterion (5th c. BC)
9. Altar of Zeus Agoraios (4th c. BC)
10. Tholos (460 BC)
11. Strategeion (5th c. BC)
12. South Square (2nd c. BC)
13. South-east Fountain House (6th c. BC)
14. Heliaina (460 BC)
15. South-west Fountain House (4th c. BC)
16. Triangular Shrine (5th c. BC)
17. Middle Stoa (2nd c. BC)
18. Poikile Stoa (460 BC)
19. Basilica (2nd c. AD)
20. Altar of the Twelve Gods (522-521 BC)
21. Temple of Ares (440 BC)
22. Odeion of Agrippa (15 BC)
23. Stoa of Attalos (159-138 BC)
24. Monopteros (AD 150)
25. Tribunal (2nd c. BC)
26. Library of Pantainos (AD 100)
27. Nymphaion (AD 150)
28. South-east Stoa (150 BC)

10

AGIOI APOSTOLOI ("TOU SOLAKI")

Archaeological Site of Ancient Agora
For visitor information, see above (p. 25)

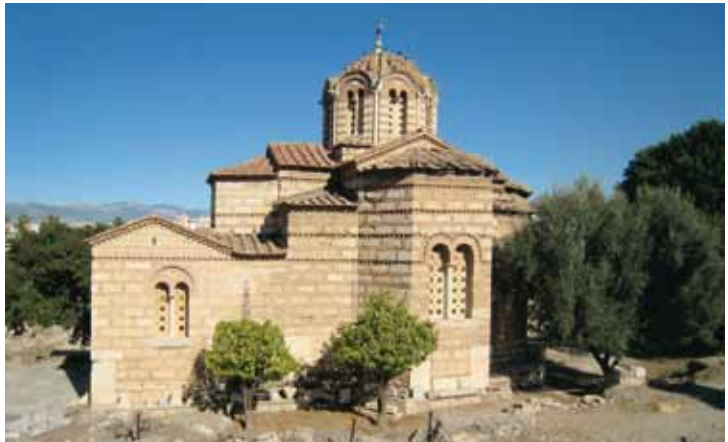


The church of the Agioi Apostoloi (Holy Apostles) lies in the southeast part of the Ancient Agora; it most probably drew its epithet "tou Solaki" from the name of a family that lived nearby. It is one of the earliest preserved Byzantine monuments in Athens, whose initial type formed a rare combination of the centrally-planned tetraconch church and the tetrastyle (four-column) cross-in-square with dome and narthex on its west. In three later phases – from the end of the 17th to the late 19th century – the church was repaired and rebuilt in its western section, which was successively expanded, including the addition of a gallery (*gynaikonitis*) (1876-1882). The restoration of the church to its present form was accomplished between 1954 and 1956 by the American School of Classical Studies and was combined with excavations, during which its original type and historical phases were clarified.

Excavations uncovered the remains of the Roman Nymphaeum and earlier mint atop which the church was built, as well as a large number of Byzantine and Post-Byzantine tombs in the interior, which were investigated. During restoration, the western part of the monument was rebuilt according to the model provided by its original masonry and brick-work decoration, to which was added the element of Kufic decorative elements in frieze form on the basis of comparable parallels in churches of the same period. In addition, the columns and sculptured decoration were supplemented by copies, and Post-Byzantine wall paintings which had been detached from the adjacent chapel of Agios Spyridon before its demolition in 1939 were placed in the narthex.

In the original core of the building, the dome is of the octagonal "Athenian" type with bilobe (two-light) windows and arched cornices. The masonry follows a meticulous cloisonné system, and includes large carved blocks at its base. It displays extensive employment of brick-work decorative elements, with horizontal dentil courses and Pseudo-Kufic ornaments in the vertical joints. As regards its typology and form, elements common to churches of both the Constantinopolitan and the so-called Helladic School of Middle Byzantine church architecture have been noted. On the basis of these, the monument is dated to the final quarter of the 10th century.

TEXT: R. POULI



THE ROMAN AGORA OF ATHENS

The Roman Agora of Athens was built in the second half of the 1st c. BC, with the aim of transferring the commercial centre of the city to it from the Ancient Agora.

The donors are recorded in an inscription carved on the epistyle blocks of the west propylon as Julius Caesar and Augustus.

The Roman Agora is about 100 m to the east of the Ancient Agora. It is a building (dim. 111 x 104 m) with a large, rectangular open courtyard surrounded by stoas, shops and storerooms. It has two propyla. The one on the west is in the Doric order, and is known as the Gate of Athena Archegetis, to whom it was dedicated by the Athenian deme in 11/10 BC, during the archonship of Nikias. The other propylon, on the east side, has Ionic columns made of grey Hymettian marble, with bases of Pentelic marble. A narrow staircase in the middle of the south side, to the east of the fountain-house that used to be located here, led to another small entrance, above the retaining wall, on the street that passed by at this point.

The courtyard was paved during the reign of the emperor Hadrian (AD 117-138). It was at this time that the inscription containing the decree of Hadrian regulating the tax obligations of the oil-merchants was placed at the main door of the west propylon.

The date at which the Roman Agora was destroyed is not known with certainty. In any event, after the raid by the Herulians (AD 267), when the city

Tel: (+30) 210 3245220

Opening Hours

Daily: 8:00-15:00

Admission

Full 2 €, reduced 1 €

Combined ticket: full 12 €, reduced 6 €

The site is accessible to the disabled

Access

Metro: lines 1, 3, Monastiraki station

Bus: 025, 026, 027, Monastiraki square stop

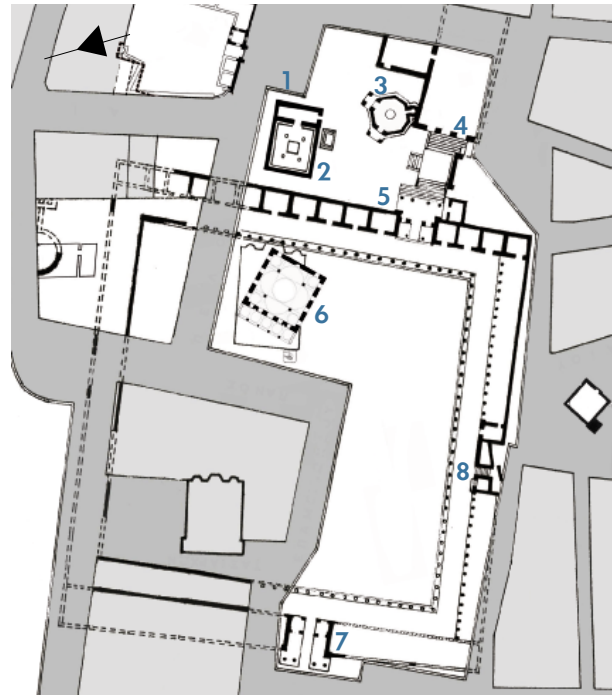


contracted within the Late Roman wall, the commercial and administrative centre was transferred from the Ancient to the Roman Agora and Hadrian's Library, where it continued to be located until the middle of the 19th century. With the passage of time, the area became covered with thick earth deposits, and in the Byzantine and Post-Byzantine periods it was occupied by houses, workshops and churches (those of the Taxiarchs, now the Panagia Grigoroussa, Profitis Ilias, and the Soteira Pazaroportia, which have been demolished, and the Middle Byzantine basilica found beneath the Fethiye Mosque of the 17th c. or thereabouts) and the Fethiye Mosque, or Mosque of the Conqueror (1456). In the adjacent lot lying north of the archaeological site, the northeast corner and parts of the east peristyle and north enclosure wall of the Roman Agora were uncovered, as was part of the Southeast Exedra of the Library of Hadrian. Evidence for the urban development of the area can be drawn from 18th and 19th century engravings and oil-paintings.

There are three other buildings to the east of the Roman Agora, on a higher level:

a. The so-called "Agoranomeion" (1st c. AD) (this identification is no longer accepted). The wide staircase, the façade, with three archways, and parts of the north and south walls of the edifice are preserved. The inscription on the epistyle on the façade states that the building was dedicated to Athena Archegetis and the *divi Augusti*.

b. The Horologion of Kyrrhestos or Tower of the Winds (Aerides). This was built by the astronomer Andronikos from Kyrrhos in Macedonia. It is an octagonal tower of



1. Entrance
2. Vespasianae (Public Toilets)
3. Horologion of Kyrrhestos (Tower of the Winds)
4. "Agoranomeion"
5. East Propylon
6. Fethiye Mosque
7. Gate of Athena Archegetis
8. Fountain-House



Pentelic marble standing on a base with three steps. It has a conical roof, a cylindrical annex on the south side, and two propyla. A bronze weather-vane (no longer preserved) on the roof indicated the direction of the winds, personifications of which are carved in relief at the top of each of the sides. Their names are inscribed beneath the cornice: Boreas, Kaikias, Apeliotes, Euros, Notos, Lips, Zephyros, and Skiron. The rays of sun-dials are carved on each side, beneath the scenes of the winds, and inside the building was a waterclock, which was operated by water running down from the Acropolis. In the Early Christian period, the monument was used as a church, and in the 18th c. it was a Dervish monastery.

c. The Vespasianae (public toilets), to the north-west of the Tower of the Winds. This is a building with a rectangular room with benches along the sides, and a narrow anteroom on the east.

TEXT: A. SPETSIERI-CHOREMI

FETHIYE MOSQUE (MOSQUE OF STAROPAZARO)



The Fethiye Mosque (or Mosque of Staropazaro) is located at the archaeological site of Athens' Roman Agora, in the area where the "Upper Bazaar" for the city's weekly market operated in Post-Byzantine times.

Its historical name (Fethiye = "of the Conqueror", "of the conquest") had in earlier times led to connecting it with Mehmed (Mahmud) II the Conqueror and to a dating immediately following the Ottoman conquest of Athens (1456), around 1458. However, on the basis of more recent studies and archaeological evidence, the building is now dated to the 17th century, probably to the years 1668-1670. More specifically, as excavations found, the mosque was built on the site of a three-aisled Middle Byzantine basilica and replaced the earlier mosque into which the church had been converted during the Post-Byzantine period. The name "Fethiye" which it was given may be connected with Turkish military operations on Crete and the conquest of the island in 1669.

The mosque belongs to the architectural type referred to in the bibliography by the term "quatrefoil plan" due to its roofing with four half-domes supported the central dome. This type is represented in some of the most splendid mosques in Constantinople, and was widely-disseminated throughout the Ottoman Empire in the 16th and 17th centuries. The building consists of a large square prayer hall and a porch on its west side. Its walls are built of rubble masonry and crowned with dentil courses, while the domes are tile-covered. The western face carries more decoration, and on it may be faintly discerned painted Turkish inscriptions, the mementos of earlier pilgrims. The porch on this side is covered by five low vaults and includes ancient marble pieces incorporated into its flooring. The base and part of the interior staircase of a minaret are preserved not far from the northwest corner.

Following Athens' liberation, the mosque was used as a barracks, a military prison, and finally as a military bakery. It kept its last use until 1935, when restoration works were conducted and the building was cleared of outside additions, acquiring the form it has maintained down to the present.

TEXT: R. POULI

Archaeological Site of Roman Agora
For visitor information, see above (p. 29)



13

THE LIBRARY OF HADRIAN

Tel: (+30) 210 3229740 / 210 3224706

Opening Hours

Daily: 8:00-15:00

Admission

Full 2 €, reduced 1 €

Combined ticket: full 12 €, reduced 6 €

Access

Metro: lines 1, 3, Monastiraki station
Bus: 025, 026, 027, Monastiraki square stop



Built in AD 132-134 as a donation of the Roman Emperor Hadrian to the city of Athens, at the site of a prosperous quarter of the Late Hellenistic-Early Roman period.

The Library was a rectangular peristyle structure with interior courtyard (dim. 122 x 82 m). It had only one entrance through a monumental propylon on its western side, with four Corinthian columns of Phrygian marble.

Its imposing Pentelic marble façade was adorned on each wing by seven unfluted Corinthian columns of marble from Karystos. The interior courtyard was surrounded by porticos with a total of 100 columns; at its center was an oblong cistern with semi-circular ends. The main areas of the Library were on the monument's eastern side. The books (papyrus scrolls) were kept in a large central two-storey building, as is shown by the storage niches for them along its eastern wall. On either side of this space were two smaller rooms that probably functioned as reading rooms. Two corner rooms with curved seating were lecture halls. There were three niches on the northern and southern sides of the building, two semi-circular and one square, with pairs of unfluted columns facing the peristyle. The Library suffered severe damage during the Herulian invasion in AD 267, and was later repaired by Herculius, the Prefect of Illyricum (AD 407-412).

In the early 5th c. AD, in the area of the interior courtyard of the Roman monument, an imposing tetraconch church with an atrium was built on its western side. This tetraconch church was destroyed in the late 6th c. AD, and converted in the second half of the 7th c. AD into a three-aisled basilica. Atop its ruins there was built in the 11th century a Byzantine church known as the church of

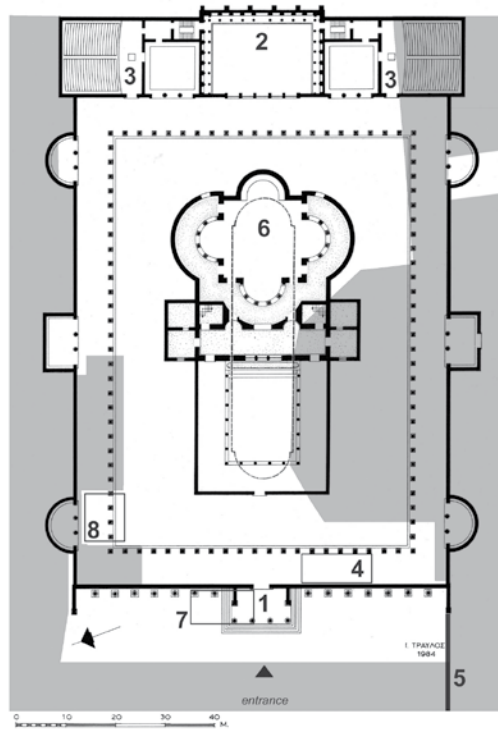


the Megali Panagia, which was demolished in 1885.


In the 12th century, the Chalkokondylis family built a small church of the not fully developed cross-in-square type dedicated to Saint Asomatos (the Archangel Michael) adjoining part of the façade and propylon of the Library. Today, the only preserved visible remains of this church, which was demolished in 1843, are a wall and wall painting on the Library's façade with depictions of the Prayer at Gethsemane, Judas's Betrayal of Christ and portraits of saints in bust form.

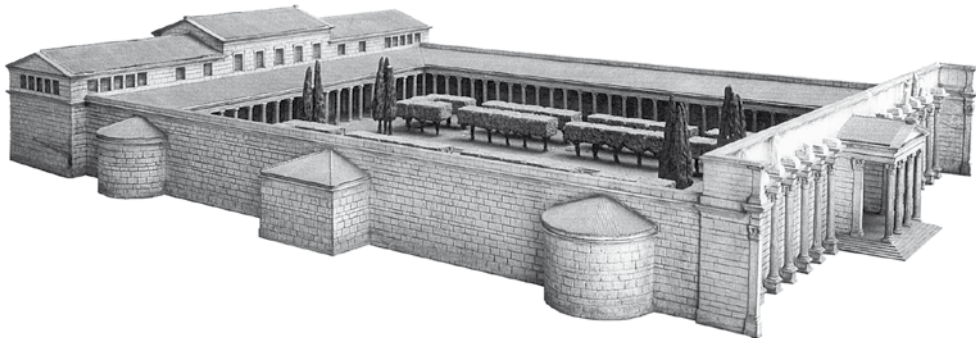
There is a small exhibition area in the Library where the colossal statue of Nike in the type of the Victoria Romana is on display together with other finds from excavations in the area.

TEXT: D. SOURLAS



1. Propylon
2. Bibliostasio
3. Auditoria
4. Late Hellenistic - Early Roman houses
5. Part of the Post-Herulian wall
6. Tetraconch church
7. Place of "Ayios Asomatos on the Stairs" church
8. Victoria Romana gallery

 non visible





Admission
Free

Access

Metro: line 1, Thissio, Monastiraki stations,
line 2, Acropoli station

ARCHAEOLOGICAL SITE OF THE PNYX, HILL OF THE NYMPHS, HILL OF THE MUSES - PHILOPAPPOS

According to Plutarch, the battle between Theseus and the Amazons took place in the West Hills of Athens – the Muses/Philopappos, the Pnyx, and the Nymphs, which are marked by the monuments whose names they bear.

Ancient habitation on the hills continued uninterrupted from Prehistoric times to the Post-Byzantine period, as is documented by the visible preserved monuments and the very small number of excavations that have been conducted on this 70-hectare archaeological site. The Prehistoric settlement has been found on the southeast shoulder of the Hill of the Muses; further east, the significant remains of the Late Geometric tombs (8th c. BC) that have been excavated determine the extent of the rich Geometric cemetery in the region south of the Acropolis.

During the Archaic period, the establishment of the *Ecclesia tou Demou* ("citizens' assembly") in a specially-formed space on the Pnyx, as well as the sanctuaries dedicated to Zeus and the Nymphs on the Hill of the Nymphs, the Peisistratid water supply work and the literary evidence of the function of the "road trough Koile" show the functional relation of the space with the growing city around the Acropolis. During the Classical age, with the construction of the Themistoclean Wall, the West Hills were included in the residential fabric of Athens, and formed a focal point of the fortifications when Pericles built the Long Walls linking Athens with Piraeus.

Within the walled area west of the Acropolis there grew up the important Attic demes of Melite, Koile, and Kollytos, all of them densely built-up.

In the late 4th c. BC, the construction of the *Diateichisma*, which was demarcated along the length of the hills' ridges, left a large area of the demes of Melite and Koile without protection, and they gradually fell into decline. At the same time, the operation of the Koile road was downgraded, as shown by a decrease in its width; it was taken over by the roadside cemetery dating to the Hellenistic and Roman periods. With the invasion of Sulla (86 BC), the walls were destroyed, and from that time onward the city of Athens gradually shrank to an area around the ancient and Roman agoras. Although new walls established the area of Athens from time to time, the *Diateichisma*, which was subject to continuous repairs until the medieval period, formed the city's first line of defense on the west.

During modern times, these three hills, cut off from the life of the city, became prey to quarry-workers and trespassing. Their only means of salvation was to plant them, a project that was carried out in the first half of the 20th century. Within the framework



of the Unification of Archaeological Sites, the Archaeological Service brought to light their past – forgotten and covered over by dense vegetation – between 1997 and 2004. The single archaeological site of the three “Athenian hills” was restored to health; its known monuments were enhanced, new ones uncovered, and they were functionally linked by a network of paths with rest areas and information services. In 2008, the total area (70 hectares) of the three hills was characterized as an organized archaeological site.

Today, the dense traces of habitation indelibly carved on the hills’ rocky landscape, public buildings, sanctuaries, streets, water supply systems, houses, workshops, cemeteries and preserved walls, together with the celebrated monuments on the Pnyx and Philopappos, make the hills an especially important site for studying the history, topography, and urban setting of ancient Athens.

The entrance to the archaeological site is through the monumental landscaping work (**Configurations**) of **Dimitris Pikionis**, an inspired architect and urban planner. The landscaping (configurations) of the archaeological site around the Acropolis and the Hill of Philopappos (80,000 sq. m.) were done by himself and his students between May 1954 and February 1958, and concerned the configuration of two spiral paths ending in two loops at their ends. His work, which is characterized by the use of stone blocks, the reuse of marble elements from Neoclassical buildings, morphoplastic zones of concrete and by Byzantinizing and folk art elements, is unique and original.

The reconstruction of the Post-Byzantine phase of the chapel of **Agios Demetrios Loumbardiaries** and the creation of the **Snack Bar-Rest Area** are also Pikionis’ work. The construction of the chapel of Agios Demetrios is probably connected with the final phase of the Diateichisma in the 12th c. AD. Its interior preserves wall paintings which their founder’s inscription dates to 1732. The epithet “Loumpardiaries” (bomber) is linked with the tradition that the church was miraculously saved on the eve of the saint’s name-day, around 1640-1650, when the Turkish garrison commander of the Acropolis Yusuf bombed the church from the Propylaea. On the following day, lightning struck the Propylaea and killed Yusuf together with his entire family. The chapel is built on the site of the north tower of the gate of the Diateichisma, which was called the **Dipylon above the Gates** and was adjacent to the small **roadside sanctuary** dedicated to some divinity that guarded the gate.

HILL OF THE MUSES - PHILOPAPPUS

According to the traveler Pausanias (2nd c. AD), the highest of the three West Hills took its name from the poet Musaeus (Mousaios), who lived, taught, and was buried there. The square northeast of the summit of the hill, formed by carving in the natural rock, and with niches on its west with statue bases, benches, and an offering table, is attributed to the **Heroon of Musaeus**.

The prominent and dominant position of the Hill of the Muses across from the Acropolis was in mythical times the Athenians’ bulwark against the Amazons; historically it has been used as a fortification of vital strategic importance in major military operations.

In the 5th c. BC, the Athenians included this hill in the Themistoclean fortifications, and in the 4th c. BC they sited the Diateichisma at its summit. In 294 BC, Demetrius Poliorcetes incorporated a small fort known as the **Macedonian Fortress** in the old walls and stationed a garrison there to control the city.

In the 2nd c. AD, the **funerary monument of Gaius Julius Antiochus Philopappos** (Philopappus), a prince from Commagene in Upper Syria and a benefactor of Athens, was built at the summit of the Hill of the Muses; since then, this monument has dominated the landscape and imposed the name of its builder on the hill itself.

The monument, which was built of Pentelic marble, rises atop a poros crepis to a height of 12 m. Its mon-



umental curving façade, which faces the Acropolis, is divided in two zones. In the upper zone, three deep niches were formed: in the central niche is preserved the (now) headless statue of an enthroned Philopappos, and beneath the statue the inscription “Philopappos, son of Epiphanes of the deme of the Besa”. In the left-hand niche, his grandfather Antiochus was depicted, as noted on the inscription beneath the figure: “King Antiochus, son of King Antiochus”. In the right-hand niche, which is missing today, the founder of the Seleucid dynasty was portrayed: “King Seleucus Nicator, son of Antiochus”, according to the inscription preserved down to the 15th century. In the lower zone there is a frieze with the representation of Philopappos on a quadriga framed by *lictors*. On the rear side of the monument was the burial chamber in the form of a *naiskos* that held Philopappos’ sarcophagus. The monument was preserved intact until the 15th century, but was gradually destroyed by acts of vandalism and natural phenomena. It was partially restored in 1904 by the engineer N. Balanos.

The **Themistoclean Wall** passed to the south of the Philopappos Monument, running from east to west, where it joined the southern Long Wall. At the top of the hill, the Themistoclean Wall joined the newer Diateichisma and the fortress of Demetrius Poliorcetes.

The **Diateichisma** is one of the most important monuments preserved at the archaeological site of the West Hills, since together with its main gate, the **Dipylon above the Gates**, it offers a representative example of fortification activity in the Athenian *asty*. This new wall was built by the Athenians in the late 4th c. BC in fear of a Macedonian invasion, and was an intervention that overturned urban planning in the city since it left a large part of the demes of Melite and Koile unprotected. The new wall was the connecting link between the three hills (the Muses, the Pnyx, and the Nymphs) and may be detected throughout its entire length on their ridges. At its northern and southern limits it was connected with the Themistoclean Wall, and it had two gates along its 900-meter route: the Dipylon above the Gates, between the Hill of the Muses and the Pnyx (at the height of the church of Loumpardiaries) through which the ancient Koile road passed, and a second gate between the Pnyx and the Hill of the Nymphs identified with the **Melitides Gate**. The wall was built in the *emplekton* - compartment technique, and at regular intervals it had square and rectangular towers and in two cases, round ones. Two major phases of more recent date are discernible in the Diateichisma: that known as the “white poros phase” (2nd c. BC), in which the wall’s route changed in the Pnyx area, and the Justinian phase (6th c. AD),



in which new towers were added. The Diateichisma appears to have been subjected to repairs until the 12th c. AD.

On the eastern slopes of the Hill of the Muses, there is an impressive three-room structure hewn into bedrock; popular tradition has connected it with the **“Prison of Socrates”**. Popular tradition also mentions it as the most important site for practicing magic during the medieval and modern periods. The opening of foundations or even entire rooms carved out of bedrock on the rocky slopes of the West Hills is a particular feature of their architecture. This impressive carved construction probably belonged to a monumental two- or three-storey structure, as one may deduce from the arrays of holes for roof-beams on the face of the rock; the carved stairway to the south served communication with the slope’s higher levels. The preserved rear carved-out section of the building consists of three rooms with door openings on the east and a cistern at the rear. The use of this building is unknown. In World War II, the construction was covered by a stout wall of concrete, and used for safe keeping of the antiquities from the Acropolis

Kimon’s Tomb was located on the northwest side of the Hill of the Muses and beyond the gate of Dipylon above the Gates, on the basis of information provided by Herodotus concerning the burial of Kimon the Olympic games victor, father of Miltiades the *Marathonomachos* (“who fought at Marathon”), his sister Elpinike, and their relative Thucydides the historian, who were buried outside the Melitides Gate and beyond the “road through Koile”, which is identified with the ancient road northwest of the tomb. The rectangular opening in the face of the rock was the entrance to a twin burial monument cut into the natural bedrock. According to the incised inscription (3rd c. BC) preserved on the upper part of the opening, the tomb belonged to someone named Zosimianos.

According to a rock-cut inscription, the **sanctuary of the Mother** was also in the region of Kimon's Tomb, and appears to have encompassed a substantial area. The so-called "**Heptathronon**", the "**square of the seven thrones**", one of the West Hills' most impressive monuments, was connected to the sanctuary of the Mother. This monument consists of a square level area (dim. 13 x 10 m) leveled into the rock, on whose south side seven seats were carefully carved out, one beside the other. The prevailing view is that it was connected with the Bouleuterion of the Sanctuary of the Mother of the Gods Kybele (Cybele), as a assembly and ritual celebration space. Further north of the "Seven Thrones" is a building dug out of the rock known as the "**Cave of the Koufos**" (the deaf man). It consists of two chambers cut into a section of the rocky slope and an outdoor square that was used as a family burial monument from the Late Hellenistic to Late Roman period.

The Hill of the Muses is separated from the Hill of the Pnyx by a deep ravine that divided in two the ancient deme of Koile; through it there ran the "**road through Koile**" known from Herodotus. The road, which followed the terrain, shows deeply-carved ruts made by carriage wheels from its long period of use, and a rock-cut channel for the runoff of rainwater. This was a main road that joined the ancient *asty* with its port of Piraeus, protected by the Long Walls. In peacetime, all sorts of products arriving at the port of Piraeus were transported on it, while during the Peloponnesian War it was a refuge for the Athenians. To the west, at the meeting-points of the hills of the Muses, the Pnyx, and the Nymphs there was created the "**koilon**" (depression), a focal point of the West Hills with dozens of rock-cut spaces from the densely-built fabric of the deme of Koile, and buildings with stoas that indicate the presence of the west gate of the Themistoclean Wall in this area.

With the building of the Diateichisma (330 BC), this area remained outside the fortification wall and was abandoned. Along the road there grew up a **roadside cemetery** with rock-cut cist graves dating from Late Hellenistic to Roman times.

THE PNYX

The operation of the *Ecclesia tou Demou* (citizens' assembly) on the Pnyx hill dates to the end of the Archaic period (ca. 500 BC) and was connected with political changes implemented by Cleisthenes. Its function remained the same until the late 4th c. BC, when its activities were gradually transferred to the Theater of Dionysos (Acropolis South Slope), which resulted in



its losing its primary political significance. This may explain the fact that it is not mentioned by the traveler Pausanias, who visited Athens in the 2nd c. AD.

The first to conduct excavations in the area was the Englishman George, Earl of Aberdeen (1803), who uncovered the **Bema** (speakers' platform) of the Pnyx and the niches of the sanctuary of Zeus Hypsistos. In 1835, the archaeologist K. Pittakis found the inscription marking the boundary of the Pnyx, *HOROS PYKNOS* ("Boundary of the Pnyx").

During the period when it was in operation, the Pnyx presents three building phases:

In phase "Pnyx I" (6th-5th c. BC), a theatrical space with the speaker's platform set at the north was created. This Pnyx, whose capacity is reckoned at 5,000 people, is the Pnyx of Aristophanes, and it was from its speaker's platform that Miltiades, Themistocles, Aristides, and Pericles spoke.

In phase "Pnyx II" (late 5th c. BC), the site was enlarged with the widening of the *cavea* of the amphitheater; a retaining wall was built on the north, and two staircases led from the northeast to the *cavea*. In this phase, which is connected with the rule of the Thirty Tyrants (404-403 BC), the position of the speaker's platform changed orientation and was reset towards the southwest. Pnyx II had a capacity of 6,000 people; the orators Demosthenes, Aeschines, and Isocrates spoke from its platform.

In phase "Pnyx III" (late 4th c. BC), during the years of the orator Lycurgus – the phase which is visible today – the orientation of the speaker's platform remained to the southwest, but the *cavea* was expanded with the construction of a new monumental retaining wall. The capacity of the *cavea*, with a depth of 70 m and a diameter of 120 m, is estimated to have reached 13,500. The Bema of the orators of phase III, the famous *Lithos* preserved intact, is the most imposing ancient remain on the site. Carved into the natural bedrock, it is 9 m long on its façade, and has three steps (for a total height of 1.10 m).

The ambitious plan for the remodeling of Pnyx III also included the creation of the **East and West stoas**

to protect those gathered for assemblies. These were never completed, either because the Theater of Dionysos was finished during the same period and assemblies were transferred there, or because the need to build the Diateichisma arose.

To the south and above the speaker's platform was set the **Altar of Zeus Agoraios**, and further south in a rock-carved space (dim. 5.85 x 5.15 m) is believed to have been the **Heliotropion of Meton**, a kind of sun clock made by the outstanding astronomer and geometer Meton (433-432 BC).

East of the speaker's platform on the face of the rock of the Pnyx's first terrace are niches of various shapes and sizes in which votives dedicated to the **sanctuary of Zeus Hysistos** were placed. They surround a large central niche in which the god's cult statue may have been set. This open-air sanctuary was in operation in Roman times, possibly in the late 1st c. AD when the Pnyx no longer hosted gatherings of the *Ecclesia*, and its political importance had waned.

To the southwest and along the length of the East stoa there are visible traces of the **Diateichisma of the Pnyx**, all of whose phases can be recognized in this area. Here is found the best-preserved section from the 4th c. BC phase (*emplekton* - compartment wall), the solid construction of the white poros phase of the 2nd c. BC (White Poros Wall), during which the wall in the Pnyx area was shifted and rebuilt along the length of the East and West stoas, and above all the Justinian phase, to which the wall's three visible towers belong.

The area of the Hill of the Pnyx, which belonged to the **Deme of Melite**, is characterized by the concentration of rock-carved structures that belonged to the residential fabric of this deme, and by the dense crowded road network that linked the three hills among

themselves and with neighbouring areas, above all with the ports of Piraeus and Phaleron. Northeast of the hill one can recognize a whole complex of houses and water-collection installations of the Classical period, hewn into the rock beside the **East road**, which led from the Ancient Agora to the Pnyx. In the same area on the east slope of the Pnyx is the cave **sanctuary of Pan**, whose rock-cut chamber is adorned on its north wall by an impressive relief consisting of a scene of Pan, a Nymph, and a dog. Wall paintings and a mosaic dating to Roman times are preserved on the rocky exterior of the sanctuary.

On the same eastern face and accessible via Apostolou Pavlou Street is also the monument that became known as the **Fountain of Kallirrhoe (Callirhoe)**, since it was connected by its excavator, the German archaeologist W. Doerpfeld, with the *Enneakrounos* installations of Peisistratos and the spring of Kallirhoe. Many objections have been voiced to this identification. One of the prevailing theories today is to place the Kallirrhoe in the riverbed of the Ilissos, southeast of the Olympieion, while according to Pausanias' description the *Enneakrounos* is believed to be the Archaic fountain building that has been found on the southeast side of the Agora.

It is a cave fountain installation on the east edge of the Pnyx, consisting of a square chamber hewn into the natural bedrock with a shallow well at its rear where water was collected. On its north, the chamber was connected via a stepped corridor with an underground rock-cut cistern at a lower level. The floor of the first chamber was decorated in the time of the emperor Hadrian (2nd c. AD) with an elaborate mosaic. During World War II, the space was used to conceal antiquities and its entrance was covered by concrete.





HILL OF THE NYMPHS - OBSERVATORY

The hill of the Observatory is the northernmost height of the rocky formation west of the Acropolis. This northern hill, whose eastern slopes were already inhabited in the Mycenaean age (13th c. BC), consisted part of the deme of Melite during the Classical age (5th-4th c. BC). The house of Themistocles is placed in this area, somewhere near the excavated sanctuary of Artemis Aristoboule (the modern Iraklidon Street) which he built himself after the battle of Salamis. The identification of the hill was one of the major issues in ancient topography, and it was sometimes connected with the *Amazonion* hill of the Amazonomachy, and sometimes with the hill of Lykavittos. After the discovery (1835) by archaeologist K. Pittakis at the hill's summit of the 5th c. BC rock-cut inscription *HIERON NYM[ΦΩ]N ΔΕΜΟ*, the hill was linked with the cult of the Nymphs to which an open-air sanctuary was dedicated. The **sanctuary of the Nymphs** was excavated in 2000, and its deposits brought to light



a large number of terracotta figurines dating from the 7th to the 5th c. BC. Another important Archaic sanctuary, which according to its 6th c. BC rock-cut inscription *ΙΕΡΟ ΔΙΟΣ* ("sanctuary of Zeus") was dedicated to Zeus occupied the rocky eastern projection of the Hill of the Nymphs, **Agia Marina**. The ancient structures that covered the upper level of the rock were configured in five terraces with at least two entrance staircases on the south. On the terrace levels are rock-hewn altars, stele and statue bases, votive niches, basins, wells, cisterns and a labyrinthine system of small channels. Zeus, who was probably worshipped here by the epithet "Meilichios", was closely linked with the Nymphs and the deities of fertility, the rebirth of life and death, like Eileithyia and Artemis Mogostokos, who were also worshipped on the Hill of the Nymphs.

During Byzantine times the **chapel of Agia Marina** was built at the site of the sanctuary of Zeus in an ancient rock-cut cistern. The church's famous **slide** and the therapeutic properties of the saint are believed to represent a continuation of the ancient cults of the divinities of fertility, easy childbirth, and averting evil.

Until the founding of the capital of the new Greek state, the Hill of the Nymphs remained deserted; according to popular tradition the caves that opened around its periphery were haunted and the dwellings of witches, the Nymphs, and the *Kalokyrades* (the Fates).

In 1842, the beautiful edifice of the National Observatory of Athens by Theophil Hansen was installed on the hill in the vicinity of the sanctuary of the Nymphs.

TEXT: O. DAKOURA-VOGIATZOGLOU

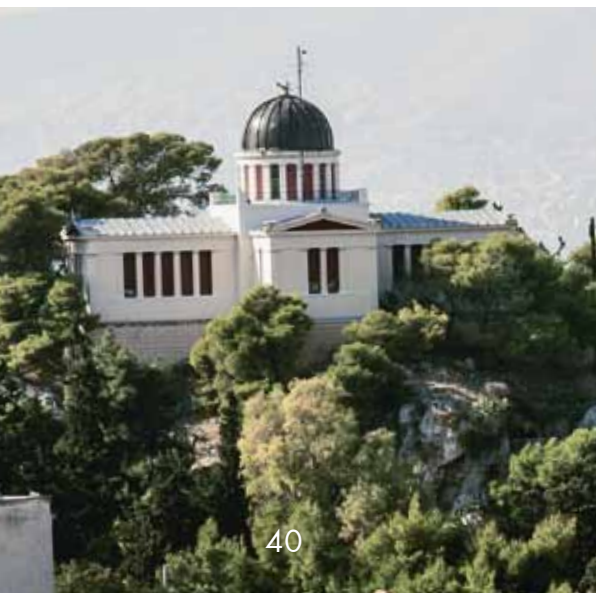
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THE OBSERVATORY OF ATHENS

Lofos Nymphon (Hill of the Nymphs)

[Access](#)

Metro: line 1, Thissio station



The original building of the Observatory is known as the “Sinus Building”, since it was erected with funding from Georgios Sinas, then serving as the Greek Consul in Vienna. It was built at the site of the Sanctuary of the Nymphs in accordance with the plans of Danish architect Theophil Hansen, as presented by architect Edward Schaubert. For the final plans, the opinion of Professors Vouris and Schumacher, a major astronomer of the era, were sought. The building is cruciform, oriented on the basis of the four points of the compass, with elements of both the Byzantine and Neoclassical orders, and a hinged dome. The words *HIEPON NYMΦ... ΔΕΜΟΣ* still appear carved into the rocks of the courtyard area. The building’s erection was completed in 1846. It has been characterized as a historic monument by Ministerial Decision.

The individual who provided the inspiration for the Athens Observatory, Professor Georgios Vouris (1790-1860), was also its first Director. The Observatory’s original scientific instruments were ordered from Austria, and for the first time in centuries, Greek astronomers had the opportunity to conduct astronomical observations and produce significant scientific work on their basis.

In 1890, the Observatory was converted to a state foundation and named the “National Observatory of Athens” (E.A.A.). Furthermore, in addition to the Astronomy division, the two additional “Meteorological” and “Seismological” divisions were created.

The Thissio Visitors’ Center operates at the Athens Observatory and includes the Geostrophysics Museum, the Meridian Telescope, and the Dorides Telescope (on the hill of the Pnyx). The historic building of the Observatory houses the Geostrophysics Museum and the historical library. The Museum of Geostrophysics and the Geostrophysical Walk through the National Observatory of Athens were inaugurated in 2008. The renovation of the Observatory received the Europa Nostra distinction (European Union Prize for Cultural History) in 2010.

The Geostrophysics Walk combines the historic buildings on the Hill of the Nymphs, the Sinas and Syggros Buildings, and the hill of the Pnyx. The small “Syggros”, building, the work of Ernst Ziller (1897-1898), is oriented east-west, and in it was installed Gautier’s meridian telescope or meridian circle. This instrument was a donation by Syggros which in 1904 made it possible inter alia to determine the Observatory of Athens’ latitude.

Following the Geostrophysical Walk, one arrives at the hill of the Pnyx, where the large telescope bearing the name of its donor (Dorides) was built in 1902 and installed in a specially-constructed dome, near the site where the heliotrope of the astronomer Meton was situated in antiquity.

TEXT: A. KOUTSI

CHURCH
OF AGIA MARINA

Agias Marinas str., Thission, Athens

[Access](#)

Metro: line 1, Thissio station



The church of Agia Marina is built on the Hill of the Nymphs in Thission, and comprises a complex of a modern church with a rock-cut Byzantine chapel.

The modern church belongs to the domed cross-in-square type with a gallery, covered by smaller domes over the corner apartments. Its foundations were laid in 1922 in accordance with the design of architect Achilleas Georgiadis, which had been preceded by a construction study by Ernst Ziller; the latter's designs, dated 3-4-1921, are kept in the church. Its interior is richly decorated with wall paintings carried out at various periods between 1934 and 1961; primarily these are works by the painters A. Graikos, Ath. Kandris, and G. Sarafianos and are executed in the spirit of the Nazarene style. The wood-carved templon (1936) was designed by architect Georgios Nomikos.

On its south side, the church communicates with an earlier rock-cut chapel, of which only its cylindrical dome is visible from the exterior. Its existence in the 11th-12th centuries is attested by written sources of this era, but its form in Byzantine times is not known. The church had occupied the site of an ancient water reservoir and its sides have been formed by carving into the rock in a manner that imitates a domed church. During conservation works (1980s), it was ascertained that in the interior, wall paintings are preserved that belong to successive layers and are dated between the Byzantine period and early 20th century. The best-preserved earlier layer of painting belongs to the 13th century and presents many stylistic similarities to the wall paintings of other churches in Attica that date to the years 1231-1233. There is also a fairly extensive layer belonging to the early 17th century, which includes scenes from the Dodekaorton and was signed by the Athenian painter Demetrios. Some of the painted representations – chiefly those of more recent times – have been detached and are today on display in a special room in the church.

During the Post-Byzantine and modern period, the church of Agia Marina was connected with beliefs concerning fertility and with the custom of women sliding over the smooth rocks of the hill. The origin of these lies in more ancient cult of the Nymphs worshipped there.

TEXT: R. POULI



Tel: (+30) 210 9226330

Opening Hours

Daily: 8:00-15:00

Admission

Full 2 €, reduced 1 €

Combined ticket: full 12 €, reduced 6 €

The site is accessible to the disabled

Access

Metro: line 2, Acropoli station



The temple of Olympian Zeus (Olympieion), the largest of the ancient temples of Athens, stands on a low elevation in the ground to the south-east of the Acropolis. Traces of human settlement on this site date from as early as the Pre-historic period. The antiquity of the sanctuary is attested both by archaeological evidence and the ancient sources. Pausanias reports that it was founded by Deukalion, the mythical founding father of the Greeks.

Worship of Zeus in the area of the Olympieion is attested from early historical times, and there was a temple here already in the early 6th c. BC. During the period of the tyranny, in 515 BC, Peisistratos the Younger, grandson of the famous Peisistratos, endeavoured to replace this early temple with a new one of large dimensions, on the model of those in Asia Minor. Construction had reached the level of the crepis when the tyranny at Athens was overthrown. The Athenians refused to continue with the building of it, so that the democracy should not bring to completion a work that, although brilliant, was a reminder of the hated tyranny. In 174 BC, the King of Syria, Antiochos IV Epiphanes, continued the work, with Cossutius, a Roman, as his architect. The level of the entablature was reached before work came to a halt in 163 BC, on the death of Antiochos.

After his stay in Athens in AD 124-125, the emperor Hadrian decided to finish the temple, and it was inaugurated in AD 131. This temple was one of the largest in the ancient world, and stood in a large open space measuring 250 x 130 m; it was 110.35 m long and 43.68 m wide, and is in the Corinthian order. There were two rows of 20 columns on the sides and three rows of 8 columns on the ends, giving a total of 104 columns, which were 17.25 m high, with a base diameter of 1.70 m. Only 16 are now preserved, 13 at the south-east corner and 3 near the south-west corner; the middle one of these last fell after a storm in 1852 and now lies on the ground. The cella housed a chryselephantine statue of Zeus and a statue of Hadrian, who was honoured jointly with the god.

A rectangular poros enclosure wall measuring 205.85 x 128.72 m was constructed and buttressed with built pillars. Entrance to the enclosure was by a small propylon on the north side.

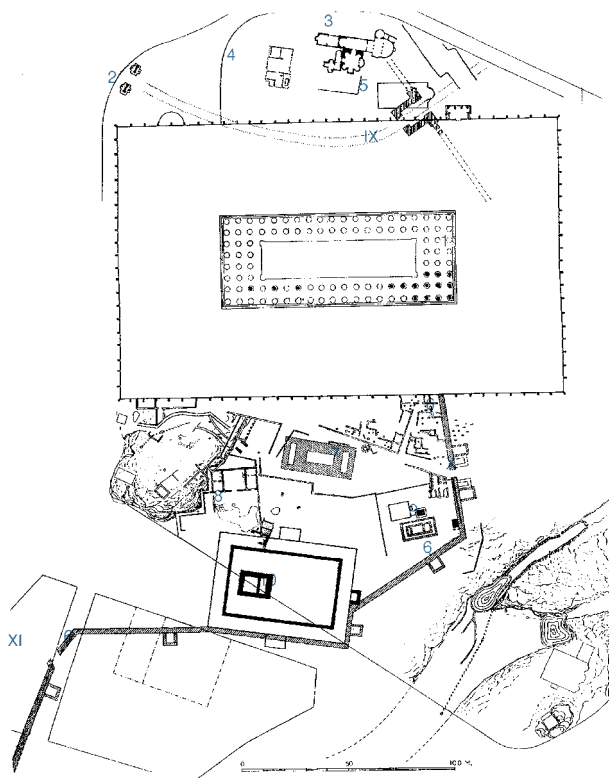
After the construction of the temple, the Athenians honoured Hadrian by building an arched gateway, 18 m high, 13.50 m wide and 2.30 m deep, in the north-west corner of the enclosure. The central arch is 6.20 m wide and surmounted by Corinthian columns and pilasters, with Ionic epistyles at the ends and a pedi-



ment in the centre. On the epistyle blocks above the arch and the columns, on the side of the old city (west façade) is carved the inscription: "This is Athens, formerly the city of Theseus", while on the side facing the sanctuary and the extension of the city by Hadrian, is the inscription: "This is the city of Hadrian and not of Theseus".

The remains of other important sanctuaries have been excavated in the area immediately bordering on the Olympieion to the north. The foundations of a Classical temple just outside the south side of the enclosure wall of Olympieion have been identified with the Delphinion, the sanctuary of Apollo Delphinios. A small peristyle Doric temple of Roman times, surrounded by an enclosure wall, has been identified with the Kronion, the sanctuary of Kronos and Rhea. Finally, the remains of a large rectangular peristyle and the foundations of a small temple, to the south-west of the Kronion, have been identified with the Panhellenion, the sanctuary of Zeus Panhellenios.

TEXT: E. CHATZIPOULIOU



1. Temple of Olympian Zeus and the precinct wall (AD 124-132)
 2. Arch of Hadrian (AD 131/2)
 3. Roman Baths (AD 124-131)
 4. Ruins of Houses (5th c. BC-2nd c. AD)
 5. Basilica of Olympieion (AD 450)
 6. Valerian Wall (AD 256-260)
 7. Temple of Apollo Delphinios (450 BC)
 8. Lawcourt at the Delphinion (500 BC)
 9. Temple of Kronos and Rhea (AD 150)
 10. Temple of Zeus Panhellenios (AD 131/2)
- IX, X, XI. Gates of Themistoklean wall (479/8 BC)



In antiquity, this excavation area lay outside the walls of the city of Athens. During the reign of the emperor Hadrian it was included in an expansion of the city which reached the eastern end of the National Garden. This was a privileged location, given that it had abundant water due to the flow of the Ilissos and Eridanos rivers.

Evidence that came to light confirmed the use of the area from the Sub-Mycenaean to the period of King Othon (Otto).

The earliest evidence at the site is comprised of Sub-Mycenaean graves (11th c. BC) containing rich grave goods (vases, beads, bronze jewelry).

Important land use evidence which determined the use and disposition of the region over a long period of about 3000 years included discovery of the bed of a branch of the Eridanos approximately 50 m in width, and of the ancient road that led from the Gate of Diochares in the walls towards the demes of Mesogaia.

Three points in the excavation (at lengths of 50+70+43 m) revealed portions of the so-called Peisistratean aqueduct that carried potable water from a spring on the slopes of Mt. Hymettus to Athens, and which dates from the late 6th to the first half of the 5th c. BC. It included cylindrical clay components with painted black bands, set in a deep trench cut into the natural schist. The clay tubes were fitted into one another and joined by a waterproof lead seal. They had openings for cleaning which were blocked by fragments of the conduit's pipes and by stones.

Excavation also investigated seven 5th c. BC foundry pits opened in the natural bedrock, as well as parts of 20 rooms connected with artisanal activities and the storage of materials. In one of these rooms, carefully-stored slabs for lining the casting pits were found.

In the early 4th c. BC, the pits were filled in and a peristyle courtyard was built over them. Remains of its pillars have been found on the rock at regular intervals.

Along a length of 35 m (equal to the width of the excavation), there was revealed the widening of the central road (second half of the 4th c. BC) that led to the demes of Mesogaia and started from the Gate of Diochares (width: 7 m). This road was in continuous use until the 2nd c. BC.

On the north fringes of the road a roadside cemetery was revealed that was in continuous use from the early 4th to early 3rd c. BC. Funerary precincts, a tomb pedestal, and individual graves (300) were uncovered in the extensive area encompassed by the cemetery.

North of the river, over the cemetery and the paving of the road that had by then fallen into disuse, a large bathing complex was excavated which appears to have occupied an area in excess of 5,500 sq. m. (it extends beyond the limits of the excavation). Built in the late 3rd-early 4th c. AD, it was destroyed in the late 4th and rebuilt in the mid-5th c. AD. Hypocaust chambers, furnaces (*praeformia*), rooms for hot and warm bathing (*caldaria*, *tepidaria*), a paved room, apsidal constructions, and many rooms that served the functional needs of visitors (waiting rooms, changing rooms, accommodations, etc.) were uncovered. Part of a mosaic floor with vegetal and geometric decoration was revealed in one of the rooms.

Access

Metro: lines 2, 3, Syntagma station



South of the river, seven piers from an aqueduct belonging to the same period were uncovered, in addition to a very dense network of water supply and drainage channels and shafts.

A cluster of Early Christian graves (5th-6th c. AD) was uncovered over the now-filled river bed. These frequently double or even triple graves, with built walls and vaulted roof, for the most part contained the bones of many deceased persons and paltry grave goods, mostly bronze jewelry, crosses, and coins.

In the southern section of the excavation, part of the Byzantine city (rooms belonging to buildings and 13 storage silos) came to light. From the finds it appears that the area continued in use during the Late Byzantine and Ottoman periods, with the construction of large cisterns, a dense water supply network, and parts of a long wall carelessly built of stones and abundant marble in second use; the latter may possibly be connected with the well known wall of the voivode (local ruler) Haseki, built in Athens in 1778. Finally, paving investigated over a great length may be identified with that of Amalia Street during the period of King Othon.

EXHIBITION OF ANTIQUITIES IN "SYNTAGMA" METRO STATION

An exhibition space of around 500 sq. m. has been created in the first basement of the Syntagma Station, where copies as well as authentic finds from the

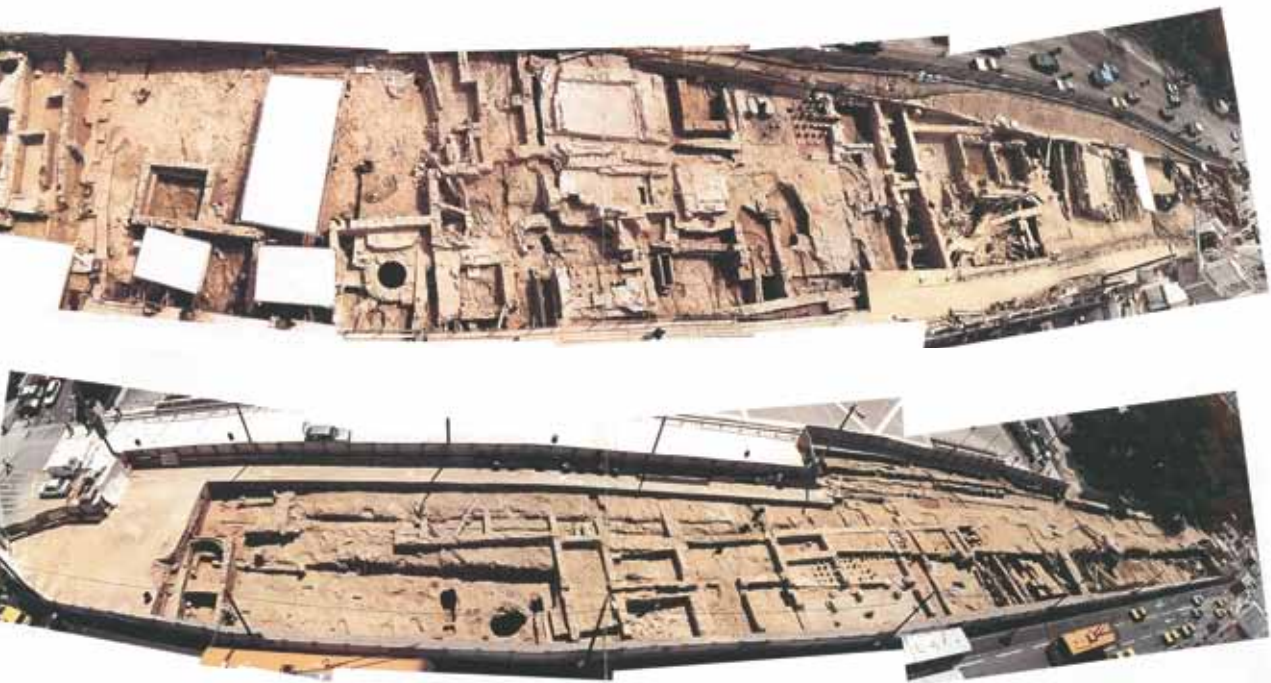
above excavation as well as that of the Herodes Atticus are exhibited to inform passing visitors about the history and topography of the area over the course of centuries, something which is of particular interest for citizens.

Original finds, displayed in specially-designed cases, include: part of a mosaic floor (4th-5th c. AD), pipes from the Peisistratean aqueduct, various types of pipes, unguentaria, pointed-toe amphoras (2nd-1st c. BC), lamps, and loom weights of various types.

Also on exhibit are copies of Hellenistic funerary colonnettes, a marble loutrophoros (4th c. BC), an Ionic column capital, a funerary stele with gabled finial, and numerous vases.

Another case displays a reconstruction of the stratigraphy, i.e. a series of successive archaeological layers as these accumulated with the passage of time, as well as the remains of human intervention during this period. In this particular stratigraphic reconstruction one may make out the bed of the Eridanos (50 m wide), filled in during Roman times, and north of the river bed the ancient road with its retaining walls, which was done away with in the late 3rd c. AD so that its surface could be occupied by the baths. Also discernible (in cross-section) are a funerary enclosure and a sarcophagus (4th c. BC), a clay pipe belonging to the Peisistratean aqueduct, and architectural remains of the bath complex.

TEXT: K. MICHALIDOU



OLD PALACE -
HELLENIC PARLIAMENT

The Old Palace - Hellenic Parliament is the largest three-storey building in the city in both area and volume. The building, which belongs to the austere Neoclassical style, was constructed between 1836 and 1853 according to the design of architect Friedrich von Gärtner as a palace for Othon (Otto), Greece's first king.

This monumental Neoclassical building displaying strict symmetry on its façades has been declared a historic monument. The middle section of the main façade projects, and at the height of its upper floor there is a large marble (projecting) balcony. Beneath the balcony parapet is a frieze (triglyphs and metopes) and architrave supported by marble columns of the Doric order. The openings are symmetrical around the main axis, which is defined by its pediment, triple windows framed by pilasters and capitals, and the ground-floor balcony.

In 1884 the building underwent interior modifications in the wake of the first fire. At Christmas 1909, there was a second fire and the family of King George I was temporarily transferred to the Tatoi Palace. Following the Asia Minor Catastrophe, the building housed various state services.

In 1930, it was decided to convert the building into a Parliament and Senate house. The architect who provided the design for the Palace's conversion to a Parliament building (1931-34) was Andreas Kriezis. It also housed the political offices of the Prime Minister and the political parties, a library, and the Council of State (which has now been transferred to the historic building of the Arsakeion).

West of the monument is Syntagma Square; to its north runs Vasilissis Sofias Avenue. Surrounding it are the National Gardens, the Ministry of Foreign Affairs, the French Embassy, and other of the city's emblematic buildings.

To the right and left of the building's façade, we find statues of Eleftherios Venizelos (left) and Charilaos Trikoupis (right), both the work of sculptor Yiannis Pappas (sculpted in 1990 and 1998 respectively).

TEXT: A. KOUTSI

Syntagma square, Athens

Access

Metro: lines 2, 3, Syntagma station
Bus, Trolley bus, Tram: Syntagma stop



20

TOMB OF THE UNKNOWN SOLDIER

Syntagma square, Athens

Access

Metro: lines 2, 3, Syntagma station
Bus, Trolley bus, Tram: Syntagma stop



The Square and the Tomb of the Unknown Soldier are situated in the forecourt area between Palaion Anaktoron and Amalias Avenue.

The architect for the configuration of the area was Emmanuel Lazaridis, whose plans for this project received First Prize in 1928 in the architectural contest tendered by the Ministry of Communications upon decision by the Council of Ministers.

This work has received a great deal of criticism, both positive and negative. Through it, E. Lazaridis provides the purest expression of "modern" Classicism in Greece, drawing his design principles from simplified Archaic prototypes. The monument imitates the row of older column drums incorporated into the north part of the wall surrounding the Holy Rock of the Acropolis.

The Tomb of the Unknown Soldier was created by E. Lazaridis in 1932, built between 1928 and 1932 by sculptor Fokion Rok, and since that time has been the focus of national celebrations.

TEXT: A. KOUTSI





The creation of the V & M Theocharakis Foundation for the Fine Arts and Music represented an important development in Athenian cultural life. The Foundation was established by Basil (Vasilis) and Marina Theocharakis in 2004 as a charitable non-profit, ratified by Presidential Decree. The Foundation is housed directly across from the Greek Parliament in the heart of the cultural, political, and commercial center of Athens at the corner of Vasilissis Sofias and Merlin Streets.

The Foundation's mission is to involve the public in a wide-ranging, interdisciplinary dialogue with the fine arts and music in Greece and internationally, focused primarily on the appearance and evolution of "the modern" in the 20th and 21st centuries.

True to its mission, the B & M Theocharakis Foundation presents a very full programme of events that includes large- and small-scale exhibitions (thematic, retrospective), concerts, seminars, workshops, and lectures. The basic dimension of the programme is its interdisciplinary approach, geared to presenting the visual arts, architecture, and music in their relation to other forms of art and research fields.

The Foundation opened its doors to the public with a major retrospective exhibition devoted to Spyros Papaloukas (1892-1957). Important exhibitions of Greek and international interest followed, including: "From Picasso to Yves Klein" in collaboration with the Museum of Modern Art of Saint Étienne, Fasianos, Myrtaras, Fellini, "The Austrian Postwar Avant-garde", "The Forbidden City" of Jiang Guofang, "Major Russian Painters" in collaboration with the St. Petersburg Museum, "The World of Odysseas Elytis" with all his paintings, "Japanese Micropop", Christos Karras, "Horses and Riders" by Gianni Parmakelis, "Nikolaos Gyzis", and "Still Life" with works by major painters from 1600 to the present from the Boston Museum of Fine Arts.

As its name suggests, the Foundation also hosts a series of musical events. These have hosted widely-known artists including the lutenist Hopkinson Smith, the New Hellenic Quartet, the duo of Janis Vakarelis and Sonia Theodoridou, Red Priest, the composer Gavin Bryars, soloists from the Academy of La Scala in Milan in collaboration with the Teatro all Scala, Dimitris Platanias, Martine Haselboek, Dimitri Kavrakos, Stephen Kovacevic, Ronald Brautigam, Alexei Zuev, and others.

In addition to its exhibitions and concert activities, the Foundation offers lectures and workshops (frequently incorporated into parallel exhibitions and musical events) which contribute to a better understanding of the historical, social, environmental, scientific, and philosophical scope of every artistic act, or which function as an independent source of knowledge and reflection: Stelios Ramfos, "Plato's Republic", "Heidegger", "Philokalia" (Love of Beauty), "Plotinus"; V. Lamprinouidakis and N. Zias, "How Close is our Past to Us Today"; V. Karasmanis, "Socrates"; N. Lygeros, "Aesthetic Wanderings"; G. Kontogiorgis, "What Democracy Is and Isn't"; N. Lambrellis, "The Philosophy of the Mask in Nietzsche", and others.

The Foundation's activities are complemented by more than 35 educational programmes, with particular emphasis on the younger ages, while also including classes for adults on modern art, music, and philosophy. Its programmes include artistic literacy for children ages 2+, children's literature and the visual arts, introduction to the lyric song for children 8-12, participatory opera for children and adults, fine arts workshops in jewelry, the art of collage, experiential tours, and others.

9 Vasilissis Sofias ave. & 1
Merlin str., 10671 Athens
Tel: (+30) 210 3611206
Fax: (+30) 210 3611380
Email: info@theocharakis-foundation.gr
Website: www.thf.gr

Opening Hours

Monday - Sunday: 10:00- 18:00
Thursday: 10:00-20:00

Access

Metro: lines 2, 3, Syntagma station

For Cultural Events, see Part IV, p. 12



Open to visitors but not an organized archaeological site

Access

Metro: lines 2, 3, Syntagma station



In antiquity, the area today encompassed by the National Garden lay outside the Themistoclean fortification walls (478 BC) of Athens, forming a part of its eastern suburb, where one of three large Gymnasias, the Lykeion (archaeological site at Rigillis street), had been established. Two rivers flowed through this location: the Ilissos to the south, and a branch of the Eridanos to the northwest. Its northern section was traversed by a road connecting Athens with the townships of eastern Attica. A cemetery of the Submycenaean-Protogeometric period (1100-900 BC) was excavated at the site of the Presidential Guard, as were graves dating from the Late Classical to the Hellenistic and Roman periods (ca. 400 BC - AD 200/300). Grave groups have also been excavated at other points in the Garden, and on the hill now occupied by the Hellenic Parliament, originally King Othon's palace.

During the Late Archaic period (end of the 6th c. BC) the so-called Peisistratean aqueduct passed by here, carrying drinking water to Athens from a spring in the Hymettus foothills.

In AD 124-125, the emperor Hadrian expanded the city eastward to include the area of modern Syntagma Square, the National Garden and Zappeion. This gradually developed into an exclusive neighborhood, as gymnasia, baths, fountains and villas were built here. There existed large, luxurious building complexes, with wall paintings and mosaic floors. Public utility projects such as aqueducts, drainage systems, bridges, etc. were also constructed. At the northern part of the Garden, near the Vasilissis Sofias Avenue entrance, a building complex of the 4th-5th c. AD with a mosaic floor is visible. It was excavated in 1840-1850 and Queen Amalia had a roof built over it to house formal banquets, naming it "The Garden's Salon". To the southwest of the Zappeion building another part of "Hadrian's City" has been excavated: behind Lord Byron's statue, at Olgas Avenue, a semicircular stoa with a mosaic floor is visible, part of a large complex, extending north up to a well-preserved bath on the sidewalk of Amalias Avenue, discovered during the construction of the Athens Metro, now under a protective shed.

When during Late Antiquity barbarian inroads started, this part of Athens was defended by the so-called Valerian fortification wall of ca. AD 260. Stretches of this wall had been found in the National Garden, and along Vasilissis Sofias and Herodou Attikou streets.

TEXT: T. ELIOPOULOS

THE PALAESTRA OF THE
LYKEION GYMNASIUM

The school of Aristotle, the Lykeion (lyceum) (335 BC), one of the three oldest gymnasia in the city together with those of the Academy and Kynosarges, was situated on the outskirts of ancient Athens, outside the walls and the Gate of Diochares. As attested by ancient authors (Plutarch, Strabo, Pausanias), the Lykeion was a very extensive, verdant area between two rivers, the Eridanos to the north and the Ilissos to the south, and beside the sanctuary of Lycian Apollo and Herakles Pankrates. Athenian hoplites and ephebes, fulfilling their military duties, exercised in this idyllic area with its abundant waters.

During excavation works on a lot behind the Armed Forces Officers Club (Sargoleio) to build the Museum of Modern Art, the foundations of a large structure (50 m long, 48 m wide) were uncovered. The structure had suffered considerable damage from the installations of a modern military camp between the 19th century and the early 1960s.

The building has been identified as the palaestra of the ancient gymnasium situated in this area, and it has the characteristics of comparable structures at Delphi, Delos, Olympia, and the Academy (Athens), i.e. a symmetrical layout of its rooms around a rectangular courtyard (23 m wide) surrounded by stoas on three of its four sides (3.50 m wide on the east and west, 4 m wide on the north). Two hypocausts, cisterns connected with a built well, and a well underscore the use of some of its rooms.

Its long period of use, with repeated repairs to the original plan, helped to identify the building. It appears to have been officially founded by Lycurgos to-

Rigillis str., Athens

Open to visitors but not an organised archaeological site

Access

Metro: line 3, Evangelismos station



wards the last quarter of the 4th c. BC, though earlier use of the area dates back to the Late Archaic period. After the destruction of Athens by Sulla in 86 BC, the building's superstructure was rebuilt and two hypocausts were added. Later, during the 1st c. AD, another cistern was installed in the area. Repairs to reopen the palaestra were also carried out after the Herulian destruction in AD 267 and near the end of the 3rd c. AD. Finally, at the end of the 4th c. AD the building was destroyed and did not reopen.

Aristotle

Aristotle was born in 384 BC in Stageira, Chalkidiki. In 368 BC he moved to Athens, where he chose to study at Plato's Academy. It was there he remained, first as student and then as teacher until the death of the school's founder in 347 BC. Despite his family's connections to the Macedonian court, his own education was in harmony with the ancient Greek ideals of the 5th c. BC: individual freedom, equality before the law, and participation in the political community.

From 342 BC, when he received an invitation from Philip II, he undertook the education of Alexander, for whom it is mentioned that he edited a special edition of the Homeric epics and wrote two works, *On Kingship* and *On Colonists*.

He returned to Athens in 335 BC, where he founded his own philosophical school, the "Lykeion", known from the era of his successor Theophrastus as the "Peripatos".

With Plato's Academy as model, the Lykeion was organized as a separate (independent) legal entity and operated under the protection of the Muses as a place of research, with its own rules of procedure, and was open to the public during morning hours. The Lykeion's library is mentioned by Strabo as the most important private library of antiquity and a model for the later libraries of Alexandria and Pergamon.

Following Alexander's death and the shift in political climate against him, Aristotle fled to Chalkis, where he passed away in 322 BC; his body, however, was transferred to Stageira and he was buried with great honors. He was proclaimed the city's founder and a celebration, the "Aristotelia", was established in his memory.

In his philosophy Aristotle successfully combined Platonic ethics and political philosophy with the natural philosophy of the Pre-Socratics, and inaugurated Logic as a branch of philosophy. In the sciences, he laid the bases for physics, chemistry, and meteorology, and demonstrated the importance of biology. He systematized the practice of rhetoric, established the foundations of literary theory, and embarked on a programme of systematic cataloguing of the constitutions of Greek cities. The works of this universal mind represent the encyclopedia of the Hellenistic age, and simultaneously formed the basis for modern philosophy and science.

TEXT: E. BANOU - AIK. STAMOUDI



BYZANTINE AND CHRISTIAN MUSEUM



The Byzantine and Christian Museum (BCM), based in Athens, is a Special Regional Service of the Hellenic Ministry of Culture and Sports. It is a national museum devoted to the promotion of Byzantine and Post-Byzantine culture. Its collections today contain over 30,000 objects dating from the 3rd c. AD to the 20th century and coming from all regions which once belonged to the Byzantine Empire (the Balkans, Asia Minor, the Middle East, North Africa). They include sculptures, mosaics, wall paintings, portable icons, pieces of clothing, liturgical vestments and other ecclesiastical textiles, jewelry, coins, minor arts objects, woodwork, pottery, manuscripts, early printed books, engravings and drawings, as well as modern religious works, paintings, and copies of important Byzantine and Post-Byzantine works created between the late 19th century and the present day. The Museum also has a large Archive of Historical Documents and particularly significant Photographic Archives.

The Byzantine and Christian Museum, founded in 1914, has been housed since 1930 in the Villa Ilissia, the buildings complex near the banks of the Ilissos River which was the winter residence of Sophie de Marbois-Lebrun, the legendary Duchess of Plaisance (Piacenza) in the mid-19th century. Today the Museum is among the largest in Europe, since construction works on extending it were carried out in the 1990s. Thus, a total area in excess of 11,000 sq. m. has been secured, with the exhibition galleries covering nearly 4,000 sq. m. In these new premises fully-equipped laboratories for the conservation of antiquities and art works have been settled, and new storage rooms have been configured according to the most up-to-date technical specifications for artifacts' safe storage.

22 Vasilissis Sofias ave.,
10675 Athens
Tel: (+30) 213 2139572
Website: www.byzantinemuseum.gr
Email: info@byzantinemuseum.gr

Opening Hours

Tuesday - Sunday: 8:30-16:00

Monday: closed

For security reasons, the last visitors may enter 15 min. before the Museum closes.

Temporary exhibitions may have different opening hours

Closed: 1st January, 25th March, Good Friday, Easter, 1st May, 25th-26th December

Admission

Full 4 €, reduced 2 €

Combined ticket: full 12 €, reduced 6 €
(also valid for the National Archaeological Museum, Epigraphic Museum, and Numismatic Museum)

The Museum is accessible to the disabled

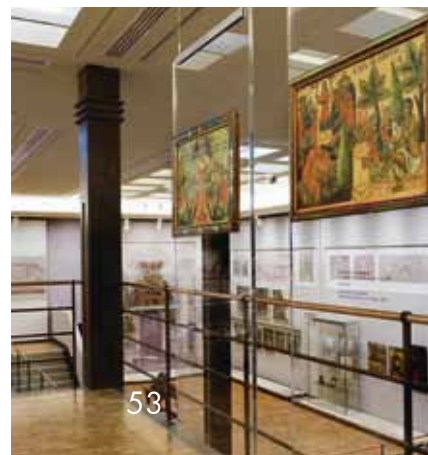
Access

Metro: line 3, Evangelismos station

Bus: 054, 200, 203, 204, 220, 221, 224, 235, 408, 419, 601, 603, 608, 622, 732, 815, A5, E6, E7, E14, X14 (Rigillis stop), 250 (Evangelismos stop), 450, 550 (Ethniko Idryma Erevnon stop), 060, 022 (Loukianou stop)

Trolley bus: 3, 7, 8, 13 (Rigillis stop), 10 (Ethniko Idryma Erevnon stop)

For Cultural Events, see Part IV, p. 15



The Museum's most important holdings – encompassing the period from the 3rd c. AD to the 20th century – are displayed in the new permanent exhibition, in a concept inspired by the principles of modern museology. The exhibits are presented within coherent exhibition units illuminating facets of Byzantine and Post-Byzantine culture, including daily life, religious practices, beliefs about life and death, education, relationships with other cultures and their art.

A large gallery beside the west-wing-rooms of the permanent exhibition is used to host temporary exhibitions.

Temporary exhibitions are also hosted in the recently-renovated main building of the Villa Ilissia, the "Mansion of the Duchess". On the ground floor of the same building, where the ticket booth is housed, a gallery recalls the old temporary exhibition, which was

inaugurated in 1930 and remained open to the public until 2003.

The Byzantine and Christian Museum complements both its permanent and temporary exhibitions with series of events such as educational programmes and activities organized by the Museum's Educational Programmes Office, as well as one-day conferences, lectures, and tours by specialists.

The Museum is also active in the publishing sphere, producing a large number of publications, all prepared by an in-house Publication Office. These include exhibition catalogues, educational print materials, conference proceedings, scientific studies and series, and the museological journal *Ilissia*.

In the pleasant Museum garden a café-bistro is located, offering the visitors coffee and refreshments, light meals and desserts.





The aim of the War Museum is to collect, preserve and present all kinds of war relics and memorabilia of the history of Greece, as well the study, documentation and promotion of the Greek nation from ancient times until today, in order to stimulate the national memory and viewing of historical continuity and unity of Hellenism.

Along with the thematic approach to the presentation of various historical periods, the War Museum also works as a place of research, development, training, maintenance, and preservation of relics, souvenirs, etc., and organizing exhibitions.

To fulfill its mission, the War Museum has set up some branches in Nafplion, Chania, Thessaloniki, and Tripolis.

The researchers, the scientific and student community have access to the Film, photographic and historical archives and open library of the Museum.

Among its various activities is book publishing, the establishment and maintenance of monuments, historical locations and the reinforcement of relative agencies in the region.

It also has a 450 seat auditorium (with advanced technological equipment, audiovisual and a translation system in four languages), a conference room with 70 seats and space for multiple uses.

Vasilissis Sofias ave. & 2 Rizari str.,
10675 Athens

Tel: (+30) 210 7252974 / 210
7252975 / 210 7252976

Fax: (+30) 210 7245838

Website: www.warmuseum.gr

Email: info@warmuseum.gr

Opening Hours

The Museum is open daily 9:00 to 17:00 (winter opening hours) and 9:00 to 19:00 (summer opening hours), not including Mondays and public holidays (New Year's Day, Holy Friday, Holy Saturday, Easter Sunday, May Day and Christmas)

Admission

Full 3 € (adults), reduced 1.50 €. Every month's first Sunday the entrance is free

Access

Metro: line 3, Evangelismos station



Access

Metro: line 3, Evangelismos station



Evangelismos Metro Station is in a short distance from the eastern side of ancient Athens's fortification wall and between the Lykavittos Hill and the Ilissos river. The excavation covered an area of 360 sq. m., at the south curb of Vasilissis Sofias Avenue.

A terracotta conduit was uncovered to a length of 62 m that consisted of cylindrical elements, many of which carried painted symbols that probably served to determine the final position of each component. The conduit dates to the late 6th c. BC, and most likely belonged to the more extensive hydraulic system implemented by the Peisistratids to bring water to the *asty* (urban center). The conduit runs east-west, parallel to the road that joined the ancient city with the Mesogaia region, starting from the Gate of Diochares in the Themistoclean fortification wall. A small section of this road was also found; it consisted of compacted superimposed pavements, the latest of which dates to the Hellenistic period.

From the second half of the 2nd c. BC onward, the area outside the walls was occupied by kilns and pottery workshops. East of the workshops, a roadside cemetery developed, and part of this was also excavated. A total of 35 graves dating from the late 2nd c. BC to the late 2nd c. AD were found. This cemetery may be connected with the settlement and activities of potters in this area. Among the usual grave types for this era (tile-covered and cist graves, sarcophagi, and urns), we may single out a 1st/2nd c. AD marble sarcophagus in which were found gold leaves and two gold rings, one of which carried a carnelian bezel with a depiction of a male bust.

The exhibition in the Evangelismos Station includes: objects from the cemetery (vases and unguentaria, copies of marble vases) and the pottery kilns, as well as copies of the clay conduit and a reconstruction in cross-section of the interior of the large round kiln. The funerary enclosure (as it was found), a copy of part of the water conduit, and three marble sarcophagi are on display outside the station.

TEXT: EM. PANAGIOTOPOULOS



The Museum of Cycladic Art was founded in 1986, to house the collection of Cycladic and Ancient Greek Art, formed by Nicholas P. Goulandris (1913-1983) and Dolly Goulandris (1921-2008).

Nicholas and Dolly Goulandris started acquiring antiquities in the 1960's with an official permit by the Greek State. Initially, their collection (including Cycladic and Ancient Greek artefacts) became known through temporary exhibitions in Greece and abroad. In 1981, they decided to build a museum for the permanent exhibition of the collection and to set up a foundation for the systematic study of Aegean civilizations. In 1985, the Nicholas P. Goulandris Foundation was established, express purpose of which was "the study of Aegean civilization, research on Prehistoric, Classical and Modern Greek art, as well as its dissemination and promotion". The Museum of Cycladic and Ancient Greek Art was inaugurated on 26 January 1986. Nicholas and Dolly Goulandris donated their collection to the Museum for further study and dissemination.

In the following years, the Museum enlarged its collections through new acquisitions and repatriations of antiquities, purchases from other collectors, donations and long-term loans. Particularly important was the 2004 agreement for the long term loan of the Th. N. Zintilis Collection of Ancient Cypriot Art.

Alongside permanent collections, the MCA is actively involved in the organization of temporary exhibitions on ancient art and culture as well as on modern and contemporary art, educational programmes, conferences, seminars, etc. It has also a rich publication record including scholarly studies, exhibition catalogues, educational booklets as well as brief guides and coffee-table books for a wider audience.

THE COLLECTIONS

Cycladic Culture (1st floor)

The Cycladic collection is one of the largest and most comprehensive collections of Early Cycladic antiquities worldwide. It comprises a large series of marble figurines and vessels, bronze tools and weapons, and other artefacts of the Early Bronze Age (3200-2000 BC) from the Cyclades, a group of islands



4 Neophytou Douka str., 10674 Athens
Tel: (+30) 210 7228321-3
Fax: (+30) 210 7239382
Website: www.cycladic.gr
Email: museum@cycladic.gr

Opening Hours

Monday - Wednesday - Friday - Saturday:
10:00-17:00
Thursday: 10:00-20:00
Sunday: 11:00-17:00
Tuesday: closed
Holidays: 1 January, Shrove Monday [03/03], 25 March, Easter Day [20/04], Easter Monday [21/04], 1 May, Whit Monday [09/06]

Admission

General fee (except for Monday) 7 €
Monday general fee 3,5 €

Reduced admission

- visitors over the age of 65: 3,5 €
- students and visitors 19-26 yrs old: 3,5 €
- groups of 15 persons or more: 5 € (per person)

Free admission

Kids and visitors under the age of 18, visitors with disabilities and their guide, friends of the MCA, archaeologists, students of archaeology and history of art, ICOM and ICOMOS members, journalists, accredited tourist guides, teachers accompanying school classes participating in museum educational programmes, the parents of kids participating in the museum Saturday programmes

The Museum is accessible to the disabled

Access

Metro: line 3, Evangelismos station, lines 2, 3, Syntagma station
Bus: A5, E6, E7, X14, 054, 200, 203, 204, 220, 221, 224, 235, 408, 608, 622, 732, 815 (Rigillis stop)
Trolley bus (yellow): 3, 7, 13 (Rigillis stop)

For Cultural Events, see Part IV, p. 36

in the south-central Aegean that flourished in that period. Among them, most famous are the abstract representations of the human form which provided inspiration to early twentieth century artists such as Brancusi and Picasso.

Ancient Greek Art (2nd and 4th floors)

The collection of Ancient Greek Art comprises painted vases, terracotta figurines, bronze vessels, stone sculptures, coins, gold jewellery and glass items, covering a wide time span from the 2nd millennium BC to the 4th c. AD. During this long period, major socio-political events took place, including the rise of Greek city-states, the establishment of democracy and the appearance of the first Mediterranean empires. In the Museum galleries, visitors can follow the main historical, artistic and technological developments of ancient Greek history, and learn about the everyday life of people in Classical Athens.

Ancient Cypriot Art (3rd floor)

Ancient Cypriot Art is a fascinating example of artistic amalgamation in antiquity. It combines creatively elements deriving from local, Greek, Egyptian and Near Eastern traditions, and exemplifies the intense level of interaction among Mediterranean cultures. The MCA collection (one of the largest collections of Ancient Cypriot Art outside Cyprus) comprises unique Prehistoric figurines, Archaic and Classical sculptures, inscriptions, bronzes, coins, exquisite gold jewellery, impressive glasswork, and a wide array of ceramics ranging in date from the 4th millennium to Medieval times.

A representative sample of the collections is accessible through www.cycladic.gr.



BENAKI MUSEUM (MAIN BUILDING)



In 2000, the main building re-opened, after years of renovation. The centerpiece of the Benaki Museum, it aims to present the historical and cultural development of Hellenism within its geographical and evolutionary context, from prehistory to the present.

The priceless collections housed in this building depict masterpieces from the Neolithic Age, the Antiquity and the Roman Era to the Byzantine Age, and from the fall of Constantinople, the period of Frankish rule and the Ottoman Occupation, to the outbreak of the Greek War of Independence in 1821. The collections also include works of art from the time of the formation of the Modern Greek State until the Asia Minor Catastrophe in 1922.

The breadth and variety of such collections defines the Benaki Museum and sets it apart, not as another historical museum, an art museum or a museum of decorative arts, but as the Museum of Greek civilization, in all its manifestations.



1 Koumbari str. & Vasilissis Sofias ave.,
10674 Athens
Tel: (+30) 210 3671000
Website: www.benaki.gr

Opening Hours

Wednesday, Friday: 9:00-17:00, Thursday,
Saturday: 9:00-24:00, Sunday: 9:00-15:00.
Closed on Monday, Tuesday and the following holidays:

March 25th, May 1st, August 15th, October 28th, Christmas Day and Boxing Day, New Year's Day, Epiphany, Easter Day, Easter Monday, Clean Monday, Holy Spirit Day. The Shop is open during the opening hours of the Museum and on Monday, too. The Café - Restaurant is open during the opening hours of the Museum.

Admission

Full: 7 €, 5 € (Temporary Exhibition)
Reduced: 5 €, 3 € (Temporary Exhibition).

Journalists: 1 €

Free admission:

Every Thursday (from 15/07/2013 to 15/07/2014) except guided groups supported by the exclusive Donor: Stavros Niarchos Foundation, and the International Museum Day (May 18th)

The Museum is accessible to the disabled

Access

Metro: lines 2, 3, Syntagma, Evagelismos stations

Bus: 022, 060, 200, 203, 204, 211, 214, 220, 221, 222, 223, 224, 231, 235, 408, 419, 601, 603, 622, 815, A5, Γ5, E5Θ, E6, E7

Trolley bus: 3, 7, 8, 13

For Cultural Events, see Part IV, p. 14

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BENAKI MUSEUM - NIKOS HADJIKYRIAKOS GHIKA GALLERY

3 Kriezotou str., 10671 Athens
Tel: (+30) 210 3615702
Website: www.benaki.gr

Opening Hours

Wednesday - Sunday: 10:00- 18:00

Closed on Monday, Tuesday and the following holidays:

March 25th, May 1st, August 15th, October 28th, Christmas Day and Boxing Day, New Year's Day, Epiphany, Easter Day, Easter Monday, Clean Monday, Holy Spirit Day

Also closed in August

The Shop is open:

Tuesday, Thursday, Friday: 10:00- 19:00

Wednesday, Saturday: 10:00- 15:00

Admission

Full: 7 €

Reduced: 5 €

Journalists: 1 €

Free admission:

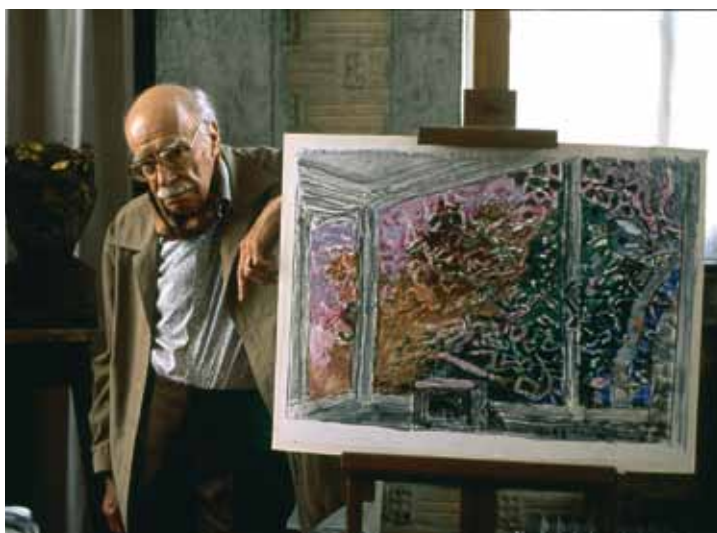
Every Thursday (from 15/07/2013 to 15/07/2014) except guided groups supported by the exclusive Donor: Stavros Niarchos Foundation, and the International Museum Day (May 18th)

Access

Metro: lines 2, 3, Syntagma station



The building at 3 Kriezotou Street belonged to artist Nikos Hadjikyriakos-Ghika, who donated it to the Benaki Museum during his lifetime, in 1991. The Ghika Gallery attests to the exceptional intellectual and artistic output of Greece, throughout a particularly critical era. The exhibition presents the work of an outstanding generation, projecting the inter-connections between its representatives and their relations with the European avant-garde of the time.





Identity

The Museum of the History of the Greek Costume belonging to Lyceum Club of Greek Women is exclusively devoted to Greek local costumes. It contains approximately 25,000 pieces, chiefly authentic regional costumes and jewellery worn throughout the historical space of Hellenism. The purpose of its existence is the collection, preservation, study and publicizing of the history of the Greek costume. One of its main activities is the organization of thematic exhibitions, which afford the public the opportunity to become acquainted with a different part, each time, of the Museum's rich collection.

The Museum was inaugurated in March 1988 by the then Minister of Culture, Melina Merkouri. It is housed in a two-storey building at 7, Demokritou Street, constructed in the 1920s.

Since 1997 the Museum is a full member of the International Council of Museums (ICOM).

Collections

The gathering together of the material that was eventually to become a museum collection started in 1911, when the founder of the Lyceum Club of Greek Women, Callirhoe Parren, wishing to present the Greek regional costumes during the celebrations held at the Panathenaic Stadium in Athens, asked for and obtained the loan of costumes from all over Greece. Thus was formed the nucleus of the Museum Wardrobe of the Local Costumes Section of the Lyceum Club of Greek Women, which was later enriched by numerous donations and purchases.

Besides regional costumes and jewellery, the Museum possesses copies of Minoan, Ancient Greek and Byzantine costumes. These were created by a group of women, adherents of the Romantic Movement prevalent during the second and third decades of the 20th century that advocated a "return to the roots". Among these women were such prominent figures as Angeliki Hadjimichali – a pioneer in the study of Greek folklore – and Eva Palmer-Sikelianou, wife of the famous poet Angelos Sikelianos and co-organizer of the first Delphic Festival.

The acquisition of those first costumes inspired in Callirhoe Parren the idea of a museum that would house and safeguard them, and, in 1914, she was the first to express such a wish for its creation.

Important, also, is the Museum's collection of porcelain dolls in regional costumes donated in 1914 to the Lyceum Club of Greek Women by Queen Olga of Greece.

Activities

The Museum organizes thematic exhibitions of Greek regional costumes, selected on the basis of their common distinctive features. These may be their geographical provenance, their kinship with a particular ethnic and cultural group, their ritual use, their type or their representation in art.

In its endeavour to establish closer contact with the public, the Museum also occupies itself with complementary activities, such as the setting up of educational programmes and the conducting of guided tours and seminars, in cooperation with other similarly oriented bodies and institutions.

7 Demokritou str., 10671 Athens
Tel: (+30) 210 3629513
Fax: (+30) 210 3616690
Email: museum@lykeionellinidon.gr

Opening Hours

Monday - Friday: 10:00- 14:00
Guided tours arranged by appointment

Admission

Free

Access

Metro: lines 2, 3, Syntagma station
Bus: 054, 060, 203, 224, 608, 622, 732, 815, A5, Γ5 (Akadimias stop), E7, A5, O6, 203, 204, 224 (Kanari stop)
Trolley bus: 3, 8, 13, Akadimias stop
Tram: lines 3, 4, 5, Syntagma stop



61 Souidias str., Athens

[Access](#)

Metro: line 3, Evangelismos station



The historic landmark complex of the Gennadius Library was built during the years 1922 to 1926, following upon a study by architect Stewart Thompson and at the expense of the Carnegie Foundation on a lot with an area of 8,625.92 sq. m., which had been ceded by the Greek state to house the library of Ioannis Gennadius, which had been donated to the American School of Classical Studies. It has been designated a work of art by Ministerial Decision.

The Library is surrounded by Souidias, Anapiron Polemou, Deinokratous, Xenokratous and Aristodimou Streets. The eastern part of the lot holds the Gennadius Library itself, and the western part hosts the building complex of the American School of Classical Studies' dormitory, Loring Hall.

The Gennadius Library is an important Neoclassical work, and is one of the last public buildings created in this rhythm. It consists of the central two-storey building of the Library proper, with Π-shaped ground plan and a vertical axis of symmetry. The Library has a central two-storey section where the main entrance to the building is located. A colonnade with Ionic columns is created on the building's façade. The entrance to the portico of the main library is via a series of marble stairs and through a specially-landscaped, characteristic garden.

There are two Γ-shaped stoas contiguous to and on either side of the central part of the complex, with Ionic columns and tiled roofs. At the end of these stoas there are two two-storey residences, East House (on the east) and Canada House (on the west).

The East and West Wings were added in the 1960s, in accordance with the design of architect Pavlos Mylonas. In 1999, the first basement was added; through it the basements of the two wings were joined. On the west (near the West Wing), a power sub-station with both ground floor and basement were also added. Finally, in 2004 a reconstruction of the East Wing was carried out according to the design of architect Ioannis Vikelas, and an addition was built to the building to house the Cotsen Hall amphitheater adjoining the East Wing on its east.

TEXT: A. KOUTSI



MARASLEIOS PEDAGOGICAL ACADEMY

4 Marasli str., Athens

[Access](#)

Metro: line 3, Evangelismos station



This early 20th century two-storey Neoclassical building, organized in wings, is located on Marasli Street between Souidias and Alopekis Streets. It was built in 1905 with a donation by Grigorios Maraslis and according to plans drawn up by the architect Dimitrios Kallias. From that time to the present, it has housed the Pedagogical Academy (today, the corresponding department of the Kapodistrian University of Athens), as well as a model primary school. It was declared a historic monument through Ministerial Decision. The Second Girls' Gymnasium operated on the same property before World War II.

The building's symmetrical façade is divided into five parts. Along its symmetrical axis on the first floor is the main entrance, emphasized by a porch consisting of two central marble Doric columns and piers at the ends. These support an entablature with triglyphs and metopes. On the second floor, there are double pilasters corresponding to the piers, and corresponding to the columns are Ionic semi-columns surmounted by a parapet with small piers and balustrades. The two end sections of the façade project outward; on their second floor they present the same architectural elements as the second level of the porch, with the exception of their being surmounted by pediments.

TEXT: A. KOUTSI



14 Ioannou Gennadiou str., Athens

[Access](#)

Metro: line 3, Evangelismos station



Petraki Monastery, a historical monument, is on the southeastern slopes of Mt. Lykavittos between Iasiou, Io. Gennadiou, and Evzonon Streets. The monastery includes three wings arranged in a Π with its Byzantine katholikon, which is dedicated to the Agioi Asomatoi Taxiarches, in the center. It owes its name to the continuous building and religious activities of its hegumens (abbots), who came from the same family in Dimitsana, Arcadia, and who between 1673 and 1840 built the monastery's wings, renovated the katholikon, and had its walls painted.

The monastery's katholikon is believed to be a building of the 10th century. It belongs to the transitional type of tetrastyle, cross-in-square domed churches with a tripartite sanctuary ending in three semi-circular niches, a narthex (in its original phase), and an exonarthex (19th c.). The dome is supported on four monolithic columns, three of which have Pergamene capitals while the fourth has a Corinthian one. They also carry undecorated dossierets, apart from the southwest column, which is decorated below with a bead-and-reel and above with a Lesbian (convex-concave) cyma. The Bema is two steps above the nave and separated from it by a modern marble screen.

The exonarthex is covered by barrel vaults and a central dome. The dome is octagonal, but lower than that of the nave. The exonarthex was covered by a low vault (sail-vault) supported on the sides by transverse barrel vaults.

The difference in masonry (carefully-dressed rubble with intervening bricks low on the side walls and the entire east façade, incomplete cloisonné above) attests to a repair of the church in a late period (12th c.).

From the original sculptural decoration of the Byzantine katholikon, there are preserved *in situ* only the four columns, the sanctuary mullions, and the cornice encircling the church at the level of the genesis of the vaults. The original screen was also of marble, while the monolithic cylindrical base of the Altar Table is the upper part of a column or altar, a spolium bearing an ancient inscription. The mullions on the trilobe (three-light) window of the Bema apse are unfluted, with cubic capitals decorated on the exterior with palmettes of the same shape as those on the cornice. The mullions of the windows on the sides of the church are undecorated. The church's original cornice probably consisted of a double course of dentils, today preserved only in the sanctuary apses.

The greater part of the katholikon's wall paintings are the work of the Argive painter Georgios Markou, and carry a date of 1719. There was an earlier layer of paintings, over which Markou worked. The narthex and exonarthex were done by modern religious painters.

TEXT: A. PANAGOPOULOU

70 Sina, Oitis & Leontos Sgourou str.,
Lykavittos, Athens

Access

Metro: line 2, Panepistimio station



In 1929 a programme of broad educational reform accompanied by construction of public school buildings began. The following year, the Ministry of Education forms a service with young architects who designed and oversaw school construction projects. A total of around 4,000 schools were built throughout Greece.

The school building programme was the only comprehensive proposal to solving the housing problem in primary and secondary education. As a whole, these buildings, which were based on the principles of the modernist movement, were pioneering; they predated the modernist apartment buildings of the 1930s.

The school building below has been declared historic monument by Ministerial Decision, given that it is a representative example of school building that encompasses all the prevailing stylistic and functional views on educational buildings during the interwar period.

These school buildings have the characteristic features of modernist architecture both in terms of type and form: abolition of the monumental style, use of clean geometrical volumes, spatial functionality, modern construction, large continuous openings, linear skylights, cylindrical support columns.

14th and 116th Primary Schools, Pefkakia, Lykavittos

A six-grade primary school located between Sina 70, Oitis, and Leontos Sgourou Streets in Pefkakia, on Mt. Lykavittos, with an auditorium and other ancillary spaces, is a typical example of the so-called "Schools of the Thirties", expressing the modernist movement in interwar architectural and specifically in school buildings. It was constructed in 1930 in accordance with the design of architect Dimitris Pikionis.

The building, which is Π-shaped, follows the terrain, with the result that on the two sides where there is a steep gradient terraced classrooms are created with small, independent courtyards for each. Together with the third arm of the building at the summit of the complex, a large, uneven inner courtyard is defined.

The original complex has not been altered, but due to increased operational requirements at the end of the lot towards Lykavittos, a structure has been added that bears no morphological connection with the original building.

Today the 14th and 116th Primary Schools of Athens operate in the complex.

TEXT: A. KOUTSI



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THE ZAPPEION MEGARO ("ZAPPEIO")

Vasilissis Amalias & Vasilissis Olgas ave.,
Athens

Access

Metro: lines 2, 3, Syntagma station



This is one of Athens' largest and most important Neoclassical buildings, with an imposing octastyle (eight-column) Corinthian propylon, and a particularly elegant interior circular atrium with a two-storey colonnade.

The original plans were by Francois Boulanger; these were later modified by Theophil Hansen, with supervision by Ernst Ziller at the orders of Konstantinos Zappas.

The building's cornerstone was laid in 1874, and it was completed in 1888. It functioned as an exhibition and conference center. In 1979, the ceremony admitting Greece into what was then the European Economic Community (EEC) was held there, and in 1983 it hosted the services of Greece's EEC Presidency.

On either side of the entrance there are statues of Evangelos Zappas (sculptor Georgios Vroutos, 1888). A statue of Ioannis Varvakis (sculptor L. Drosis, 1890) stands in the Zappeion as well.

At the southern end of the Zappeion gardens, at the intersection of Vasilissis Amalias and Vasilissis Olgas Avenues is the statuary group "Byron's Greece" by the French sculptor H.M. Antoine Chapu (unveiled in 1895).

TEXT: A. KOUTSI



PANATHENAIC
STADIUM

Vasileos Konstantinou ave., Athens

Access

Metro: lines 2, 3, Syntagma station,
line 2, Acropoli station
Bus: 550, 90, 209, 2, 4, 10, 11



The Panathenaic Stadium, with a history of nearly two and a half millennia, continues to occupy an important role in the city of Athens. Known also as "Kallimarmaro" ("[made] of beautiful marble"), it is a stadium situated east of the Zappeion Megaron between the Agra and Arditos hills, and bordered by N. Theotoki, Kleitomachou, Archimedous, and Agras Streets, and by Vasileos Konstantinou Avenue.

The present structure is a complete rebuilding of the ancient stadium, built by Herodes Atticus in AD 139-141 entirely of marble at the site of an older stadium built by Lykourgos in 330-329 BC. It has been declared a historic monument by Ministerial Decision.

In antiquity it was used for a part of the Panathenaic Games held in honor of the goddess Athena. In the time of Lykourgos, the stadium was built of marble; until then, its seats were of wood. In the time of Herodes Atticus there was a large-scale renovation, as well as an increase in capacity to 50,000 seats.

At an unknown time in the middle ages, it had been completely stripped of its marble, like most ancient buildings in Athens. When King Othon (Otto) proclaimed Athens the capital of the Hellenic Kingdom in the "Kallimarmaro", only the two foundation walls of the metopes to right and left of the entrance were left as visible ruins of the one-time stadium.

For its reconstruction, Ernst Ziller carried out excavations in 1869-70; the reconstruction study and supervision were done by Anastasis Metaxas in 1894-96. On the basis of traces of the ancient stadium, the modern one had a horse-shoe-shaped plan with two tiers of twenty rows of seats. The excavation/archaeological finds and E. Ziller's measurements were taken into consideration for the dimensions, form, and arrangement of the seats. At the order of the Organizing Committee of the Games, the location of the stairways was changed, and new excavation data imposed an increase in the number of rows of seats per tier to 23. Of interest for the history of the monument are the plans (never implemented due to financial difficulties) for creating a stoa-sculpture gallery above the sphendone (turning-point), in whose pediment a copy of the Nike of Paionios was to have been placed.

It was at that time that a statue of the work's sponsor, Georgios Averoff, was erected in front of the stadium (today, it has been moved to the right of the entrance). It was the work of the sculptor Georgios VROUTOS (1896). Funding provided by Averoff made possible the partial completion of the project and the holding of the games. The contractor was Athens Polytechnic Professor P. Kyriakos, in collaboration with the engineer Zachariadis; the English technical expert T. Perry was called upon to lay out the track. At the time of the first modern Olympic Games (1896), the competition area and first rows of marble seats for dignitaries had been completed; in addition, the crypt had been rebuilt for use as changing rooms. Marble work on the entire stadium was finished in 1900.

TEXT: A. KOUTSI





5 Panathinaïkou Stadiou square & 2
Fokianou str., 11635 Athens
Tel: (+30) 210 7519066 /
210 7519042
Fax: (+30) 210 7519279
Website: www.postalmuseum.gr

Opening Hours

Monday - Friday: 9:00-14:00
Closed: Saturday & Sunday, and on
religious and public holidays

Admission

Free

Access

Metro: lines 2, 3, Syntagma, Evangelismos
stations
Bus: 209 (Metamorfosi-Plateia
Syntagmatos), 550 (P. Faliro-Kifissia)
Trolley bus: line 2 (Pl. Kypselis-Pagрати
-Kaisariani), line 4 (Ano Kypseli-Ag.
Artemios-St. Metro Ag. Ioannis), line 10
(Tziitzifies-Chalandri), line 11 (A. Patisia-N.
Pagрати-N. Elvetia)



The Postal and Philatelic Museum first began operation in 1978 in a space on Fokianou Street beside the Panathenaic Stadium which had been donated to the Greek Post Office by the philatelist Nia Stratou. Its proximity to the Stadium (also known as the "Kallimarmaro", "[made] of beautiful marble") is also symbolic, given that the first modern Olympic Games were held here in 1896, in honor of which Greece issued the first Olympic stamps internationally.

The collection and cataloguing of museum material was carried out during the years before the Museum went into operation. With the donation of the rooms on Fokianou St. and their configuration by the Greek Post Office services, material of great historical and cultural value was transferred here from the strongboxes of the Deposits and Loans Fund.

The exhibition sections revolve around two axes. The first concerns the history and evolution of stamps, interwoven with the evolution of aesthetics and ideology in Modern Greece. The second is devoted to the long history of the Greek Post Office (ELTA) and its charitable activity from the time of its founding (1828) down to the present.

Among other exhibits, the visitor may view the first Greek stamps with the large heads of Hermes printed by the engraver A. Barre in France in 1861, the copper plates for the large and small heads of Hermes, models from the series of the many stamps designed by the painter D. Biskinis, the engravers A. Tassos, I. Kefallinos, and others. They may also view models and paintings by modern artists who have designed stamps. A substantial part of the exhibition material is dedicated to Olympic stamps, including the presentation of series issued from 1896 onward.

In the same gallery there are exhibits of date stamps from the early 20th century, mobile post offices of Crete, Athens-Thessaloniki, and Athens-Patras, letters pre-dating the period of stamps, and a collection of letters and stamps (*sfragides*) from post offices in Asia Minor.

The second section exhibits mailboxes from 1895, stamping machines for letters, a manually-operated machine (meter) for prepaid postage, scales for letters and small parcels, bags, horns, postmen's bags and uniforms, telephones, and other items.

Characteristically, the Museum has a special date stamp featuring the head of Hermes which visitors can print. The Museum's Library, which has a significant number of books relating to the post office and philatelic subjects, is open to the public.

The history of the post office and the evolution of stamps are closely connected with the evolution of civil society. Before the advent of email, the growth rates of many countries were often calculated on the basis of the statistics of their postal services, the scope of postal traffic, and the mailing of items by post.



THE NATIONAL MUSEUM
OF CONTEMPORARY ART

The National Museum of Contemporary Art, Athens (EMST), 13 years after it was founded in Athens, will finally open the doors of its new home in the spring of 2014, during the Greek Presidency of the European Union. The new building will house a large scale European Museum of Contemporary Art, missing for decades from Athens, fully technical equipped to meet high quality museological standards. Co-financed by Greece and the European Union (European Regional Development Fund - NSRF 2007-2013) this ambitious building is one of the largest cultural projects in the country today.

An Athenian landmark for more than a half century the new EMST building is one of the best examples of Greek Modernist architecture. Situated in the heart of Athens, at the one end of a small promenade which is planning to connect EMST with the new Acropolis Museum and the Acropolis, was designed by the pioneering architect Takis Zenetos in 1957 and operated as the FIX brewery until the late 1970s. It remains one of the finest examples of post war industrial architecture in Greece.

The reconstruction of the building, by a collaboration of three offices (3SK Stylianidis Architects, Pan. Babilis & Associates LLC, INSTA), is scheduled for completion at the end of the year 2013, boasting 20,000 sq. m. of space. Divided into eight levels, the building will provide more than 7,000 sq. m. for the display of its permanent collections. In addition the Museum will have a library, education departments and labs, a media lounge, digital art post-production labs, a project room, an auditorium, an art-store, cafeteria, a restaurant and a unique 1,000 sq. m. roof garden for open-air exhibitions and events.

Kallirois ave. & Am. Frantzi str.
(Former FIX Factory), 11743 Athens
Tel: (+30) 210 9242111-3
Fax: (+30) 210 9245200
Email: protocol@emst.gr,
pressoffice@emst.gr

Discover EMST (National Museum of Contemporary Art, Athens) at www.emst.gr, visit our blog (<http://fixit-emst.blogspot.com>) and join us on Facebook/EMST, National Museum of Contemporary Art, Athens and Twitter/EMSTathens

Opening Hours

Tuesday-Sunday: 11:00- 19:00
Thursday: 11:00- 22:00
Monday: closed

Access

Metro: line 2, Sygrou-Fix station
Bus: 106, 126, 136, 137, A2, B2, 040, 450, 550, Sugrou-Fix stop

Until the opening of its permanent premises, the EMST will be located at the Athens Conservatory, 17-19 Vas. Georgiou II & Rigillis str., 10675 Athens. Metro: line 3, Evangelismos station





EMST will inaugurate its new home with its “treasures”. Due to the absence of a permanent home, the Museum, which was founded in 2000, did not have until today the opportunity to present in full-scale the works of its permanent collections.

Curated by Anna Kafetsi, EMST’s founding director, this major exhibition of its collection at all of the 5 exhibition floors, will present approximately 500 works of international contemporary art by 100 artists. According to the exhibition policy followed all these years, EMST will promote the cultural pluralism, and the innovative experimental artistic developments of the contemporary art through interdisciplinary and transcultural pursuits. That was the pivotal aspect of EMST’s artistic policy along with the enhancement and enrichment of its permanent collections with works by Greek and international artists.

Works by artists such as Ilya Kabakov, Jannis Kounellis, Vlassis Kaniaris, Nikos Kessanlis, Bill Viola, Mona Hatoum, George Hadjimichalis, George Drivas, Kendell Geers, Shirin Neshat, Gary Hill, Kimsooja, Lucas Samaras, Danae Stratou, Stefanos Tsivopoulos, Jannis Psychopedis, Chronis Botsoglou among many others, will be displayed in the inaugural exhibition.

With this new destination Athens will soon be offering an experience unlike any other: the rare opportunity to traverse a promenade where Classical antiquities intersect with international contemporary art.



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BENAKI MUSEUM - THE YANNIS PAPPAS STUDIO

The Yanniss Pappas Studio, a unique example of the workspace of an artist devoted to both sculpture and painting, was donated to the Benaki Museum by his son, Alekos Pappas. Following the artist's wish, the Studio continues to function as a workshop for students at the Athens School of Fine Arts.



38 Anakreonotos str., 15772 Zografou
Tel: (+30) 210 7773946
Website: www.benaki.gr

Opening Hours

Tuesday, Friday, and Sunday: 10:00- 14:00.
Closed on Monday, Wednesday, Thursday,
Saturday and the following holidays: March
25th, May 1st, August 15th, October 28th,
Christmas Day and Boxing Day, New Year's
Day, Epiphany, Easter Day, Easter Monday,
Clean Monday, Holy Spirit Day

Admission

Free

Access

Bus: 235, 608



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MUSEUM G. GOUNAROPOULOS

The Museum G. Gounaropoulos was founded in 1979, following the donation of the artist's home and studio to the municipality of Zografou in Athens. The Museum aims to present and promote the work of the painter G. Gounaropoulos (1889-1977) who was one of the forerunners of modern art in Greece. In his oneiric and ethereal paintings Gounaropoulos absorbed the aesthetics of cubism and surrealism, as he experienced them in Paris from 1919- 1930, as well as, elements from his Greek cultural heritage.

The institution comprises of two buildings:

- The house and studio museum which hosts the permanent collection of the artist's personal objects and forty of his works (oil paintings and drawings).
- The "Arts and Culture Centre" which presents temporary exhibitions, lectures and other cultural events.

The Museum has developed and offers interactive education programmes to school children of all ages. Additionally, over the last four years, it has presented a series of art history lectures which have expanded its educational scope.

The temporary exhibitions programme of the Museum will present, from 21 November 2013-28 February 2014, an exhibition inspired from the stories and characters of Greece's most loved children's writer, Eugene Trivizas.

TEXT: D. GIAKOUMI

6 Gounaropoulou str., 15771 Ano Ilissia
Tel: (+30) 210 7777601
Fax: (+30) 210 7487657
Email: info@gounaropoulos.gr

Opening Hours

Tuesday - Wednesday: 9:00- 13:30 &
17:00-20:00
Thursday - Saturday: 9:00- 15:00
Sunday - Monday: closed

Admission

Free

Access

Metro: line 3, Megaro Moussikis station (15
min. walk)
Bus: 220, 221, 3rd stop of Ilissia

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Alsos Stratou, Goudi, 11525 Athens

Opening Hours

From 2/1 to 30/4/2014

Monday: 9:00- 16:00

Tuesday: closed

Wednesday - Sunday: 9:00- 16:00

From 1/5/2014

Monday & Wednesday: 14:00- 21:00

Tuesday: closed

Thursday - Sunday: 9:00- 16:00

General admission fee

5 €

Access

Metro: line 3, Katehaki station

Bus: 242, 140, Ethniki Glyptothiki stop



The National Gallery-Alexandros Soutzos Museum was founded in 1900, and the well-known painter Georgios Iakovidis was appointed its first curator. The National Gallery's first collections came from the Athens Polytechnic School, to which they had been donated for teaching purposes. In 1896 the lawyer and art lover Alexandros Soutzos donated his collection and estate to the Greek state in his will, for the purpose of founding a "Museum of Fine Arts". The National Gallery and the Soutzos bequest were finally joined in 1954, and this contributed substantially to the Gallery's growth, as well as explaining the reason for the Museum's "double name". In the meantime, gifts by Greek art lovers and purchases enriched its collections. However, the National Gallery remained essentially homeless until 1976, when today's building, for which the foundations had been laid in 1964 in accordance with the designs of the architects P. Mylonas and D. Fatouros, was completed and inaugurated.

The National Gallery has in its collections around 20,000 works of painting, sculpture, engravings/prints and other forms of art, and is the repository of Modern Greek artistic creation from the Post-Byzantine period down to the present. The Gallery also houses the rich collection of the Evripidis Koutlidis Foundation. The National Gallery-Alexandros Soutzos Museum, a public law entity, is governed by a nine-member Board.

The creation of collections, conservation, appropriate storage and study of art works are among the chief objectives of the internal operations of the



National Gallery. It has, however, a broader social role: to contribute to the public's aesthetic cultivation through works of art, to provide recreation and education, and to assist in the national self-awareness of the Greeks. The National Gallery responds to this role by exhibiting its collections in an educational way. In parallel, it organizes many exhibitions by important Greek and foreign artists. More than five million Greeks have visited the National Gallery in recent years. The Gallery has created new annexes with the goal of expanding its activity and educational role to the periphery. To the older Koumantareios Gallery of Sparta have been added the annexes in Kerkyra (Kato Karakiana) (1993), Nafplio (2004) (with funding from the Alexandros S. Onassis Foundation), and the National Sculpture Gallery in Goudi (2004) (with funding from the Stavros S. Niarchos Foundation). The Christos and Souli Kapralou Foundation, including the entire oeuvre of this artist, has also been incorporated into the National Gallery. The Kapralos Museum in Aigina today operates as an annex of the National Gallery. In cooperation with the Attica region, the National Gallery has prepared the studies for the new Kapralos Museum, whose construction will soon be underway.

The National Gallery has a large library with priceless archival materials and specialized conservation workshops, equipped with the latest systems for the detection, study, and restoration of art works. It also has a commendable and specialized scientific-schol-

arly, administrative, and security staff which wholly and selflessly meets the demanding and many-faceted functions of such an important museum.

With all these art treasures, their management, its manifold activities, and its exhibitions, the National Gallery was suffocating. Architectural plans for the Gallery's expansion by the firm "Architecture Ltd. – P. Grammatopoulos - Ch. Panousakis & Associates" and "D. Vasilopoulos & Associates" provide an addition 11,020 sq. m. to the existing building. This project, funded by the National Strategic Reference Framework (NSRF) and a grant from the Niarchos Foundation, is currently underway. During extension work on the Museum, its headquarters have been transferred to the National Sculpture Gallery in Goudi, where the permanent exhibition of the painting collection will operate, displaying works from Post-Byzantine art and Domenikos Theotokopoulos (El Greco) down to the Generation of the Thirties.

The National Gallery Director is Professor of Art History Emerita Marina Lambraki-Plaka.



Iliou Melathron

12 El. Venizelou (Panepistimiou) str.,
10671 Athens
Tel: (+30) 210 3632057 /
210 3612190
Fax: (+30) 210 3635953
Website: www.nma.gr
Email: nma@otenet.gr

Opening Hours

Tuesday - Sunday: 8:30-16:00
Monday: closed

The Numismatic Museum remains closed:
December 25-26, January 1,
March 25, Easter Sunday, May 1

Admission

Full 3 €, reduced 2 €, for citizens over 65,
students from countries outside the EU
Combined ticket: full 12 €, reduced
6 € (also valid for the National
Archaeological Museum, Epigraphic
Museum, Byzantine and Christian Museum)

Free audio tour

The Museum is accessible to the disabled

Access

Metro: lines 2, 3, Syntagma station
Bus: A2, A3, A4, B3, 227, 235
Trolley bus: 1, 2, 3, 4, 11, 12, 13, 21

For Cultural Events, see part IV, p. 39



The Numismatic Museum, unique in Greece and one of the most significant of its kind in the world has accumulated over 500,000 objects, coins, lead seals, weights, medals and gems, dated from the 14th c. BC to the present. The Museum is housed in the Iliou Melathron (which means Trojan mansion), the residence of the German archaeologist Heinrich Schliemann.

The building, a work by the architect Ernst Ziller, was completed in 1880 and stood as a reference point for the Athenian social life. The exterior balconies decorated with frescoes relieve the bulk of the façade of the Neoclassical building. The frescoes were made by the painter Jurij Šubic while the mosaics were executed by Italian craftsmen.

FIRST FLOOR

The first floor of the Iliou Melathron served the social life of the Schliemann family. The guests were received in the reception hall, the literature salon and the dining-room.

1. The Iliou Melathron

A monumental residence in the heart of 19th century Athens where the atmosphere of the epoch, the love for antiquity as well as the remarkable personality of its first owner Heinrich Schliemann, "father of Prehistoric archaeology", can be traced.

Coinage in the ancient Greek world**2. Origins and spread of coinage**

The origins of coinage, its technique and the spread of its use are shown in the "Hesperides Hall". Since the 6th c. BC the Greek city-states began issuing their own coins. The turtles of Aegina, the foals of Corinth, the owls of Athens were the first coins of the Greek cities. The "hoards", groups of coins, offer important information on the coin circulation in Greece.

3. International and common coinages in the ancient Greek world

Coinage spread in the colonies of the Greek cities in Magna Grecia and the





Euxine Pontus. The tetradrachm of the Athenian Democracy as well as the tetradrachm and the gold stater of Alexander the Great were the international coins at the time because they were widely distributed in the then known world. In addition, common coinages of limited circulation were issued by political, military and religious alliances in the Greek world.

4. Imagery and ideology

Coins displayed on their small surfaces themes easily recognizable by those who used them. The symbols of each city, such as plants, animals, public buildings, mythological scenes, statues of gods as well as portraits of rulers were being portrayed on their fields.

5. Coins and archaeology

Coins discovered during archaeological excavations provide valuable information on the time and place they were found. They are instrumental in dating and researching the function of the site. Following the excavation, the process of conservation contributes to both the cleaning of the coins, so that all information can be traced, and to their preservation for future generations.

6. The History of the Numismatic Museum and its great donors

Characteristic pieces of the most important collections donated to the Numismatic Museum are exhibited in the dining-room of the Schliemann residence. Immediately after the foundation of the Greek state the preservation of the nation's cultural heritage became one of the first aspirations of the Greek intelligentsia who collected coins in order to donate them to Museums.

SECOND FLOOR

On the second floor the private life of the family was unfolded. The library, Schliemann's offices and the bedrooms were situated there.

1. Coinage in the Roman world

Rome grew into a significant power following the decline of Ancient Greece. From the 3rd c. BC to the end of the 5th c. AD Roman coins circulated in the Mediterranean. The numismatic system, aes grave, denarii, sestertii, solidi, follies, developed according



to the needs of the period. The coins were minted in Rome and later, in most of the Empire's provinces. Their types reflect the leading ideology in each region. The picture is completed by the coins of the vassal states situated on the periphery of the Roman world as well as by those of the Parthian and Sasanian empires. Weights and gems complement the information on the Roman empire.

2. Coinage in the Byzantine world

The transition from the Roman to the Byzantine coinage was a slow process as was the change from the Roman to the Byzantine empire. The Byzantine coinage was in circulation in the Eastern Mediterranean from the 6th to the 15th century. The gold Byzantine solidus had a fixed value in the international transactions of the time until the 11th century. The Byzantine coinage influenced both neighbouring and distant civilizations. Its value in the market and its circulation in the Greek regions bear witness to the level of monetization of the Byzantine society. Weights and lead seals offer information on the regulations enforced by the administrative hierarchy as well as its practices.





3. Coinage in the Western and Eastern Medieval world

In the 5th c. AD the coinage of the peoples of the great raids followed the Late Roman and Byzantine model. This was the basis for the medieval European numismatic system that developed in the mid-8th century. Until the mid-13th century the use of silver dominated the Medieval Western coinage. From the 13th century the coinages of especially the Italian cities flourished. In Greece the coins were also produced and circulated by the Frankish states. In Persia, with the great numismatic tradition, the Sasanians developed a great silver coinage. After the 7th century, the Arabs extended their own numismatic system which spread out considerably.

4. Coinage in the Modern and Contemporary world

There have been many changes in the monetary systems from the 15th century to the present. It has been a long way from the thaler of the 16th century. Europe, the coins of the new empires and their colonies, the issues of the Numismatic Unions and the independent countries of the East to the nickel coins and paper notes and even further to the 20th century plastic and immaterial money. The market value of the coins circulated in Greece under foreign rule at the time provides information on the trade and the transactions in the region.

5. Coinage in the Modern Greek state

Following the foundation of the Modern Greek state in 1829 the first Greek coin was the silver phoenix issued by Ioannis Kapodistrias. The drachm, first issued by Othon, and its denominations in gold, silver and bronze was the basis of the Greek monetary system. The history of Greece was portrayed on the coins and paper money of the period.

6. The world of medals

In H. Schliemann's winter office the world of medals is on display. The need to remember and to celebrate an anniversary was depicted on their small surface. During the Renaissance, painters and sculptors were involved in the making of medals and thus, promoting them as a form of art. Historical events, rulers, person-

alities, cities, regions are portrayed on medals of later times. They render the memory of a historical moment through the various artistic movements generated by social conditions.

7. Temporary exhibitions

The temporary exhibitions of the Museum are presented in H. Schliemann's library.

8. Money and society

In H. Schliemann's summer office the attitude towards money in various periods of time is being approached via philosophy, literature and history. The strong international coins that dominated extensive geographical areas for large periods of time are presented, from the daric and the Athenian tetradrachm, the Byzantine solidus, the Arabic dirham, the Venetian ducat, the Spanish thaler to the British pound, the American dollar and the euro. Economic phenomena are being considered as well as the impact of the metal supply on the coin production.

9. The connection between man and money is shown in scenes from movies of different periods of time. Moments of tension, hate, passion and desire triggered by money are illustrated in these movie trailers.





A fascinating journey through Greece's modern economic and monetary history

Through its Museum, the Bank of Greece seeks to further its role, functions and contribution to economic developments in Greece, in particular regarding the operation of the financial system, and presents Greece's modern monetary and economic history: from the planning and implementation of the first modern Greek monetary system in 1828 to the creation of the euro area and Greece's accession to the single currency.

By following the thread of the presentation, the visitor can explore the origins of money in antiquity, witness the introduction and establishment of various transaction media, and learn about Greece's monetary policy, the evolution of central banking and the path to Economic and Monetary Union in Europe.

The exhibits include objects from the Bank's collections that visually prompt the visitor into comprehending the procedures used in designing and producing the banknotes and coins of the modern Greek State.

A number of specially designed interactive multimedia applications, coupled with state-of-the-art museological practices, provide for a unique experience of enjoyment and learning.

Temporary Exhibitions

Production² (Production Squared)

As indicated by the mathematical wording of its title, temporary exhibition *Production² (Production Squared)* has a dual subject: all of the coins and banknotes on exhibit (from antiquity, and since the establishment of the modern Greek State) were obviously produced with the practical intent of serving the needs of their respective societies; at the same time, though, they all feature a symbolic or descriptive representation of some form of production (i.e. farming, stock-breeding, fishing, industry and crafts, shipping) that was the source of the respective society's wealth and without which the specific currency would probably not have been issued.

In addition to coins and banknotes, the exhibits also include draft designs of banknotes, coin minting dies and casts, and a few relevant works of art from the collections of the Bank of Greece.

The exhibition, like the Museum's permanent one, is supported by state-of-the-art technologies. For the first time in a Bank of Greece exhibition, some of the displays have QR-code links to more detailed information.



3 Amerikis str., 10250 Athens
Tel: (+30) 210 3203555 /
210 3205305
Fax: (+30) 210 3205440
Email: museum@bankofgreece.gr
Website: www.bankofgreece.gr

Opening Hours

Tuesday, Wednesday, Friday: 9:00- 15:00
Thursday: 9:00- 19:00
Closed on Mondays, Saturdays and
Sundays, as well as on public holidays

Admission

Free

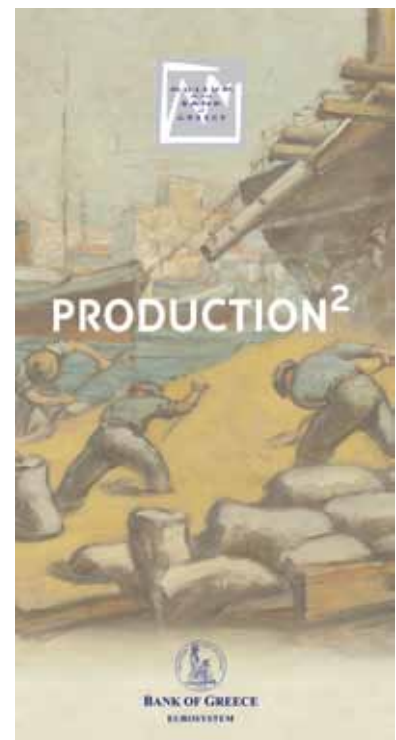
Group visits

Guided tours should be booked in advance
The Museum also offers educational
presentations on financial issues to
organised groups

Access

Metro: lines 2, 3, Syntagma station, line 2,
Panepistimio station

The Museum is disabled-friendly



26 El. Venizelou (Panepistimiou)
& Sina str., Athens

Access

Metro: line 2, Panepistimio station,
lines 2, 3, Syntagma station



This was one of the first ophthalmological hospitals founded in Europe; it has made a major social contribution in providing care for the entire country. It was characterized as a historic monument by Ministerial Decision, and continues operating as an eye clinic today.

It is situated at the intersection of 26 Panepistimiou and Sina Streets. A Neo-Byzantine building, its foundations were laid in 1847 according to plans by architect Christian Hansen; it was completed in 1854 under the supervision of Iyandros Kaftantzoglou.

In 1868, another floor and extension were added by architect Gerasimos Metaxas, giving the building the form it has today. A more recent and significant intervention was the renovation done by Nikolaos Balanos during the 1930s.

The ancillary building to the Ophthalmology Hospital of Athens on Sina Street is a one-storey, tile-roofed building which has been declared a work of art by Ministerial Decision, in light of the fact that it is a notable Neo-Byzantine building. It was built in 1915 of unplastered masonry with interesting individual brickwork elements.

TEXT: A. KOUTSI



The Neoclassical buildings of the National Library, University of Athens, and Academy of Athens form the so-called "Athenian Trilogy". Of unique architectural and artistic value, they were characterized in 1952 as "deserving of" special state protection of their buildings/building complexes.

The statues of the "Trilogy's" three buildings, together with their lampposts, railings, and the gardens in front of and behind the buildings – which preserve their original configuration – have also been characterized as works of art and historic monuments *in situ*, inasmuch as they comprise works of exceptional importance for Modern Greek sculpture. They were created by important Greek artists, and are connected with the memory of Athens' residents.

These statues are:

1. The statue of Rigas Feraios by Ioannis Kossos
2. The statue of Patriarch Grigorios V by Georgios Fytalis
3. The statue of Adamantios Korais by Ioannis Kossos
4. The statue of William Gladstone by Georgios Vitalis
5. The statue of Ioannis Kapodistrias by Georgios Bonanos
6. The monument to fallen students ("Angelos") by Georgios Papagiannis
7. The commemorative stele to the "18 university students who fell in World War I" by Georgios Papagiannis
8. The statues of Athena and Apollo at the Academy of Athens by Leonidas Drosis
9. The statues of Socrates and Plato by Leonidas Drosis
10. The statue of Panagis Vallianos by Georgios Bonanos

THE NATIONAL LIBRARY (VALLIANEIOS)

An especially important Neoclassical building, built of marble in the Doric order. It occupies the block bounded by Panepistimiou, Riga Feraiou, Akadimias and Ippokratous Streets. It was built with funds provided by the brothers Panagis, Marinos, and Andreas Vallianos, in accordance with the plans of architect Theophil Hansen. Construction of the building started in 1887, supervised by architect Ernst

28-30-32 El. Venizelou (Panepistimiou) str.,
Athens

[Access](#)

Metro: line 2, Panepistimio station



Ziller, and finished in 1902. The exterior double stairway in Renaissance style leads to the propylon, where six Doric columns support an entablature crowned by a pediment. The roof of the Library Reading Room is supported around its circumference by Ionic marble columns. Noteworthy sculptures include the six lamposts that conclude in a circular entrance staircase, Cupids with garlands, griffins, and others.

At the center of the building's façade, the statue of benefactor Panagis Valianos was erected (1900).

THE UNIVERSITY OF ATHENS

An especially important Neoclassical building built of marble, the central building of the so-called "Athenian Trilogy", situated between the National Library and Academy of Athens. It occupies the block surrounded by Panepistimiou, Rigas Feraiou, Akadimias and Patriarchou Grigoriou V Streets.

The cornerstone was laid in 1839 in accordance with the plans of architect Christian Hansen, and construction, which occurred in stages, was completed in 1864. The architects Iysandros Kaffantzoglou, Alexandros Georgantas, and Dimitrios Zesos also contributed to the building's completion, though they followed Hansen's original designs. The building's exterior and interior were decorated with important wall paintings by Karl Rahl, Eduard Lebiezki, and V. Lanza.

On the building's façade are the statues of Rigas Feraios (1871) and Patriarch Grigorios V (1872); in addition, the statues of Adamantios Korais (1874) and Ioannis Kapodistrias (1931) are in front of the Propylaea.





THE ACADEMY OF ATHENS

An especially important Neoclassical building of the Ionic order. It occupies the block bounded by Panepistimiou, Sina, Akadimias and Patriarchou Grigoriou V Streets. It was built between 1859 and 1887 according to the plans of architect Theophil Hansen, with funding provided by Baron Simon Sinas.

The building has a propylon (porch) and two symmetrical wings. The propylon consists of six Ionic columns

supporting an entablature and pediment with sculptural decoration by Leonidas Drosis.

Statues of Apollo and Athena (1875) have been placed at the two oversize Ionic columns on the building's façade, and on either side of the entrance are statues of Socrates and Plato (1880). All these are the work of Leonidas Drosis, as are the sculptures in the central pediment (1875).

TEXT: A. KOUTSI



Access

Metro: line 2, Panepistimio station



The excavation areas are in northeast Athens, outside the city's ancient fortifications, part of which have been identified and preserved in Klafthmonos Square. A large cemetery in the area which was created in the 5th c. BC was known from earlier archaeological investigation. It displays a high density of burials, chiefly during its Classical phase, in the building block formed by Panepistimiou, Amerikis, Stadiou, and Voukourestiou Streets, bounded on the west by Grigoriou E' Street.

A total of 209 graves were excavated, found in successive layers extending from a depth of 1.04 to 6.22 m. Most of the graves belonged to the Classical period (5th-4th c. BC), while ten date to the Roman period.

The exhibition area in Panepistimio Station has glass display cases (accompanied by corresponding visual material) hosting characteristic examples of ancient objects (lamps, loomweights, porous alabastra, and various types of vases of the Classical and Roman periods), both originals (6) and casts (23), most of them coming from the grave goods of the cemetery found in the shaft of Amerikis Street. Three clay lanakes (coffins) for child burials are among the original objects on display.

TEXT: E. SERVETOPOULOU



ARSAKEIO MEGARO ("ARSAKEION")

The foundations for the original Neoclassical building at the corner of Panepistimiou and Arsaki Streets were laid in 1846 to house the Girls' School of the Society for the Promotion of Education and Learning (Filekpaideutiki Etaireia). The plans for the design and oversight belonged to architect Lysandros Kaftantzoglou. It was completed in 1852 with a grant from Apostolos Arsakis. It has been declared a historic monument by Ministerial Decision.

The Arsaकेion is a notable tile-roofed Neoclassical building of considerable architectural interest. Its façade in particular is infused by severe symmetry, displaying one of the finest compositions of buildings of its age, with an entrance framed by marble columns of the Doric order supporting an entablature and pediment. Ionic columns define the windows of the central section of the first floor, reaching the architrave and cornice. The two projecting ends of the building are also surmounted by pediments.

There followed the addition of wings facing Stadiou Street, once more in accordance with plans prepared by Lysandros Kaftantzoglou. The complex was completed by successive additions to the entire block surrounded by Panepistimiou, Pematzoglou, Stadiou, and Arsaki Streets by 1907, designed by K. Maroudis. Finally, the façades of the new buildings were overhauled by Ernst Ziller in 1907. Later the complex was used (until 1970) as the Courthouse.

TEXT: A. KOUTSI

47-49 El. Venizelou (Panepistimiou) str.,
Athens

Access

Metro: line 2, Panepistimio station



48

NATIONAL HISTORICAL MUSEUM



Old Parliament Building
13 Stadiou str., 10561 Athens
Tel: (+30) 210 3222266 / 210 3237617
Website: www.nhmuseum.gr
Email: info@nhmuseum.gr

Opening Hours

Tuesday - Sunday: 8:30- 14:30
Closed: Mondays, Easter weekend, August
15th, Christmas and New Year days

Admission

Regular: 3 €

Students and Seniors: 1,50 €

Free entrance for minors, ICOM members
and on Sundays, on March 25th, May 18th
and October 28th

Access

Metro: lines 2, 3, Syntagma, Panepistimio stations,
Tram terminus at Syntagma square and
all buses and trolley-buses travelling through
Syntagma, Panepistimiou and Stadiou str.

The history of Modern Greece is presented in the National Historical Museum, appropriately housed within the Old Parliament Building on Stadiou Street. It is coupled by an ethnographic department, thus providing an insight both of the evolution in time of Greek society and politics, and of the large variety of costume and jewelry in the period of transition towards modernity.

The building originally housed the Greek Parliament, and is dominated by an impressive assembly hall, which functioned as such from 1875 till 1935. Today it is used for prestigious cultural events and conferences.

In front of the building stands the equestrian statue of Theodoros Kolokotronis, an irregular bandsman during the final years of Ottoman rule who became the General-in-chief of Greek land forces and the most important strategic mind of the Greek War of Independence of 1821. His weapons and armour are preserved in the Museum.

The permanent exhibition of the Museum deals with the socio-political evolution since the symbolic date of the fall of Constantinople to the Ottomans in 1453 and the wars between them and the western powers for control of the region, till World War II. It is mainly concentrated on the preparation and enactment of the Greek War of Independence, and on the subsequent efforts to edify a modern European national state during the 19th and early 20th centuries.

Other issues related to specific historical and cultural landmarks are routinely presented through temporary exhibitions, held at the upper floor gallery which surrounds the assembly hall, offering a spectacular view of it. Currently on display is a centenary exhibition on the Balkan Wars, 1912-13, which led to the significant enlargement of Greece with territories held till then by the Ottoman Empire.

The Museum belongs to the Historical and Ethnological Society of Greece, a non profit organization created in 1882, administered by a board of trustees and recognized as of national importance by the state. It is in reality a full-blown research and educational center, incorporating amongst the most important archival units on Modern Greek history, together with photographic archives and an extensive specialized library. It publishes numerous scientific treatises, educational books and games, corpuses of collections and other editions of historical interest.

Some of the Museum's collections are truly unique: pre-industrial ottoman style weapons, flags, traditional costume, personal memorabilia, 18th-19th century paintings and engravings, travelers' descriptions of Greece, philhellenic art objects, maps, military relics, etc.





The "Museum of the City of Athens - Vouros-Eutaxias Foundation" consists of a complex of two historic buildings at nos. 5-7 Paparrigopoulou Street, connected by a bridge for the requisite operations of the Museum.

The older of the two buildings is the mansion of Stamatios Dekozis Vouros, one of the first built in post-Revolutionary Athens, which had been destroyed by military operations during the War of Independence. It was constructed in 1833-1834 according to the plans of the German architects G. Lueders and J. Hoffman on the northern outskirts of the city, as was the adjacent mansion of the Afthonidis family.

The building was erected along simple Neoclassical lines, with a tripartite façade dictated by the first floor pillars with their linear capitals, which serve to break up the mansion's volume. The main axis is stressed by the entrance with its arched lintel and the first floor cantilever with its spare ironwork and delicate consoles. The horizontal cornice encircling the façade at the height of the cantilever lends emphasis to its division into two floors.

The Vouros and Afthonidis mansions, which were joined by an intervening structure in accordance with plans of the German architect Hock at the order of King Othon (Otto), served as the initial (though temporary) residence of the first royal couple of Modern Greece; in texts of the era they were referred to as the "Old Palace". The royal couple lived in these two buildings from 1836 to 1842, when they moved to the palace building in Syntagma Square, which today houses the Greek Parliament.

The newer building of the museum complex is a two-storey mansion built according to plans by the military engineer Gerasimos Metaxas in 1859 as the residence of the son of Stamatios Dekozis Vouros, Konstantinos. Later interven-



5-7 I. Paparrigopoulou str., 10561 Athens
Tel: (+30) 210 3231397 /
210 3230168
Fax: (+30) 210 3220765
Website: www.athenscitymuseum.gr
Email: mveathen@otenet.gr

Opening Hours

Monday - Friday (except Tuesday): 9:00-16:00, Saturday & Sunday: 10:00-15:00

Admission

Full: 3 €

Reduced: 2 €

Tours for groups or individuals and participation in educational programmes are available upon request

Access

Metro: line 2, Panepistimio station

tions have altered the building's original façade, as did the radical overhaul in 1916, carried out according to the plans of architect Anastasios Helmis in agreement with the tendencies of eclecticism prevailing during this period in Greece. Both buildings were renovated by Ioannis Travlos in 1950.

The two Vouros family mansions were built on "rural" land purchased by Stamatios Dekozis Vouros from Este Hanoum when Athens became the capital of the newly-founded Greek state.

The Museum's Collections

The Museum hosts among its collections objects dating from Greek antiquity to the 21st century. Its exhibition space displays paintings, prints (*charaktika*), historic furniture, carpets, musical instruments, photographs, historic objects, rare books, and memorabilia.

Operating on the entry floor is the interactive programme on Athens in 1842, focused on the model built by Gerasimov according to the plans of Ioannis Travlos.

The founders

The founder of the Museum of the City of Athens - Vouros-Eutaxias Foundation was Lampros Eutaxias, who was supported in his work by the bequest of his

maternal uncle Alexandros Vouros.

The Museum of the City of Athens, identified with the Vouros-Eutaxias Foundation, was established in 1973 by Lampros Eutaxias and Alexandros Vouros.

It opened its doors to the public in 1980, and was honored by an Award from the Academy of Athens in 1990.

TEXT: A. ARCHONTIDOU-ARGYRI



CHURCH OF AGIOI
THEODOROI

Klathmonos square, Athens

[Access](#)

Metro: line 2, Panepistimio station



The church is in the historic center, in Klathmonos Square at the intersection of Evripidou, Aristeidou, Skouleniou and Palaion Patron Germanou Streets. It belongs to the simple distyle cross-in-square with dome type, with a tripartite sanctuary ending in semi-hexagonal apses. Agioi Theodoroi follows a variation of a transitional type, without columns and with continuous longitudinal walls west of the dome, and with vaults over the four angle compartments.

Two inscriptions preserved built into the west face of the monument provide information about the founder of the church, Nikolaos Kalomalos, *spatharokandidatos* (a Byzantine dignitary), the date at which it was built (1049), and the fact that it was built over an older church.

The church presents all the features of Athenian churches, though with somewhat heavier proportions and a more archaic interior configuration. It is built in the cloisonné masonry system, combined on the lower courses with large carved stones in cross- and T-form.

In the openings of the bilobe (two-light) windows of the dome and sanctuary apses there are Kufic brick-work ornaments between arches, and there were once ceramic *skyphia* (small drinking-cups) immured at the three windows of the Bema apse. On the west, north, and south sides there is a frieze of clay tiles with Kufic-style relief motifs and other decoration framed by dental courses. The clay tiles connect the Agioi Theodoroi with the Soteira Lykodimou and Agioi Asomatoi "Thissiou" churches as regards technique and not the subject. The dome has marble waterspouts above the corner colonnettes, their finials adorned with acanthus leaves. The bell tower, which postdates the church itself, is in the south cross arm; four beveled marble architectural members from the screen architrave have been incorporated into it.

The champlévé technique of clay tiles, which is also found in the Soteira Lykodimou church, the decorative *skyphia* dating to the first half of the 11th century, the Kufic decorations on the window lunettes of both the bema and dome, the dentil bands surrounding the large inscription and the friezes in the cross arms and sculptures of the screen suggest a date for the monument even earlier than 1049.

Excavations conducted in 1967 outside the church showed that it had been built above the ruins of earlier buildings.

TEXT: A. PANAGOPOULOU



44 Patission str., 10682 Athens
Tel: (+30) 213 2144800
Website: www.namuseum.gr
Email: eam@culture.gr

Opening Hours

Tuesday - Sunday: 9:00-16:00
Monday: 13:00-20:00

Admission

Full 7 €, reduced 3 €
Combined ticket: full 12 €, reduced 6 €
(also valid for the Epigraphic Museum,
Byzantine and Christian Museum, and
Numismatic Museum)

The Museum is accessible to the disabled

Access

Metro: lines 1, 2, Omonia station, line 1,
Victoria station
Bus: B5, A7, A8, B8, B12, Γ12, 022, 035,
046, 060, 224, 605, 608, 622
Trolley bus: 2, 3, 4, 5, 6, 11, 13, 15, 18, 19

For Cultural Events, see Part IV, p. 37



The Museum building, a protected historical monument, was founded in 1866 on a plot donated by Eleni Tositsa. Its construction was based on designs by the architects L. Lange and P. Kalkos. The final form of its façade was the work of E. Ziller, who also supervised the work until 1889, when the west wing was completed. The present building took form gradually in the 20th century with a series of additions on the east side.

In its galleries can be traced the long evolution of ancient Greek culture. The Museum's Collections – Prehistoric and Egyptian Antiquities, Sculpture, Vases and the Minor Arts and Bronze –, are amongst the most comprehensive in the world.

THE PREHISTORIC COLLECTION

Consists of unique works of art representing the major civilisations that flourished in the Aegean from the 7th millennium to about 1050 BC. It includes objects from the Neolithic period and the Bronze Age, from mainland Greece, the Aegean islands and Troy. The most important exhibits are the treasures from the royal tombs at Mycenae, the famous Cycladic marble figurines, and the superbly preserved wall paintings from Thera with their large-scale compositions. These objects are on display in rooms 3-6 on the ground floor and room 48 on the first floor.

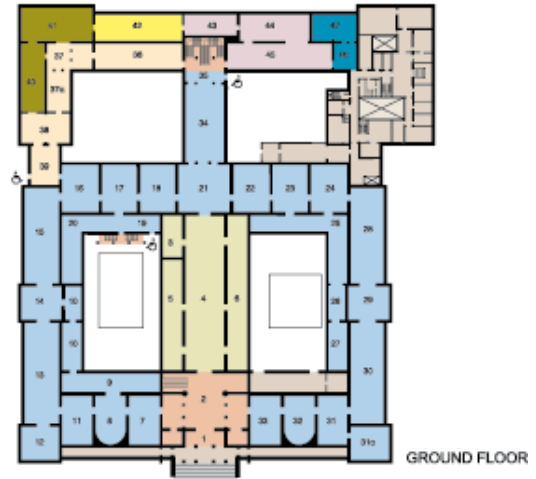
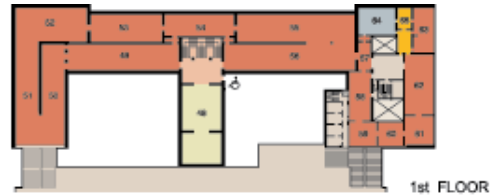


THE SCULPTURE COLLECTION

Presents the development of ancient Greek sculpture from the 8th c. BC to the end of the 4th c. AD. The sculptures comprising it, many of which are masterpieces and landmarks in the history of art, come from Athens and other parts of Greece – Thessaly, central Greece, Peloponnese, Crete, and the Aegean islands – and enable visitors to form a satisfactory idea both of the development of sculpture and of the particular features of the

various local workshops. The Collection contains some of the largest groups of original sculptures in the world.

Amongst these are the groups from the Archaic period, the most important of which are the series of Kouroi, and those of Classical grave reliefs, unparalleled in terms of number and quality, which include the famous gravestone of Hegeso and those from Salamis and the river Ilissos. This veritable treasury of large-scale sculpture occupies 30 rooms on the ground floor, arranged in a broad circle around the periphery of the old building. The visit begins in room 7, with the earliest pieces, and ends in room 33, with the works of Late Antiquity.



- Prehistoric Collection
- Sculpture Collection
- Bronze Collection
- Collection of Vases and the Minor Arts
- Stathatos Collection
- Egyptian Collection
- Cypriote Collection
- Educational Programmes
- Entrance - Vestibule - Staircase
- Temporary Exhibitions
- Conference Room
- Inner Garden
- Buffet
- Museum Shop

THE COLLECTION OF VASES AND THE MINOR ARTS

The Collection is to be found in rooms 49-63 on the first floor. The great quantity and quality of the Geometric pottery, the early black-figure vases from Vari, the white-ground lekythoi and the red-figure vases of the 4th c. BC, make this Collection one of the richest in the world.

The exhibits come from excavations in cemeteries, such as the Kerameikos and that at Vari, and in sanctuaries like those of Hera at Argos and Perachora, of Artemis Orthia at Sparta, the sanctuaries on the Athenian Acropolis and the Kabeirion at Thebes, or are chance finds and donations. They are displayed in chronological order and illustrate the evolution of Greek pottery from the 11th century BC to the Hellenistic period.



TERRACOTTA FIGURINES

The exhibition of the National Archaeological Museum is unique for the variety of types covering all the main local workshops of the Hellenic world from the Geometric to the Late Hellenistic period (9th c. BC to 1st c. AD).

VLASTOS-SERPIERIS COLLECTION

The collection comprises ancient Greek and Tarantine artefacts, donated by the Vlastos-Serpiaris family.



GOLD JEWELLERY AND SILVER VESSELS



The art of the ancient Greek goldsmith is featured by a wealth of gold jewels as well as elaborate silver vessels from various parts of Greece. More than 600 pieces of exquisite art will intrigue the visitor with their beauty, inventiveness and polychromy, from the Geometric period to the Roman era (9th c. BC to 4th c. AD).

GLASS VESSELS

The exhibition presents a selection of rare glass vessels from various regions of mainland Greece and the islands. They are grouped by context, or chronologically, illustrating the different manufacturing techniques, as well as a variety of shapes and types. The exhibits date from the Archaic period to the Middle Ages (late 8th c. BC to 14th c. AD).



THE BRONZE COLLECTION

The Collection is one of the largest in the world. It is famous mainly for its unique, large-scale original statues, such as the Poseidon or Zeus from Artemision, the Marathon youth, the Antikythera youth, and the jockey from Artemision, and also for smaller pieces such as the mechanism from Antikythera, figurines and vases. The majority of the bronzes were dedications in the



major Greek sanctuaries (of Zeus at Dodona, of Athena on the Acropolis, of Zeus at Olympia, of Apollo at Ptoon in Boeotia, of Zeus Thaulios in Thessaly, and others). These small artefacts, displayed in rooms 36-39 on the ground floor, illustrate the development of Greek art from Geometric to Roman times.

THE EGYPTIAN COLLECTION

The Collection is renowned throughout the world for the importance of its objects. Representative items are



on display in rooms 40-41 on the ground floor. These are arranged in chronological order and cover the full spectrum of Egyptian civilisation from the early Predynastic period (5000 BC) to the time of the Roman empire (30 BC-AD 395). Examples of every art form are included: statues, reliefs, stelai, pottery, sarcophagi, mummies, Fayum portraits, miniature art and jewellery.



THE STATHATOS COLLECTION

The Collection is exhibited in room 42 of the ground floor. The 970 objects comprising it, mainly works of the Minor Arts in a variety of materials, cover the period from the Middle Bronze Age to the Post-Byzantine period.

COLLECTION OF CYPRIOT ANTIQUITIES

The exhibition displays 180 artefacts of the museum's Cypriot Collection, which represent the main periods of Cypriot art from the Early Bronze Age (ca. 2500 BC) to the Roman period (4th c. AD). The exhibition aims at illustrating various aspects of ancient life in Cyprus, such as religion, art and commerce.



1 Tositsa str., 10682 Athens
Tel: (+30) 210 8232950 /
210 8217637
Fax: (+30) 210 8225733
Email: ema@culture.gr

Opening Hours

Tuesday - Sunday: 8:00-15:00
Monday: closed

Admission

Full 3 €, reduced 2 €
Combined ticket: full 12 €, reduced 6 €
(also valid for the National Archaeological
Museum, Byzantine and Christian Museum,
and Numismatic Museum)

The Museum is accessible to the disabled

Access

Metro: lines 1, 2, Omonia station, line 1,
Victoria station
Bus: B5, A7, A8, B8, B12, Γ12, 022, 035,
046, 060, 224, 605, 608, 622
Trolley bus: 2, 3, 4, 5, 6, 11, 13, 15, 18, 19



The Epigraphic Museum was founded with the aim of protecting, preserving, studying and exhibiting ancient inscriptions on stone. It is the largest museum of its kind in the world, and now houses 13,485 inscriptions. The majority of these are from Athens and Attica, though there is also a considerable number from the rest of Greece and from Asia Minor.

The inscriptions displayed in the Museum are mainly in Greek, though some are in Latin and a few in Hebrew. Most of them are carved on stone, and there are also several stamped amphora handles and a few inscribed clay tiles. Chronologically, they range from the 8th c. BC to the early Christian period.

The Museum building consists of an outer courtyard, a vestibule, eleven rooms, two large covered colonnades and an inner courtyard with galleries. The areas open to the general public are the outer courtyard, the vestibule, four of the rooms (1, 2, 9, 11) and the inner courtyard.

OUTER COURTYARD

Grave stelai with volute finials and relief rosettes, marble grave lekythoi, inscribed epistyle blocks, grave monuments in the form of offering tables, etc.

VESTIBULE

We may note the stele of the Second Athenian Confederacy, dating from the year 388/7 BC (EM 10397), the funerary stele of the warrior Hierokles, of 360 BC (EM 13189), and the 4th-3rd c. BC Salamis abacus (EM 11515) – a table of mathematical calculations (or a toy) with numerical symbols.

ROOM I

Stelai with honorific decrees, texts of treaties, financial accounts, etc. Also the Athenian tribute lists for the years from 454/3 to 415/4 BC inclusive, lists of dedications on the Acropolis (e.g. inscription EM 6788 of 430/29 and 427/6 BC, relating to the handing over and receipt by the Treasurers of the sacred objects of the goddess Athena), and also the stele with the financial accounts for the construction of the chryselephantine statue of the goddess Athena by Pheidias, dating from 438 BC (EM 6769).

ROOM II

The earliest inscription on stone (8th c. BC) from the Acropolis (EM 5365), grave stelai, lists of those fallen in war and epigrams from public memorials, inscribed bases of Archaic dedications of the Acropolis, some of them signed by the sculptor, such as the base signed by Onatas of Aegina, dating from the beginning of 5th c. BC (EM 6263), that by Archermos of Chios, of the end of 6th c. BC (EM 6241), and others. Room II also contains examples of early Greek script, that is retrograde (written from right to left) and *boustrophedon* (lines alternately right to left and vice versa) inscriptions.

ROOM 2

Parts of Archaic perirrhanteria, votive bases, mainly from the Athenian Acropolis, and a variety of other inscriptions, including a stele inscribed on both sides with a list of dedications, from the Asklepieion (3rd c. BC), and a stele with the Athenian decree in honour of Neapolis (modern Kavala) dating from 410/9 BC (EM 6598).



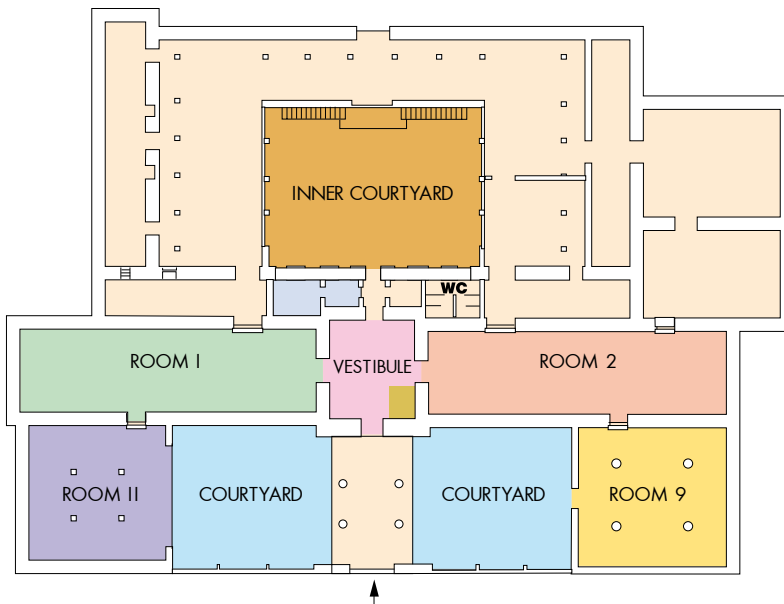


ROOM 9

Inscriptions representing a variety of categories, the most important of which are the inscribed altar dedicated by Peisistratos the younger (EM 6787), the Sacred Law of the Hekatompedon, of 485/4 BC (EM 6794), the base of a grave stele signed by Endoios, dating from the end of 6th c. BC (EM 10643), the earliest Attic decree, dealing with the settlement of cleruchs on Salamis, of 510-500 BC (EM 6798, 6815, 12936), a copy dating from 409/8 BC of Draco's legislation (EM 6602), a stele of 347/6 BC with the specifications (*syngraphes*) for the construction by Philo of the Skeuotheke, a warehouse containing equipment for triremes in Piraeus (EM 12538), a stele carved with the letter of the emperor Marcus Aurelius to the Athenians of AD 174/5, settling judicial differences (EM 13366), inscriptions relating to the theatre, etc. Also, inscriptions found outside Attica, such as the famous decree of Themistokles from Troizen dating from 3rd c. BC (EM 13330), relating to the measures taken to counter the Persian invasion of Attica in the year 480 BC, the inscribed Archaic capital from the sanctuary of Perseus at Mycenae, of 525 BC (EM 218), and the very early (late 7th c. BC) stele of volcanic rock inscribed with men's names, probably a grave stele, from Thera (EM 10633).

INNER COURTYARD

Grave monuments: colonnettes, stelai, marble lekythoi and offering tables.



42 Patission str., Athens

Access

Metro: lines 1, 2, Omonia station, line 1,
Victoria station
Bus: B5, A7, A8, B8, B12, Γ12, 022, 035,
046, 060, 224, 605, 608, 622
Trolley bus: 2, 3, 4, 5, 6, 11, 13, 15, 18, 19



BUILDING COMPLEX OF THE NTUA (NATIONAL TECHNICAL UNIVERSITY OF ATHENS - ETHNIKON METSOVION POLYTECHNION)

The Ethnikon Metsovion Polytechnion was established by Decree on 21 December 1836 (old calendar), which corresponds to 21 January 1837 (new calendar). It was founded as the “Royal School of the Arts” in the most basic possible form of educational institution, as a primary school for technical training. It was housed in the home of G. Vlachoutsis, initially operating only on Sundays and feast days – public holidays, offering courses to craftsmen (masons, builders, and master masons).

It soon became known as the “Polytechnion”. Its influence and the influx of candidates were so great that in the spring of 1840, a school that operated on weekdays was added alongside that operating on Sundays. It was at that time that the “Polytechnion” became established in its own building on Piraeus Street. During the three-year period from 1862 to 1864, the Polytechnion was reorganized, with the introduction of more technical courses. This trend continued from 1864 to 1873.

In 1873, it was settled in still-unfinished buildings on Patission Street in the center of the capital and renamed the “Ethnikon Metsovion Polytechnion”, in honor of its major benefactors Stournaris, Tositsas and Averof, all of whom were from Metsovo.

The “Polytechnion” consisted of a complex of three particularly noteworthy Neoclassical buildings: a main, two-storey structure and two symmetrically-placed one-storey buildings that housed its School of Fine Arts and the Rectorate (Administration building). The buildings were constructed between 1862 and 1876 in accordance with the design of architect Iyandros Kafantzoglou.

The original characterization through Ministerial Decision concerned the central two-storey “Averof building” (the School for Architectural Engineers), the Rectorate/Administration building on Patission and Sournari Streets, the School of Fine Arts building on Patission and Tositsa Streets, and the Sculpture-Painting building on Stournari Street.

Between 1920 and 1940, the Gini building, the Civil Engineering School, was added on Stournari and Bouboulinas Streets; it was designed by architect Kostas Kitsikis.

After 1950, the Tositsas building, home of the Chemical Engineering School, was built on Tositsa Street, and the “Bouboulina” building - the Electrical / Mechanical Engineering School, was built on Bouboulinas Street in accordance with the design of architect Emmanuel Kriezis. With these structures the complex was completed.

Through Ministerial Decision, the characterization of historical monuments was extended to the remaining buildings in the complex of the Ethnikon Metsovion Polytechnion, viz. the Gini building (original building and new wing – the Civil Engineering building) and the “New Buildings”, viz. “Bouboulina” (the building for the Electrical-Mechanical Engineers) and “Tositsas” (the building for Chemical Engineers).

Additionally, the block surrounded by Patission, Tositsa, Bouboulinas and Stournari Streets was declared a historic site.

Today, only the Architectural School continues in operation on the complex premises.

TEXT: A. KOUTSI



Hellenic Motor Museum is situated in the heart of Athens, just next to National Archaeological Museum and two blocks away from "Victoria" metro station, at the border of Athens restricted traffic zone, in the uniquely designed building of Capitol cultural, education, leisure and commercial complex.

The Museum, is housing a highly-coveted private collection numbering more than 300 vehicles on a rotating basis, covers 5,000 sq. m. of the complex in three floors, dedicated to technology and the 4 wheels evolution, a history that covers almost a century, from an 1895 HUNNIA fire engine from Hungary to an ASTON MARTIN DB7 volante of 1996.

The founder's vision was to document the history of the most cherished object the industrial revolution has produced, contributing to the field of road safety via educational screenings and lectures.

Highlights in the collection include Led Zeppelin frontman Robert Plant's 1959 Chrysler Imperial, Sir Lawrence Olivier's Rolls Royce Wraith of 1938, Duke's of Westminster 1984 Aston Martin Lagonda, Formula 1 driver Lorenzo Bandini's personal 1953 Lancia Aurelia, the 1979 Cadillac Seville Gucci with its Gucci-designed interior and exterior fittings and Abarth Record Monza of Italian racing champion Massimo Letto di Priolo.

Between the 120 exhibits usually on display are models of famous brands from the past that no longer exist, such as Avion Voisin, Adler, Packard, Facel Vega, Delage, Iso, Fraser Nash, HRG, Stanguellini, Siata, Miller, Offenhauser, while famous brands such as Bentley, Rolls Royce, Bugatti, Aston Martin, Bristol, Lamborghini, Ferrari, Maserati, Porsche, Lotus, and other historical models of highly popular manufacturers offer a unique experience to visitors.

The ramp that characterizes the façade of Capitol is housing 72 exhibits of wheels starting from 300 years BC till 1980 with pictures and brief history of respective vehicles offering a free tour to vehicles history through the history of respective wheel.

Road safety programmes give to future drivers a basic knowledge combining game and education, while the more adventurous visitors have the opportunity to try their reflexes in a Formula 1 simulator!

A most modern conference center is located at the heart of the 4th floor, right next to the Museum's entrance. With 200 seats, 3D system and surround 7.1 sound system, it features films and documentaries related to race cars, car history, technology and adventure.

Hellenic Motor Museum is member of F.I.A. Heritage Museums, ICOM and Athens Museums & Cultural Institutions Network.

Being downtown and easily accessible on foot, bicycles and all means of transportation, the museum is offering 800 spaces underground parking and public gardens with restaurants, coffee shops and waterfalls.



CHARAGIONIS GROUP

Capitol Mall
33-35 Ioulianou & Tritis Septemvriou str.
10434 Athens
Tel: (+30) 210 7279999
Fax: (+30) 210 7279977
Website: www.charagionis.com,
www.theatheniancapitol.gr,
www.hellenicmotormuseum.gr

Opening Hours

Monday - Friday: 10:00- 18:00, Saturday:
12:00-21:00, Sunday: 11:00- 18:00 –
Consult the website for official holidays
when the Museum is closed

Admission

Monday - Friday 6 € for adults, 5 € for
students, unemployed, disabled persons,
members of ICOM, 4 €, Saturday & Sunday
8 € for adults

Access

Metro: line 1, Victoria station
Bus: A8, A12, B5, B8, B12, Γ8, Γ12, E6,
E12, O22, O35, O54, O60, 200, 224,
605, 608, 622
Trolley bus: 2, 3, 4, 5, 6, 7, 8, 9, 11, 13,
14, 15, 18, 19



55

ARCHAEOLOGICAL SITE OF CITY HALL (KOTZIA) SQUARE

Kotzia square, Athens

The site is visible but not open to visitors

[Access](#)

Metro: lines 1, 2, Omonia station



The excavation at Kotzia Square, opposite the Athens City Hall, was conducted in 1985-1988, during the construction of an underground parking area, and covered an area of 7,000 sq. m. Its most characteristic part was preserved at the northeast part of the square.

This area is located directly outside the ancient city's northern fortification, part of which was also revealed and is currently preserved in front of the National Bank of Athens building and at the Aiolou pedestrian precinct. Excavations revealed three ancient streets, a dense cemetery dating from the Geometric period until Roman times, a complex of pottery workshops, and houses. Part of the Acharnean Street, which began at the city gate (visible in front of the National Bank of Greece building) and led towards the northern townships of ancient Attica, occupies the centre of the preserved archaeological site. The street was laid out ca. 480 BC and was remodelled in the 4th c. BC, lined by rectangular blocks and four podiums for funerary monuments. The road was used until the 3rd c. AD, when pottery workshops settled in the area.

The cemetery stretched on both sides of Acharnean Street. 672 graves of various types were excavated: simple rock-hewn shafts, stone or terracotta-built graves, stone sarcophagi, terracotta larnakes, and children's jar-burials of different periods. The grave gifts found in association with burials and cremations include all manner of terracotta vases, human and animal figurines, glass and terracotta unguentaria, bronze mirrors, gold jewellery, coins, and other objects. Funerary monuments, such as columns, stelai, and marble vases, were discovered throughout the excavated area, some inscribed with the names and origin of those buried in the cemetery.

During the second half of the 3d c. AD, after the devastating invasion of Athens by the Heruli, a barbaric tribe, the cemetery fell into disuse, and pottery workshops covered much of its area. Over thirty pottery kilns were excavated in the area, some of which retained both the burning chamber and the firing chamber above it; two of them still had the terracotta grills that held the vases during firing. A large number of paved basins for mixing clay and water and for separating the unwanted inclusions were also found. The workshops produced vases, domestic utensils, lamps, roof tiles, and antefixes.

TEXT: T. ELIOPOULOS





This building, severely Neoclassical in style with a tetrastyle Doric entrance porch, was built in accordance with the design of architect Pan. Vrettos-Kalkos. It was situated alongside Kotzia Square, across from the (now-demolished) National Municipal Theatre in the block bounded by Athinas, Kratinou, Efpolidos and Kleisthenous Streets. Its main entrance is on Athinas Street.

The foundations for this originally two-storey building were laid in 1872 during the period when Panagis Kyriakos was Mayor, and it was inaugurated in 1874. The design foresaw ground-level shops for rent, but these were later taken over by city services (1913). A donation by Ioannis Kontogiannakis contributed to the completion of its construction, which was accomplished with a loan from the National Bank of Greece.

By dint of financial constraints and difficulties, the building was considered "dull and meager" as an architectural composition; in 1890 the question of building a new City Hall was raised, during the mayoralty of T. Filimon.

In 1935 during the mayoralty of Kostas Kotzias, the building acquired its final form with architect Andreas Ploumistos, the City Engineer. A second storey was added, and both interior and exterior were completely redone, although this deprived the building of its original harmonious proportions. It was inaugurated in 1937 under Mayor Ambrosios Plytas. It was declared a historic monument by Ministerial Decision.

The ground floor has marble revetments, and its openings have decorative ironwork. The main entrance has a marble doorway concluding in a decorative marble cornice. The floors are separated by a long horizontal cornice at the height of the sill of the openings, while the second floor concludes in a projecting cornice with antefixes. On the upper floors the openings are surrounded by simple frames. On the façade facing Kleisthenous Street, there is a characteristic balcony supported by decorative marble consoles (*fourousia*).

The interior wall paintings were executed by Fotis Kontoglou (ground floor) and Georgios Gounaropoulos (Council Chamber).

TEXT: A. KOUTSI

63 Athinas str., Kotzia square, Athens

[Access](#)

Metro: lines 1, 2, Omonia station



148 Ermou str., Thission, Athens
Tel: (+30) 210 3463552

Admission

Full 2 €, reduced 1 €
Combined ticket: full 12 €, reduced 6 €

The site is accessible to the disabled

Access

Metro: line 1, Thissio station, line 3,
Kerameikos station
Bus: 049, Gazi stop
Trolley bus: 21, Gazi stop



The ancient Kerameikos, a region occupied by potters, as its name suggests, was on the north-west fringes of ancient Athens and extended both inside and outside the walls that now traverse the site of the excavations. Two gates, the Dipylon and the Sacred Gate, connected the "inner" with the "outer" Kerameikos. The area around these gates was the most ancient and largest cemetery known in Attica.

Beneath the impressive remains of the Hellenistic walls and outwork (*proteichisma*) it is possible to discern all the earlier building phases of the fortifications of Athens, beginning with the polygonal wall built in great haste by Themistokles in 478 BC, the material of which even included gravestones, some of which now adorn the small Museum on the site and the National Archaeological Museum.

In the centre of the site, very close to each other, can be seen the two most famous gates of ancient Athens, the Dipylon and the Sacred Gate, which took its name from the Sacred Way, the road followed by the procession of the Eleusinian mysteries. The river Eridanos also passed through the Sacred Gate, as it still does today, having been covered over since the Roman period. As was the custom in the antiquity, the city of the dead extended outside the gates, along the most important roads. The Dipylon Gate gave its name to the magnificent Attic Geometric amphoras and kraters that stood as grave markers testifying to the courage and wealth of the members of the great Attic clans. In the Archaic period the site was dominated by large tumuli, which can still be made out today.



In the Classical period the two roads of the outer Kerameikos took on different characters. The Sacred Way gradually evolved into a typical cemetery, and the family grave plots along its sides vied with one another in the brilliance of their construction and sculptural decoration. Outstanding amongst them are the tomb of the young horseman Dexileos (the original of the relief is displayed in the Kerameikos Museum), at an intersection, the bull in the plot of Dionysios from Kollytos, and the stele of Hegeso, one of the finest works of Attic art of the late 5th c. BC (the original is in the National Archaeological Museum). At a fork in the road in the middle of the cemetery stands the sanctuary of the dead ancestors, the Tritopatores.

In contrast with the Sacred Way, the Dipylon road ("Kerameikos road") was a wide processional way, the scene of the official funeral ceremonies held in honour of those who had died in war, and who were interred in the Demosion Sema (public burial ground). The road that ran from the Dipylon Gate into the interior of the city also had an official character: this was the famous Panathenaic Way.

The large building with a peristyle courtyard that can be seen between the two gates is the Pompeion, where the preparations were made for the Panathenaic procession, the great festival of the city of Athens in honour of its patron goddess Athena. The Pompeion

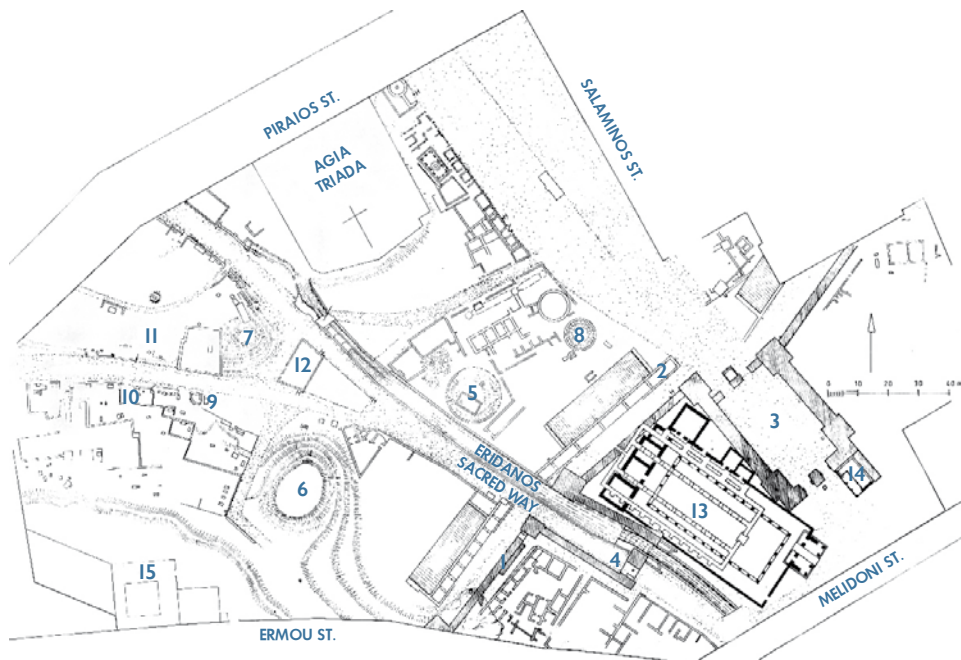
was completely destroyed by Sulla in 88 BC, and a three-aisled building, known as the Building of the Warehouses was erected in its place in the 2nd c. AD.

The traveler entering the city by the Dipylon Gate encountered a fine marble fountain on his left.

Excavations were begun on the archaeological site of the Kerameikos in 1863 by the Archaeological Society, and have been continued from 1913 to the present by the German Archaeological Institute of Athens.

TEXT: K. AXIOTI

1. City Walls
2. Outwork (Proteichisma) of the Hellenistic Walls
3. Dipylon
4. Sacred Gate
- 5, 6, 7, 8. Large Tumuli
9. Tomb of Dexileos
10. Bull of marble in the plot of Dionysios from Kollytos
11. Stele of Hegeso
12. Sanctuary of the Tritopatores
13. Pompeion
14. Fountain
15. Museum



148 Ermou str., Thission, 10553 Athens
Tel: (+30) 210 3463552

Admission

Full 2 €, reduced 1 €
Combined ticket: full 12 €, reduced 6 €

The Museum is accessible to the disabled

Access

Metro: line 1, Thissio station, line 3,
Kerameikos station
Bus: 049, Gazi stop
Trolley bus: 21, Gazi stop



The Kerameikos is different from the other archaeological sites in Athens. It is the land of beyond, of the "other world". Here the visitor can feel the peace and calm of the place that received the bodies of thousands of Athenians for over 1500 years and experienced the lamentations of those mourning the loss of loved ones.

The Kerameikos was the most important and official cemetery of ancient Athens from as far back as the Prehistoric period.

In 478 BC the Themistoclean Wall that surrounded the ancient city divided the place into an Inner and an Outer Kerameikos. The part within the wall became a residential area, and the outer part a burial ground. Outside the Dipylon Gate, the most important of the city gates, on the *Dromos* to Plato's Academy, the Demosion Sema was constructed, where public men and the fallen in battle were buried. In the main cemetery, however, the greatest number of burials belonged to Athenian citizens of known and unknown identities.

In the courtyard of the Museum, an L-shaped stoa houses funerary monuments of the 4th c. BC and a fragment of a mosaic-floor from the Pompeion, also dating from the 4th c. BC.

The four rooms of the Museum and the courtyard contain almost exclusively finds from burials.

Two groups of burial monuments are displayed in the first room: The first group contains a collection of Archaic tombstones, many of which were found built into the Themistoclean Wall, where they had been used as building material during its hasty erection. The fragment of a boxed relief, the seated man wearing a himation, the lions, the "elegant" sphinxes and the noble Kouros at the end of the room are some of the most important Attic works of Archaic sculpture. The other group near the door consists of stelai of the Classical period. Among them stand out the grave reliefs of the young horseman Dexileos, a grand mother, Ampharete, and two women, Demetria and Pamphile. The figures are depicted at characteristic moments in their lives and radiate grandeur and dignity.

Other figures from funerary monuments are also exhibited in the courtyard. The centre is dominated by a bull that came from the tomb of Dionysios from Kollytos.

In the first room of the vase collection, in Case 1, are grave-offerings from the first phase of the cemetery, especially of the Prehistoric period (2500- 1000 BC). The following Cases 2, 3, and 4 contain vases of the Protogeometric period (1050-900 BC), a period during which neatness of form and simple linear deco-



100



ration appeared, the first examples of the new spirit in ancient Greek art. The large vases of this and the following period were used either as cinerary urns to hold the ashes of the deceased or as grave "markers", i.e. funerary monuments.

In the second room Cases 5 and 6 display some of the many grave-offerings from the Geometric period (900-700 BC), the period most strongly represented in the Kerameikos. Alongside the linear decoration, human and animal figures now become more and more frequent in vase-painting, and form the start of the Attic potter's pictorial repertoire.

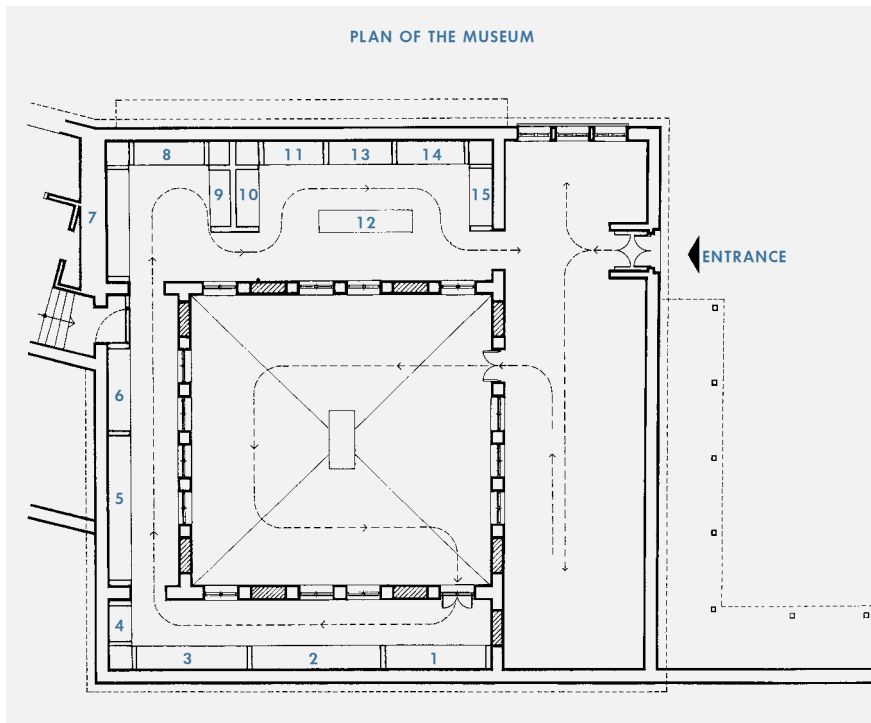
In the first part of the third room in Cases 7, 8, and 9 are finds from the Archaic period (700-480 BC). The pottery was now enriched with new shapes and vase-painting made great strides in its repertoire, which becomes narrative, depicting scenes of mourners, myths, gods and heroes. With the introduction of the black- and red-figure styles, the era began of the renowned Attic vases that were in demand by foreign markets.

Cases 11, 12, and 13 contain grave-offerings of the Classical period (5th-4th c. BC). Some of the red-figure vases and white lekythoi, vessels painted exclusively with funerary representations, were the ornate creations of the Athenian potters who had their workshops in the surrounding district. The hydria by the Meidias Painter, dating to the end of the 5th c. BC, is one of them.

Case 14 brings the history of the cemetery to a close with finds from the Hellenistic to the Early Christian periods (3rd c. BC-6th c. AD). Graves and grave-offerings now become less elaborate. Black-glazed pottery with simple foliate decoration gives way to unglazed pottery with the gradual disappearance of every decorative style. Jewellery becomes especially popular and frequently accompanies the body.

Cases 10 and 15 are different from the rest: in case 10 finds are shown from an excavation at the corner of the Iera Odos and Piraeus streets, which is an extension of the cemetery outside the organized archaeological site. A communal burial of men, women and children was discovered there, buried in disorder, victims of the plague that broke out in Athens in the summer of 430/29 BC and was mentioned by Thucydides. The plague decimated the population and was the reason for the violation of the ancient burial laws.

Case 15 contains finds from public and private life, which came from the Inner Kerameikos, the residential part of the city. The lead sheets with the names of Athenian aristocrats formed part of the archives of the Athenian Cavalry. Also of interest is a collection of potsherds inscribed with the names of famous Athenians who had been subject to the ordeal of ostracism.



35 Salaminos str., Athens

The site is visible but not open to visitors

[Access](#)Metro: line 3, Kerameikos station, line 2,
Metaxourghio station

During excavation of a lot at 35 Salaminos Street, remains of the funerary monuments of the *Demosion Sema* were revealed. Dating to the 5th c. BC, it was the most important cemetery in ancient Athens.

This public cemetery, linked with the rise of democracy, had been founded during the Classical age on the northwest limits of the city. It was situated along the ancient road that ran through the *asty* (urban center) connecting the Kerameikos with Plato's Academy. Prominent men as well as those fallen in the many wars waged by the Athenians had been buried there at public expense, so that the Demosion Sema resembled a military cemetery. In accordance with the "law of their forefathers" (*patrios nomos*), those who had fallen in war were cremated and then brought back from distant battlefields for honorary burial. Two sanctuaries are mentioned as having been in the area, one dedicated to Dionysos Eleuthereus and the other to Ariste-Kalliste, an epithet of the goddess Artemis.

It was at this site that common graves of those who had fallen in the Peloponnesian War were found for the first time. Within two intersecting trenches lying at right angles to each other, the remains of the funerary pyre of a great number of dead had been buried with grave goods (*kterismata*) in monumental limestone (porous) containers. In all, parts of five monuments were found in these two ditches; they had suffered extensive damage, primarily during the Roman and Late Roman periods.

Outside the ditches, another part of a destroyed common grave was found which had also been dug out of bedrock. It predated the others, and its construction was entirely different from theirs. Its walls were built of unbaked brick, and on the inside appears to have been separated into at least two spaces. In one of these was found a square porous plinth with a carved depression for an urn.

Inside the monuments, in disturbed fill, a large quantity of 5th c. BC pottery was found, including red-figure as well as white-ground lekythoi with unique representations, together with many cremated male bones belonging to at least 58 individuals. In only one of the monuments was a layer of bones together with a few pottery and alabaster grave goods revealed. Excavation has not been completed, to enable us to draw safer and more explicit conclusions. The Ministry of Culture has proceeded to expropriation of neighboring properties to enable future excavation and reveal the continuation of these monuments and their trenches.

TEXT: CH. STOUPA



The area today configured as an archaeological park is identified with what in antiquity was called the *Akademeia*, named after the mythical hero Akademos. It was defined by the low hill of Hippios Kolonos and the banks of the Kifissos river. A road (1.5 km in length) led from the Dipylon Gate in the Kerameikos and crossed the city's public cemetery, the Demosion Sema. Today this route is identified with Plataion-Platonos and Salaminos Streets, in a densely populated part of modern Athens.

There are traces of habitation here from the Prehistoric to Archaic periods. In the 6th c. BC, one of ancient Athens' three Gymnasia (establishments for training and teaching) was built here and a sacred olive grove defined by an enclosure wall was created. It hosted many shrines and altars, such as those of Akademos, Eros, Zeus Kataibates, Prometheus and Hephaestus. The torch race to the Dipylon in honor of the fallen soldiers who were buried in the Demosion Sema had its starting-point here. In 388 BC, Plato founded his philosophical school in the Gymnasium. The grove was destroyed during the Roman conquest of Athens by Sulla in 86 BC. Early modern travelers searching for Plato's school identified the site, which preserved its ancient name in the form "Kathimbia". Archaeological explorations, undertaken by the dilettante P. Aristophron at his own expense, began in 1929 and have continued intermittently down to the present. The most important excavations can be seen at three points:

Akadimia Platonos area, Athens
Tel: (+30) 210 3219776 / 210 3219288
Fax: (+30) 210 3218883
Email: protocol@gepka.culture.gr

Open to visitors but not an organised archaeological site

The site is accessible to the disabled

Access

Bus: line 051 from Omonia (Menandrou str.), Kratylou stop



a) On Kratyliou Street under a protective shed are a Prehistoric (Early Helladic period, ca. 2300 BC) house with the conventional name “House of Akademos”, and the Geometric (ca. 700 BC) “Sacred House”. This building, constructed mostly of unbaked clay bricks, is labelled thus due to the presence of many pyres in and around it. It has been assumed that here the Athenians honoured the hero Akademos, as attested by Plutarch in his *Life of Theseus*. In the Geometric period there was also a cemetery here that continued down to Classical times (5th c. BC). Most of the tombs were clay urns containing the ashes of deceased children.

b) At the southern part of the park it is generally opined that the core of the Gymnasium (dated probably to the 1st c. BC–1st c. AD) has been revealed. Portions of the large rectangular courtyard of its Palaestra (wrestling school), surrounded by long and narrow indoor spaces, are preserved. Others however consider this edifice mainly a library. A row of foundations perhaps supported tables for the students. To the north, a cistern provided for athletes’ bathing requirements. Around the Palaestra and as far as the church of Agios Tryfon, remains of Roman period buildings have been found that may have been Philosophical Schools.

c) On Platonos and Efklidou Streets, is the so-called “Square Peristyle”, dated to the 4th–3rd c. BC and originally measuring 40 x 40 m. The architectural form and function of this building remain uncertain. Its ground-plan resembles that of other Athenian public buildings interpreted as law-courts. However, it certainly belonged to the Academy’s Gymnasium installations, and may even be related to Plato’s philosophical school. Here were found fragments of honorary and votive military decrees. Painted clay metopes (6th c. BC) found here attest to the existence of some earlier public building.

PLATO AND THE PLATONIC ACADEMY

Plato (428–348 BC), an Athenian aristocrat, is for modern man the philosopher who embodies the essence of the ancient Greek spirit. In the 4th c. BC, he and Aristotle formulated two different though complementary systems for examining the world and man, which since then have formed the two poles around which humanity’s intellectual pursuits have largely revolved. These philosophical systems, expressed in the teachings of their respective schools – the first universities in history – have formed the core of all Western thought for 2500 years.

As a young man, Plato lived through Athens’ defeat in the Peloponnesian War in 404 BC. During the turbulent years just after the war, his teacher Socrates was tragically put to death in 399 BC. In its first phase, Platonic philosophy is simply the written expression of Socratic philosophy, as Plato recorded it in the famous *Dialogues* of Socrates with his students. In his maturity, Plato, employing the dialectic method, formulated the “theory of Ideas”, which suggested that the mutable, visible world around us is a reflection of the sole immutable, real world of transcendent celestial Ideas.

Plato founded his philosophical school in this suburb of Athens in 388 BC. The school took its name from what was even then a very ancient name for the area, and in this way the words “Academy” and “Academic” were bequeathed to all modern languages. The “philosophy” taught here included all the disciplines, particularly physics, mathematics, and astronomy. The Academy operated for about 1000 years, and flourished especially under the so-called Neoplatonist philosophers until AD 529, when an edict of the Emperor Justinian brought about the closing of all educational centers in Athens, thus marking the true end of Antiquity.



17 The Academy. Historical plan by M. N. P. de Bréville.

TEXT: T. ELIOPOULOS



Monastiraki square, Athens

[Access](#)

Metro: lines 1, 3, Monastiraki station

An important find for supplementing our knowledge of the topography of ancient Athens was the discovery of part of the River Eridanos in the southern part of Monastiraki Square. The river's sources were in the southern foothills of Mt. Lykavittos; it crossed the part of the city north of the Acropolis and ended in the Kerameikos.

During the Late Classical age (5th-4th c. BC), the bed of the river (2.60 m wide) was bounded by large conglomerate stone blocks, and on either side of it were two groups of building (fragmentarily preserved) that were constructed in the polyglot system with dowels and clamps.

In the Hadrianic period (2nd c. AD), the Eridanos was converted to a closed underground conduit (a sewer) atop which dirt roads passed, at least in the sections of the river that passed through the city. In its disclosed eastern section, the Eridanos was bisected and configured into a double conduit. The bisection was done with stones set vertically in a row, and the conduit was covered with large stone blocks. These were reused members (mainly pedestals), many of which have lead-filled mortises. There follows another section of the conduit (probably belonging to a later phase); its width is reduced by nearly half, and it has a lower covering (due to the collapse of the earlier brick vaulted covering). The later phase's covering is of small stone plaques in a pointed arrangement.

Inside the area of the Railway Station, the revealed section of the Eridanos is covered by a brick vault, and a width restored to 2.60 m. North and south of the river we find private buildings. In the building on the north, areas which were used for workshops have been recognized, as shown by the presence of a cistern and extensive system of built clay pipes. One part of the building south of the river was a partial reconstruction of an earlier one. The discovery of two painted rooms is an indication of its private character. During the Late Roman period, the building south of the Eridanos was destroyed and filled in, and its location taken up by a dirt road (to the east) and a large building probably for public use (to the west). North of the Eridanos, the Hadrianic building was repaired, and a new network of pipes built.

During the Early Christian period the area north of the river remained residential; to its south, the dirt roads continued in use and the public building was repaired.

The use of the square is also attested during Byzantine, Post-Byzantine, and modern times with residential-type building remains (houses, workshops, storage areas).

In addition to stratigraphic evidence, an enormous number of portable finds dating from the Geometric age to the modern period contributes to the dating of the site.

TEXT: A. PANAGOPOULOU



62

CHURCH OF THE DORMITION OF THE VIRGIN PANTANASSA, MONASTIRAKI SQUARE

Monastiraki square, Athens

Access

Metro: lines 1, 3, Monastiraki station



The church of the Pantanassa, or Monastiraki, which was the katholikon of a monastery until Morosini's destruction of Athens, and which has served as a parish church down to today, has come down to us distorted and degraded in the wake of successive interventions. A document "concerning the Monastery of Kaisariani" bearing the seal of the Patriarch Dionysios (1678) is the sole historical testimony about the monastery which once had the Pantanassa as its katholikon. It is called the "great monastery of Panagia Pantanassa", and is said to have been founded as a female monastery under Frankish rule, as a metochion (dependency) of the Monastery of Kaisariani on Mt. Hymettos.

The original church construction and its important wall paintings (uncovered in a fragmentary state buried inside today's church) must have been in the 15th-early 16th century. This church, however, was soon destroyed, and a new one begun with the same ground plan but with pilasters and blind arcades on the inner faces of the walls, which has been preserved until now.

The church was a three-aisled domed basilica without narthex dating to the Post-Byzantine period. The aisles are separated by two arcades consist-



ing of four openings resting on columns. The columns are made of spolia covered with a thick layer of plaster with Corinthian capitals, also made of plaster. The sanctuary communicates via low arched openings with the prothesis and diakonikon, with an apse which is semi-hexagonal on the exterior, and a bilobe (double light) window. On the eastern face small (blocked) windows in the prothesis and diakonikon are preserved. The side faces were originally very austere, with simple arched openings. It is primarily the western face that lends the church monumentality, with its three large doors, shrine, and a few spolia built into its walls. Only a few sculptures adorn the other three faces, the most notable of which are the four Corinthian pilaster capitals at the corners of the church.

The interior surfaces are more complex, with shallow piers and blind arcades. The side aisles are each covered by four cross vaults, while the wide main aisle is covered by a vault with three support arches and concluding at east and west in conches resting on pairs of squinches. This type of vaulting characterizes this particular type of basilica, examples of which are

preserved only in the greater Athens area. The Pantanassa is the finest and oldest preserved example of the type.

The sanctuary is covered by the usual cylindrical dome and half-domes in its apse. The prothesis and diakonikon are covered by domes resting on four squinches.

The central vault projects outside the church, but the side aisles are covered by simple pitched roofs, which are recessed on the western face, forming half-pediments.

The modern Neoclassicizing bell tower attached to the northwest corner of the church belongs to the 1911 building phase.

The painting in the sanctuary apse is the work of the Athos monk Ioannis Mavropoulos, and that in the vault of the main aisle is by Spyridon Chatzigiannopoulos. The small portable icons on the screen are by the painter Fotis Kontoglou. He painted them in 1932, the year the old wood-carved screen was renovated.

TEXT: A. PANAGOPOULOU



CHURCH OF THE PRESENTATION OF THE VIRGIN ("KAPNIKAREA")

Ermou & Kapnikareas str., Athens

Access

Metro: lines 1, 3, Monastiraki station,
lines 2, 3, Syntagma station



This church, known as "Kapnikarea", is in the historic center on Ermou and Kapnikarea Streets; it is dedicated to the Presentation of the Virgin. The church's name is probably connected with the profession of its founder. During Byzantine times, those who collected the "hearth [*kapnikos*] tax" from contractors were called "kapnikarioi".

The church belongs to the complex cross-in-square type with cupola, a tripartite sanctuary ending in semi-hexagonal apses, and a vaulted narthex. A single-nave domed chapel dedicated to Agia Varvara has been added on the north side of the church, taking the place of an older building of unknown form and function that formed an extension of the main church. The exonarthex on the west side of both these churches is an addition which originally appears to have had the form of an open portico. A small two-column porch has been added in front of the south entrance to the exonarthex. The cloisonné masonry is combined below with horizontal and vertical carved stones in the shape of crosses and Ts. The Athenian dome has arched marble cornices and projecting waterspouts; the dome of the chapel is also of the Athenian type, but is of more careless construction, with dentil cornices and colonnettes in second use. The architectural members that have been incorporated into the monument are interesting. The four columns of the main church have no bases, and their capitals are all different. The southeast capital is Corinthianizing with eight leaves in each row, while that on the northwest is a small, low Corinthian capital with four acanthus leaves with a concave Early Christian abacus. The southwest capital features reed leaves, a square abacus, and a tall, plain dossier, probably dating to the Middle Byzantine period. Two Early Byzantine column capitals with zigzag bands and bosses bearing monograms have been built into the façade of the exonarthex. The main church dates to around 1050, the exonarthex to the third quarter of the 11th century, and the chapel to the late Ottoman period. Part of the chapel's eastern wall belongs to the original phase of the Byzantine church. Its cloisonné masonry is interwoven with that of the main church, showing that the Byzantine church extended to where the chapel is now. Similar observations may be made for the chapel's western wall as well.

The modern wall paintings are the work of Fotis Kontoglou.

TEXT: A. PANAGOPOULOU



METROPOLITAN CATHEDRAL OF ATHENS (CHURCH OF THE ANNUNCIATION)

Mitropoleos square, Athens

Access

Metro: lines 2, 3, Syntagma station,
lines 1, 3, Monastiraki station

The Orthodox Cathedral Church of Athens, dedicated to the Annunciation of the Virgin, was built between 1842 and 1862. According to its original design, it was to be built on Panepistimiou Street, near the Academy of Athens, as a mainly Gothic- and Romanesque-style church, on the basis of the plans of the Danish architect Theophil Hansen. After the selection of its present location next to the Byzantine church of Gorgoepikoos, it was deemed necessary to limit the use of elements of the Western tradition, and the architectural style of the church was changed to "Greco-Byzantine". Construction work proceeded, however, again with continuous changes in the plan and intervening interruptions under the successive supervision of the architects Theophil Hansen, Dimitrios Zezos, and Francois Boulanger.

The religious paintings on the interior, which began in 1859 and date to various periods, were primarily done by the painters Spyridon Giallinas, Konstantinos Fanellis, Dionysios Karousos, and the Bavarian Alexander Maximilian Seitz, who signed the templon icons. The sculptured architectural elements (column capitals, ambo) were done by the sculptor Georgios Fytalis, who also made the marble reliquary containing the relics of Gregorios V, Patriarch of Constantinople. In addition to this, the church also houses many more historic and religious artifacts and portable icons.

In its present form, the church is a variant of the Byzantine cross-in-square type with octagonal dome. Its façade is characterized by the two tall bell towers at the corners between which a portico supported by columns was formed. The faces are simply formed with a considerable amount of Western influence and high-quality marble sculptures. Today they are covered by modern coatings, though they originally had coloring on horizontal bands, alternating between ochre and reddish-brown. This type of exterior decoration was an innovation in its era and was adopted in many churches in Athens and Attica until the early 20th century. More generally, with its morphology – unprecedented at the time – and great size, the monument exerted a major influence on Greek church construction in the decades that followed. In parallel with its function as Athens' Orthodox Cathedral, the church holds a special place in the city's public life and today is one of its most important monuments.

TEXT: R. POULI



PANAGIA
GORGOEPIKOOS
(AGIOS ELEFThERIOS)

Mitropoleos square, Athens

Access

Metro: lines 2, 3, Syntagma station,
lines 1, 3, Monastiraki station



This church is a chapel of the "Mitropolis", beside which it stands; it is dedicated to Panagia Gorgoepeikoos, i.e. she who responds quickly to the prayers and entreaties of the faithful.

This is a small church belonging to the tetrastyle (four-column) cross-in-square type, with a semi-hexagonal sanctuary apse, narthex, and octagonal "Athenian" dome. A characteristic of this monument, otherwise unique in Byzantine architecture, was its construction entirely from marble *spolia*. For the most part, the faces display isodomic masonry, built of marble blocks largely in second use, with a projecting krepis created at the base of the walls. The upper part includes a large number (around 80) marble reliefs and sculptured architectural members set on the fronts of the arms of the central cruciform square and surrounding the faces of the building, where they are arrayed like a frieze. This material comes mainly from ancient, Early Christian, and Byzantine monuments, and has been incorporated into the church with a tendency towards a symmetrical arrangement, without any clear thematic organization. Some pieces are included in the façades depending on their original use, while others have been treated to adapt to the sanctity of the building. The remaining sculptural decoration – on the eaves, cornices, and doorframes – also consists of *spolia*, complemented by new pieces that copy ancient prototypes.

This classicizing morphology far exceeds the tastes of the era for the decorative employment of ancient materials in Christian churches and gives the monument high artistic value, attesting to its having been the work of an important creator. While relevant written sources have not been identified the view has been expressed that the church was founded at the initiative of the learned Bishop (Metropolitan) of Athens, Michael Choniates. This theory coincides with the dating of the latest sculptures built into the walls, and the generally-accepted assignment of the monument to the late 12th century.

It is considered likely that the church was the katholikon of a small monastery; since the early 18th century it has belonged to the Cathedral of Athens, having been included in the residential complex of the Bishop (Metropolitan). After the Greek Revolution, it was occasionally used as a storage area for antiquities and as a public library. It was repaired in 1862-1863 and dedicated to Agios Eleftherios. During these repairs, Post-Byzantine wall paintings of the monument (drawings of which were salvaged by P. Durand) were largely destroyed, while in previous works, built piers had already replaced the interior columns.

TEXT: R. POULI

BENAKI MUSEUM - MUSEUM OF ISLAMIC ART



The Museum of Islamic Art is situated in a Neoclassical building complex in the Kerameikos neighborhood. It is the only museum of its kind in Greece, featuring a unique collection of world-renowned artifacts, one of the top-ten collections worldwide.

The evolution of Islamic civilization from the first appearance of Islam up to the Ottoman period and the corresponding development of Islamic art up to the 19th century are demonstrated by more than 8,000 works of art, including ceramics, gold, metalwork, textiles and glass, smaller groupings of bone objects, inscribed funerary steles and weaponry, as well as the marble-faced interior of a reception room from a 17th-century Cairo mansion.

During the preservation works of the building, a section of the ancient city wall of Athens was uncovered at the basement level; it is now accessible to visitors.



22 Agion Asomaton & 12 Dipilou str.,
10553 Athens
Tel: (+30) 210 3251311
Website: www.benaki.gr

Opening Hours

Thursday, Friday, Saturday, Sunday: 9:00 - 17:00.

Closed on Monday, Tuesday, Wednesday and the following holidays:

March 25th, May 1st, August 15th, October 28th, Christmas Day and Boxing Day, New Year's Day, Epiphany, Easter Day, Easter Monday, Clean Monday, Holy Spirit Day

The Shop is open during the opening hours of the Museum

Admission

Full: 7 €

Reduced: 5 €

Journalists: 1 €

Free admission:

Every Thursday (from 15/07/2013 to 15/07/2014) except guided groups supported by the exclusive Donor: Stavros Niarchos Foundation, and the International Museum Day (May 18th)

Access

Metro: line 1, Thessio station

Melidoni str., Thission, 10553 Athens
Tel: (+30) 210 3318491-2
Fax: (+30) 210 33183490
Email: kmnk@otenet.gr

Opening Hours

Monday - Friday: 9:00-15:00

Admission

Free

Access

Metro: line 1, Monastiraki, Thissio stations,
line 3, Monastiraki station
Bus: 025, 026, 027, 035



CENTRE FOR THE STUDY OF TRADITIONAL POTTERY G. PSAROPOULOS FAMILY FOUNDATION

The Centre for the Study of Traditional Pottery – The Foundation of G. Psaropoulos Family – was founded in 1987 by Betty Psaropoulou with the aim of housing archives and information collected by herself in the course of her extensive research and travels all over Greece.

Since 1987 the CSTP has become an institution functioning as a museum, research and educational centre intending to preserve and make known to the public traditional Greek pottery of domestic use dating back from the early 19th century up to the middle of the 20th.

Since April 1999 the archives and part of the Collection of the Centre for the Study of Traditional Pottery are housed in the Museum of Traditional Pottery which was established in the restored Neoclassical building of 1875.

The Centre for the Study of Traditional Pottery owns a big collection which is housed on the groundfloor of the building located at 8 Ipittou Street, at Plaka. Its classification is organised by geographical regions and by type. The collection consists of over 5,000 earthenware articles of any kind, coming from all regions of Greece where the production of pottery was developed during the modern times.

EXHIBITIONS

Permanent Exhibition

The Permanent exhibition in the Museum of Traditional Pottery is presented as follows:

- Introduction to the traditional pottery
- Workshop for making pots without the wheel
- Workshop for making pots on the hand-operated wheel ("trohi")
- Workshop for making pots on the foot-operated wheel

In the permanent exhibition a complete representation of the traditional Greek pottery of domestic use from the early 19th till the middle of the 20th century is on display.

The visitor explores the three types of workshops of the Greek territory during the modern era through texts, photographs, videos, maps and other exhibits such as articles, records, stereoscope, etc., and they have the opportunity to draw information about the technology and the role of the traditional art of pottery, about the stages and the techniques of production, the typology and the usage of pots, as well as their function in everyday life and customarily rituals.

The main purpose of this permanent exhibition is to provide the visitor with information by means of direct and easy to understand material gathered by the Centre through research. It therefore offers a vivid representation of the various manifestations of the art of pottery in Greece.

PERIODICAL EXHIBITIONS

"And all begun with a Jug..."

The exhibition includes the following thematic units:

- The history of the jug and the evolution of its typology from the Prehistoric era till nowadays
- Naming, typology and its function during the modern era
- Potters and workshops
- Techniques for making and decorating a pitcher
- The role of the jug in ritualistic practices
- Promotion of the jug into the market

TEXT: F. KATSAOUNI





Situated on the fringe of the Athens Archaeological Park, within the historic Thission area, the Museum Alex Mylona, which was founded in 2004, provides visitors with a rare journey into contemporary art through the work of the Athenian sculptress Alex Mylona and periodic contemporary art exhibitions.

Alex Mylona was born in Athens in 1923. In 1945 she attended the Athens School of Fine Arts where she studied sculpture under the supervision of Professor Michalis Tombros. Alex Mylona participated in a number of international exhibitions, while she also represented Greece at the 30th Biennale in Venice, the International Fair of Montreal in Canada (1967) and various Biennale exhibitions in Brussels, Alexandria, Buenos Aires and Budapest. In 1986 the Greek National Gallery granted Mylona its showrooms for a retrospective exhibition.

In 2007, Museum Alex Mylona was donated to the Macedonian Museum of Contemporary Art (MMCA), and has been the Athenian annex of the MMCA since then. MMCA is the first museum of contemporary art in Greece, founded in 1979 by a group of visionary citizens of Thessaloniki. Its permanent collection is based on the Alexandros Polas donation.

The Museum organizes contemporary art exhibitions, educational programmes, musical and theatre performances, other events including lectures, discussions on subjects related to aesthetics, art history and the organization of museums and collections, book presentations and art projects, meetings with artists, happenings and bazaars.

Dennys Zacharopoulos is the artistic director of both MMCA and MAM and responsible for the programming of exhibitions.



5 Agion Asomaton Square, Thission
10554 Athens
Tel: (+30) 2103215717
Fax: (+30) 2103215712
Email: mam@mcca-mam.gr
Website: mouseioalexmylona.blogspot.com

Opening Hours

Wednesday, Friday, Saturday: 11:00-19:00
Thursday: 13:00-21:00
Sunday: 11:00-16:00
Monday & Tuesday: closed

Admission

Full: 3 €
General admission every Thursday: 2 €
Reduced admission:
2 €, for Students, Senior Citizens (over 65),
An adult accompanying a child, Teachers
Free admission for:
Fine Art Students, Young people under
18, Members of ICOM, AICA, ICOMOS,
CINAM, Hellenic Ministry of Culture card
holders, Members of the Greek Chamber
of Fine Arts, Members of the Macedonian
Centre of Contemporary Art, Persons
serving in the army, Journalists, Disabled
persons and an escort, Guides, Families
with three or more children, Unemployed

Access

Metro: line 3, Monastiraki station, line 1,
Thissio, Monastiraki stations
Bus: 025 (Ipokratous-Profitis Daniil)
026 (Ipokratous-Votanikos)
027 (Ipokratous-Orfeos)
035 (Ano Kypseli-Petralona-Tavros)

For Cultural Events, see Part IV, p. 35

CHURCH
OF AGIOI ASOMATOI
"THISSIOU"

Ermou & Agion Asomaton str., Athens

[Access](#)

Metro: line 1, Thissio station



The church of the Agioi Asomatoi is at the intersection of Ermou and Agion Asomaton Streets, a short distance northwest of the Thission. The wall of Hasekis (1778) passed to the west of the church, and part of it was uncovered during the creation of a METRO ventilation shaft. The Moria gate lay 100 m northwest of the church.

In the late 19th century Agioi Asomatoi was converted to a parish church; in order to serve the needs of the faithful, its original form was altered with inexpensive additions on both east and west. For the first expansion, the three sanctuary apses, the narthex, part of the side walls and later, the north and south (walls), were demolished. In the first quarter of the 20th century, another two wings were added at north and south.

The monument was restored in the late 1950s by the Directorate of Restoration, following the removal of the modern interventions.

The church belongs to the simple tetrastyle cross-in-square with dome type, with a tripartite sanctuary concluding in semi-hexagonal apses and a narthex. It has all the characteristics of 11th century Athenian churches.

The dome is typically "Athenian", with marble arches and colonnettes at the corners; the masonry is carefully-finished cloisonné; crosses of heavy beveled porous are incorporated into the walls. The bilobe (two-light) windows in the north and south cross arms follow the simple type, without surrounding arch.

The church's four columns are monolithic and without bases, and *spolia* from ancient monuments with Ionic bases take the place of column capitals.

Excavations were conducted during which the foundations of the west wall, the sanctuary walls, and the original floor were revealed. The excavation yielded relief closure slabs, colonnettes with capitals, fragments from a clay frieze with Kufic decoration, and other finds. Inside the church, the modern wall paintings were removed, and remains of the originals revealed.

The three fragments of clay tiles found during excavation in the western part of the church are particularly interesting. They have complex Pseudo-Kufic decoration and recesses (troughs) for receiving white paint (*champlevé* technique). They are similar to the tiles that form friezes in the churches of Soteira Lykodimou and Agioi Theodoroi.

This similarity leads to a dating of Agioi Asomatoi to the first half of the 11th century.

TEXT: A. PANAGOPOULOU

The Herakleidon Museum (a private, not for profit cultural organization) is located in the heart of Athens, under the shadow of the Acropolis. Since the summer of 2004, the Museum has played an important role in the development of Greece. This has been done by devoting its activities to Art, Education, and Cultural Tourism, with strong support from the art-loving public, the Ministry of Education, and its sponsors.

In view of this past success and cognizant of the critical situation in which the country finds itself today, but also aware of its responsibility towards society, the Herakleidon Museum has decided to put all its energy and potential into enhancing its educational role. This is accomplished via the "Art & Mathematics – from the aesthetics of Art to the logic of Mathematics" exhibition and educational programmes which are supported by the Museum's permanent collections of M.C. Escher and Victor Vasarely.

For years, the educational programmes of the Museum have been inspiring students of all ages as well as adults. This concentration/specialization in the area "Art & Mathematics" provides a truly unique educational experience that inspires the future mathematicians, engineers and scientists, while at the same time exposing them to the world of fine arts.

We are very proud to label this programme "Made in Greece" and to share with the world that crisis encourages inspiration that can truly make a difference.

16 Herakleidon str., Thessio, 11851 Athens
Tel: (+30) 210 3461981
Website: www.herakleidon-art.gr
Email: info@herakleidon-art.gr

Opening Hours

Friday: 13:00-21:00

Saturday: 11:00-19:00

Sunday: 11:00-19:00

From Monday to Friday, Educational Programmes for schools will be conducted at the Museum, upon appointment

Access

Metro: line 1, Thessio station



Website: www.melt.gr
Email: melt@culture.gr

Admission

Full 2 €, reduced 1 €

MAIN BUILDING

17 Kydathinaion str.

Tel: (+30) 210 3229031 / 210 3239813

Opening hours:

Tuesday to Sunday, 8:00- 15:00

(Monday: closed)

TZISDARAKIS MOSQUE

1 Areos Str., Monastiraki sq.

Tel: (+30) 210 3242066 / 210 3213018

Opening hours:

Wednesday to Monday, 8:00- 15:00

(Tuesday: closed)

BATH-HOUSE OF THE WINDS

8 Kyrristou str.

Tel: (+30) 210 3244340

Opening hours:

Wednesday to Monday, 8:00- 15:00

(Tuesday: closed)

For Cultural Events, see Part IV, p. 36

THE HOUSE AT NO. 22 PANOS STREET

Permanent Exhibition "Man and Tools.

Aspects of Labour in the Pre-industrial
Society"

Tel: (+30) 210 3214972

Opening hours:

Tuesday to Sunday, 8:00- 15:00

(Monday: closed)

Access

Metro: lines 1, 3, Monastiraki station, line 2
Acropoli station



The Museum of Greek Folk Art was established in 1918. At that time, it was called the Museum of Greek Handicrafts, and was housed in the Tzisdarakis Mosque in Monastiraki Square. It received its present name in 1959, and moved to the building at no. 17 Kydathinaion Street in 1973. Aspects of Modern Greek popular culture from the 18th to the 20th century are presented in its exhibition spaces. Objects from daily life and customary events, from the house and work, utilitarian and decorative objects illuminate aspects of life and the beliefs, aesthetic preferences, and desires of people from the recent past. At the same time, they demonstrate the diversity of local traditions – which determined forms, techniques, and motifs – and the craftsmanship, imagination, and inventiveness of folk artisans.

In addition to its main building, the Museum of Greek Folk Art has three branches: the Bath-house of the Winds, the Tzisdarakis Mosque with its exhibition of Modern Greek pottery (V. Kyriazopoulos Collection), and the house at no. 22 Panos Street with its permanent exhibition entitled "Men and Tools: Aspects of Labour in the Pre-industrial Society".

MAIN BUILDING: 17

Ground floor: Embroidery

Here are presented a number of representative examples from the Museum's large collection, one of the finest in the world. Among objects that stand out are the shirts from Crete, the Dodecanesian "sperveri" – the embroidered curtain that separated the couple's bed from the rest of the house –, the sheets from Epirus and the Sporades, and the gold-embroidered ecclesiastical vestments.

Mezzanine:

Pottery [E. Michelis Collection]

On Skyros, pottery and porcelain from countries in both the East and West were placed in a prominent position in the house, as objects both decorative and utilitarian, and as a proof of prestige and prosperity. They include jugs from Pesaro in Italy, and plates from Çanakkale on the Hellespont.

Woodcarving - Metalworking

Tools for weaving and knitting, bread stamps, print blocks for fabric, flasks, and other objects refer to daily tasks.

Shadow theatre

Shadow theatre, brought from the East, was quickly assimilated in Greece. In the cafés and squares, in cities and villages, Karagiozis and his companions mocked poverty and heroism, oppression and uprisings, through simple stories and stereotypical, easily-recognizable characters.

Masquerades

Masquerades, like the "Boules" from Naousa, the "Old Man and Korela" from Skyros, and the Sochos carnival, formed a basic component of many customary events with ancient origins and a seasonal character.

First floor:

Olympos, Karpathos - Ethnographical Images of Today

In Olympos, Karpathos, a special way of life has been preserved. Showing remarkably few changes, houses, traditional costumes, family and social structures continue forms that have been long extinct in the rest of Greece.

The naïve painter Theophilos Chatzimichael

The unique world of the painting of Theophilos (1860-1934) comes to life in a room whose wall paintings were removed from a house on Lesbos.

Second floor:

Silverwork

Here are presented exceptional examples of secular and religious silverwork: jewelry (belts, brooches, bracelets, rings and others), weapons and religious objects (marriage wreaths, chalices and patens, gospel books, votives and dedications).

Third floor:

Traditional costumes

In traditional societies, costumes, both a social and simultaneously personal element, were tailored to each site, incorporating and "making visible" the aesthetic perceptions, functional needs, social and family structures, and financial status.

TZISDARAKIS MOSQUE

The mosque in Monastiraki Square was built in 1759 by the then-voivode (governor) of Athens Tzisdarakis. Between 1918 and 1973, it housed the Museum of Greek Handicrafts, as the modern-day Museum of Greek Folk Art was initially called. Since 1975, it has operated as a branch of the Museum of Greek Folk Art, hosting an exhibition of Modern Greek pottery, based on the collection given to the Museum of Greek Folk Art by Vasilis Kyriazopoulos in 1974. The exhibit consists of two sections. On the ground floor are displayed ceramics of more artistic and decorative tendencies, grouped together on the basis of their creators. In the gallery, utilitarian pottery is displayed, grouped according to its provenance. All the pieces date from the early 20th century to the 1970s.

BATH-HOUSE OF THE WINDS

The Bath-house of the Winds, or Hammam of Abid Efendi as it was called, is the only one remaining of the three public baths in Athens in the late 19th century. Dating to the first period of Turkish rule (15th-17th c.), it is located near the Roman Agora and the Tower of the Winds. The bath-house functioned until 1965. Since 1999 (when restoration was completed), it has been a



branch of the Museum of Greek Folk Art and operates as a museum devoted to the theme of historical views of bodily cleanliness, care, and beautification.

THE HOUSE AT NO. 22 PANOS STREET

Permanent exhibition "Man and Tools: Aspects of Labour in the Pre-industrial Society"

In 2008, the Museum of Greek Folk Art created a new annex at 22 Panos Street in Plaka to house around 300 objects consisting of tools and products of traditional labour, part of a collection of around 1,000 objects donated to the Museum by the Society for Ethnographic Studies. Thus was created the exhibition "Man and Tools. Aspects of Labour in the Pre-industrial Society", which deals with man and his labour.

In a contemporary, accommodating environment these collected objects are presented from a point of view that invites the visitor to explore the narratives behind them, to seek what they might have meant to the person who produced them, and the people who used them in villages and towns, long before mass production.

Words, images, rare archives, personal testimonies from craftsmen and interactive exhibits create a multi-layered environment and provide the visitor with the opportunity to explore his/her own memories of a past world still close, yet far away from our own.



THE NEW MUSEUM

The Museum of Modern Greek Culture was created in the block bounded by Areos - Vrysakiou - Kladou and Adrianou streets. The vision for the new Museum and the role it is anticipated to play on the cultural scene and in the social life of Greece is an important one. In its new permanent exhibitions, interest will focus on visitors and the experience we would like for them to obtain during their visit. A contemporary Museum is being created where the principles of the experiential approach, "recreational education", and renewability will predominate, as Modern Greek culture is highlighted comprehensively through an interpretative approach to both the tangible and intangible cultural heritage.

TEXT: E. MELIDI - N. DAFNI



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THE MELINA MERKOURI
CULTURAL CENTER



CITY OF ATHENS CULTURE, SPORTS AND YOUTH ORGANIZATION

The Center is housed in the former Pouloupoulos hat factory, a building dating to 1886 which was purchased and renovated by the City of Athens in 1994. The Centre hosts the permanent collections "Travelogue in Old Athens", which depicts an Athenian neighbourhood in the early 20th century including buildings, houses, and shops, and the "Charidemos Shadow Theater collection", with 1,000 exhibits of figures, clothbound manuscripts, books, and other objects. The Centre has two exhibition spaces for hosting temporary exhibitions.

Irakleidon 66 & Thessalonikis str., Thission,
11851 Athens
Tel: (+30) 210 3452150

Opening Hours

Tuesday - Saturday: 10:00-20:00,
Sunday: 10:00-14:00

Access

Metro: line 3, Kerameikos station, line 1,
Thissio station

CHURCH OF THE METAMORFOSIS TOU SOTIROS (KOTTAKI)

10 Kydathinaion str., Plaka, Athens

Access

Metro: line 2, Acropoli station, lines 2, 3,
Syntagma station



The church of the Metamorfosis tou Sotiros Kottaki (Transfiguration of the Saviour), located in the old neighborhood of Alikokos in Plaka, owes its epithet to the Hellenized Kottakis family, to whom it once belonged. This is a Byzantine church which serving as a parish church since 1822, has been subject to multiple repairs and expansions in later years to meet its liturgical needs, with the result that its present-day form is significantly altered from the original.

The initial building was a domed church of the tetrastyle (four-column) cross-in-square type with successive additions and extensions on the west. Today its ground plan appears as a three-aisled basilica with transept. Part of the original phase of the nave and Bema area, including three sanctuary apses (semi-circular in form on the exterior) are preserved. The dome is of the octagonal "Athenian" type, with eight openings surmounted by brick arches and a body built in the cloisonné masonry system. On the east façade, the central apse has been formed with especially elongated proportions, while the masonry is carefully-finished semi-ashlar masonry with intervening bricks and a decoration of dentil courses surmounting the apses and the arches of their openings. On the interior, the two easternmost columns preserve their old shafts, and carry Roman-era Corinthian columns.

On the basis of its typological and morphological features, the monument's construction is dated to around the end of the 10th century. The more recent extensions date to at least two phases: the first is determined as having taken place between 1835 and 1855, when the church was ceded to the Russian community of Athens. At that time the western section and part of the side walls were removed, and a spacious room was added on the west, together with side aisles. This was followed (after 1908 and before 1917) by a new western extension in which the two bell towers were constructed. The painted decoration, mostly done by painter Demetrios Pelekasis, also belongs to the 20th century (1931 and the 1950s).

TEXT: R. POULI



CHURCH OF SOTEIRA LYKODIMOU (RUSSIAN CHURCH)



The church of Soteira Lykodimou, operated today by the Russian Church as the church of Agia Triada (the Holy Trinity), is the largest Byzantine church in Athens.

Its founding is dated to the early 11th century (before 1031), as appears from a graffito inscription on its interior that mentions the death of the first founder Stephanos, a member of the Athenian lykos family. As attested in later texts, it was the katholikon of a monastery whose buildings were demolished in 1778 to build the wall of Haseki. The church itself suffered damage in the 1705 earthquake, after which it was probably repaired and its walls painted. During the Greek War of Independence, bombs from the Acropolis struck part of its dome and western section. In 1847, it was turned over in a dilapidated state to the Russian community of Athens, which during the years 1850- 1855 proceeded to extensive rebuilding under the supervision of civil engineer Tilemachos Vlassopoulos.

In terms of type, the church belongs to the group of so-called "Epirote" octagonal churches, with a wide dome covering nearly the entire nave, balconies over the side aisles, and narthex. On the east side, where its authentic sections are best-preserved, the Bema is tripartite with shallow apses that are semi-hexagonal on the exterior. The cloisonné masonry presents a variety of brick-work ornaments. Most of these are Pseudo-Kufic, found either separately or in a frieze of ceramic plaques on which the decorative motifs project slightly from the background, which is filled with white plaster.

The church's interior is richly decorated with 19th century wall paintings executed by the Bavarian painter Ludwig Thiersch, following the Nazarene style of religious painting. A few scenes are preserved from a previous (early 18th c.) layer of wall painting on the south wall.

Inside the church, a trapdoor leads to a basement where the finds from a 19th century excavation conducted by the Russian archimandrite Antoninus are preserved. The finds include tombs and parts of a sizable Late Roman *balneum* (baths), which can be related to similar bathing installations found in more recent excavations in the greater area of the church.

TEXT: R. POULI

Filellinon str., Athens

[Access](#)

Metro: lines 2, 3, Syntagma station



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THE HELLENIC CHILDREN'S MUSEUM

14 Kydathinaion str., Plaka, 10558 Athens
Tel: (+30) 210 33 12995
Website: www.hcm.gr
Email: info@hcm.gr

Opening Hours

Tuesday - Friday: 10:00-14:00

Saturday & Sunday: 10:00-15:00

The Museum is closed on Mondays and on National holidays

Admission

Free

The Museum Shop operates during the hours the Museum is open to the public

Access

Metro: line 2, Acropolis station, lines 2, 3, Syntagma station, line 1, Monastiraki station

Tram: Syntagma stop

Bus or trolley bus: Fililelinon stop



The Hellenic Children's Museum (HCM) is a non-profit educational and cultural organization legally established in Athens, Greece in 1987, with the statutory objective to form museums specifically designed for children, parents and educators.

The HCM exists to encourage every child to discover, to understand, to learn, to enjoy and to shape the world in which (s)he lives with a respect for individuality and an emphasis on team work.

THE CHILDREN'S MUSEUM

Through the cooperation with the Municipality of Athens – Cultural Organization in December 1994, the "Children's Museum" opened at 14, Kidathineon Street in Plaka. At the Children's Museum, children can: observe - think - research - play - experiment - create. The Museum is based on theories of how children learn and develop most effectively. Based on educational research, learning is most effective when it is supported by active participation and hands-on experience with objects.

The HCM collects objects based on children and the disciplines around their interests. Collections turn into educational "tools" and offer the opportunity, through interaction, to learn-by-doing.

Exhibits provoke stimuli for exploration and discovery; are alternative complementary educational sources for school; a starting point for innovative educational programmes; and offer fruitful ground for development of educational and teaching means and methods.

THE EXHIBITS

- "Kitchen-Discovering the world of the biscuit"
- "Attic"
- "The market"
- "In the water"
- "Hello, Pythagoras!"
- "Discovering myself - How do I move?"
- "Playspace - Construction Zone"
- "Ancient Games"
- "Children's Collections"

This area gives children the opportunity to present and exhibit their own collections. In this way, children become familiar with the Museum's requirements and procedures for collections.

THE HELLENIC CHILDREN'S MUSEUM EDUCATIONAL PROGRAMMES

The HCM designs and implements educational programmes for school groups in the Children's Museum exhibits, in schools and other museums, in every place considered to be a museum or educational space with objects used as a source of knowledge for children

and adults, as well as, outreach educational programmes in hospitals, theatres, factories, and in regions all over Greece.

Moreover, the HCM has developed "MUSEUM KITS", which are loaned to schools, for the purposes of covering educators' needs in the classroom.

Educational Programme Goals

- To familiarize children with museums, art, the cultural and technological heritage of Greece.

- To transform the visit to the Children's Museum into a pleasant experience, completely adjusted to children's needs and capabilities. Children have the opportunity to discuss, participate, move freely, exchange ideas, and ask questions with the assistance of the museum interpreters.

- To enhance ways of independent studying and observation of the exhibits, which will be useful to children in future visits.

The reasoning of "Learn how to learn" governs the function of all of the HCM's educational programmes and activities.

CHURCH
OF AGIA AIKATERINI

The Byzantine church of Agia Aikaterini is situated near the choragic monument of Lysikrates. Today it operates as a parish church, having suffered significant distortions following modern repairs and extensions.

The church was originally dedicated to Agioi Theodoroi; it was renamed in 1767, the year it was ceded to the Mt. Sinai Monastery of Agia Aikaterini (Saint Catherine). It belongs to the domed tetrastyle (four-column) cross-in-square type, with three semi-circular sanctuary apses and a narthex on its west. After 1840, the building was subjected to a series of interventions, chief of which was the addition of a closed ambulatory (prior to 1870), for the construction of which openings were made in the original northern, western, and southern masonry. Later, during the decade 1917-1927, the dome was rebuilt with a disproportionate height and volume, while during works carried out between 1950 and 1953, new columns were added on the interior and the ambulatory was repaired, to assume the form it has today.

From the original structure, part of the nave is preserved, of which its upper part and east side, where the masonry is unplastered, may be seen in outline on the exterior of the church. On this face, there is observed for the most part the cloisonné construction system, with frequent use of Kufic brick-work decorative elements. Early elements have been observed in its morphology, including the semi-circular shape of its apses, the use of more careless masonry in their bases, and the trilobe (three-light) window with lobes of equal height in the main apse. These elements coexist with others that typify the so-called "Helladic School" in the early 11th century, and on the basis of comparisons with monuments of this period, a dating of the church to the first quarter of the 11th century is indicated.

On the interior, the eastern columns have dissimilar reed-leaf covered Corinthianizing of the Early Christian period, while an inscribed fragment from an ancient column is used as a base for the Altar Table in the Bema. The sculptural decoration and templon (iconostasis) date to modern times, as does the religious painting, the first phase of which was executed by D. Kafis (or Kafetzidakis) between 1934 and 1947. The north and south aisles of the ambulatory are today chapels dedicated to Agia Sophia and Agios Antonios, respectively.

West of the church in the square is preserved a visible section of a Late Roman stoa. Excavated in 1911, it belongs to a large peristyle or atrium which has been associated with a possible Early Christian phase of the monument.

TEXT: R. POULI

Cherefonos, Lysikratous, Galanou & Goura str., Plaka, Athens

Access

Metro: line 2, Acropoli station



Erechtheos & Erotokritou str., Plaka, Athens

AccessMetro: line 2, Acropoli station,
lines 1, 3, Monastiraki station

The church of Agios Ioannis Theologos, a chapel of the parish church of Agios Nikolaos Ragkavas, is one of only a few Byzantine monuments in the Plaka area to have preserved their original form without extensive modern interventions. This was a domed distyle cross-in-square church, with a narthex on its west and three semi-hexagonal (on the exterior) Bema apses. The dome is of the octagonal "Athenian" type, with marble colonnettes at the corners; it was built of cloisonné masonry with the use of brick-work decorative elements only in places. On the south side and in the corresponding apse, sections can be noted that were built of rubble masonry, probably in a succeeding phase. A later intervention is also discernible on the north face, where an entrance was converted to a window. At the same place there is the distinguishing feature of a lintel icon-stand supported on consoles, with a gabled crowning element and brick arch. This element is also found above the west entrance, where the arch is slightly horseshoe-shaped, with Early Christian relief finials built at its genesis.

In the interior, the opening from the narthex into the nave was originally a tribelon; this was preserved until 1840, as is apparent from an older drawing. The column capitals were *spolia* in second use and are of double height, Ionic below and Corinthianizing above. The floor and the wooden templon (iconostasis) are modern.

The monument preserves Byzantine wall paintings which were uncovered during conservation and restoration works (1975-1976). They are considered especially important, since they comprise a rare example of painting from this period for the city of Athens. The representations extend mainly over the dome, the Bema and the prothesis and diakonikon; stylistically they present features in common with painting assemblages on Attic churches that date to the first half of the 13th century.

As regards its construction date, on the basis of typological and morphological criteria the church is dated to about the end of the 12th century

TEXT: R. POULI



CHURCH OF AGIOS
NIKOLAOS RANGAVAS

The church of Agios Nikolaos Rangavas operates as a parish church in this area, and is a common case of an Athenian Byzantine monument whose form was altered in the 19th century following extensive interventions to meet its operating needs.

The original church belongs to the domed cross-in-square tetrastyle (four-column) type, and its construction is dated to about the mid-11th century. With its conversion to a parish church around 1838, its western section was demolished, and the church was expanded with the construction of a spacious hall to the west with a gallery (*gynaikonitis*) and a chapel dedicated to Agia Paraskevi on its south side. The building was entirely covered with a thick plaster, while a massive buttress on its eastern face surrounded the Bema apse. Restoration works carried out in 1979-1980 partly brought the monument back to its original form, which today is recognizable in its "Athenian" type octagonal dome and the morphology of its north side. On the original easternmost part of this face, the masonry is cloisonné, includes in its lower part massive upright porous blocks in second use, and presents brick-work decoration with Kufic elements in places and simple or dentil brick bands around the arches of the openings. Among these, the largest is horseshoe-shaped and corresponds to the (now walled in) entrance, parts of whose marble doorway are preserved.

In the church, a fair number of sculpted architectural fragments in second use are preserved *in situ* or built into the walls, including a Roman Corinthianizing column capital in the base of the Altar Table, and two column capitals of a simplified Corinthian type on its two eastern columns. The templon (iconostasis) and Western-style wall paintings belong to the modern period.

Of particular importance was the discovery (during restoration works) of a carved inscription with an invocation above the colonnette of the dome, that mentions Leon Rangavas and dates to the 11th century. Probably the church's founder, he was the descendent of the Byzantine Rangavas family from Constantinople, with whom the monument was linked according to an old Athenian tradition, as its epithet indicates.

TEXT: R. POULI

Tripodon & 1 Prytaneiou str., Plaka, Athens

Access

Metro: line 2, Acropoli station,
lines 1, 3, Monastiraki station





The Museum of Greek Children's Art (MGCA) is one of the very few of its kind in Greece and worldwide that exhibits exclusively drawings and three dimensional artwork created by children 5 to 14 years old.

The Museum, founded in 1994, focuses on education through art.

The 20 years of experience addressing exclusively to the child by using the artists' language, differentiate the Museum of Greek Children's Art from other Institutions.

The basic aims of the Museum are to study and promote the uniqueness of children's art, to develop children's aesthetic education, to exchange exhibitions and collaborate with scientist and similar Institutions in Greece and abroad.

A number of exhibitions have been promoting children's art in Greece (at the Museum of Cycladic Art, the University and the Hellenic American Union in Athens, the Athens Concert Hall, the Basilica of St. Mark in Crete) and abroad (at the United Nations Headquarters in New York, the Children's Art Museum in Oslo, the Olympic Museum in Lausanne, the Children's Art Museum in Japan), while collaborations of the MGCA (with the Contemporary Art Museum in Andros, Unicef, WWF, the International Paint Pals Institution in Atlanta and with Tate Modern in London), were also established.

The Museum's collections presently include 7,000 artworks.

- winning entries to Nationwide Children's Art Contests launched by the Museum
- entries to International Art Exhibitions
- participations in Art workshops for children and the disabled organized in the Museum's premises
- artworks deriving from donations:
 - drawing being the first pictorial attempt by the Kalash children
 - toys made of scrap materials by children from Africa
 - drawings by children created during the post war period

Every artwork is digitally registered and is kept in the Museum's archives.

Drawing from its collections the Museum of Greek Children's Art renews its exhibitions regularly.

At the interactive corners, bilingual activities offer, in a playful way, a further acquaintance with the artworks on display.

Each exhibition is enhanced by relative educational programmes for pre-school children and primary school pupils, designed and realized by members of the Museum's Educational Department.

In 2012 "The Museum goes to school" was held within the classroom's environment.

Museum kits are on loan to schools in distant areas and Art seminars are being organized for teachers. In 2005 the Museum of Greek Children's Art organized the 1st Scientific Conference on Children's Art.

5-12 years old children and families with children 2,5-4 years old, experiment with various materials and drawing techniques attending Art workshops on a one or eight moth basis, with the guidance of the educator in charge. Alternatively two hours off Art workshops are inspired by collaborations, significant moments in the history of art or subjects related to holiday themes.

The gift shop offers articles featuring children's art and the Museum's publications that can also be used as educational material.

9 Kodrou str., extension of Voulis str.,
Plaka, 10558 Athens
Tel: (+30) 210 3312621 / 210 3312750
Fax: (+30) 210 3313734
Website: www.childrensartmuseum.gr
Email: contact@childrensartmuseum.gr

Opening Hours

Tuesday - Saturday: 10:00- 14:00
Sunday: 11:00- 14:00
Monday: closed

Admission

2 €

Access

Metro: lines 2, 3, Syntagma station, line 2,
Acropoli station
Tram: Syntagma stop





THE FIVOS ANOYANAKIS' COLLECTION CENTER OF ETHNOMUSICOLOGY

The Museum of Greek Folk Musical Instruments, The Fivos Anoyanakis' Collection - Center of Ethnomusicology comprises about 1,200 Greek folk musical instruments dating from the 18th century to the present day, collected and studied by the musicologist Fivos Anoyanakis.

The Museum is accommodated in an old Athenian mansion built in 1842, in the Plaka district of Athens, beside the Roman market place.

About half of the instruments forming the Anoyanakis' Collection are on public display. They have been selected on the criterion not only of their aesthetic and decorative value but, in particular, of their ethnological and musicological interest. The remaining instruments are available for research and for traveling exhibitions.

The permanent exhibition is spread over three floors and divided into four sections, corresponding to the groups of musical instruments, namely:

1. membraphones - percussion instruments (drums, etc.),
2. aerophones - wind instruments (flutes, bagpipes, etc.),
3. chordophones - string instruments (lutes, fiddles, etc.), and
4. idiophones (bells, etc).

The display is arranged in accordance with their provenance and history, the instrument-makers and the musicians, the folk customs and the ceremonies in which they take part, combining the song, music and dance.

Earphones and selected audiovisual material enable the visitor to listen to the sound, the musical range, the playing techniques and the combinations of the displayed instruments.

The main building hosts also the ethno-musicological library of the Museum, containing over 5,000 titles concerning the Greek and international folk music and musical instruments.

The annex-building of the Museum houses the Center of Ethnomusicological Research, the audio-visual archives and a hall for lectures, educational programmes and lessons of Greek folk songs and musical instruments.



1-3 Diogenous str., Plaka, 10556 Athens
Tel: (+30) 210 3250198 /
210 3254119 / 210 3254129
Fax: (+30) 210 3250198
Site: www.instruments-museum.gr
Email: melmoke@otenet.gr
Face book: www.facebook.com/melmofake

Opening Hours

Wednesday: 12:00- 18:00, Tuesday-
Sunday: 10:00- 14:00, Monday: closed

Admission

Free

Access

Metro: lines 1, 3, Monastiraki station
Bus, Tram, Trolley bus: Syntagma stop





The objects of the Museum and Research Center are as follows:

1. The collection, maintenance, and display of folk musical instruments and of any material contributing to the research, study and dissemination of Greek musical tradition;
2. The promotion of the ethnomusicological research and in Greece and abroad (Balkans, Mediterranean, etc.);
3. The creation of special ethnomusicological library and audio-visual archives, concerning the Greek and international folk music.

The Museum-Shop is selling selected souvenirs, books and records of Greek folk music and guaranteed musical instruments.

During the summer, special concerts and musical events of Greek and international folk music are taking place in the garden of the Museum.

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MUSEUM OF FOLK ART AND TRADITION "AGGELIKI CHATZIMICHALI"

6 Agg. Chatzimichali str., Plaka,
10558 Athens
Tel: (+30) 210 3243972 / 210 3243987

Opening Hours

Tuesday - Friday: 9:00- 19:00, Saturday -
Sunday: 9:00- 14:00, Monday: closed
Library: Tuesday - Friday: 9:00- 16:00

Admission: Free

Access

Metro: line 2, Acropoli station, lines 1, 3,
Monastiraki station



CITY OF ATHENS CULTURE, SPORTS AND YOUTH ORGANIZATION

The Museum, housed in the mansion of the great folklorist Aggeliki Chatzimichali (1895- 1965), is the work of the Macedonian architect Aristotelis Zachos, and is itself a monument of Modern Greek architecture. The interior decoration was carried out by folk craftsmen, and is a creation of high aesthetics. Today it belongs to the Municipality of Athens' Organization for Culture, Athletics, and Youth.

Features: exhibition spaces, sales shop, rooms for folkdance classes, folklore library

Activities: temporary exhibitions, tours, educational programmes, collaboration with the Greek Folklore Society, the Brotherhood of Epirus Sarakatsani in Athens, and others.



Frissiras Museum of contemporary European painting is located in Plaka, Athens, in a building of extreme beauty and historical significance at 3, Monis Asteriou Street. It is one of the earliest Neoclassical houses of Athens, built in 1860 shortly after the formation of the Greek state under the reign of the German King Othon (Otto).

It was fully restored to its original form, with minor interior alterations, by the Frissiras family in 1998-99. Nevertheless, it still preserves some of the architectural elements of its period like the internal yard and the glazed windows.

It is actually the only museum for contemporary painting in Greece. Inaugurated on November 2000 by the President of the Hellenic Republic Constantinos Stefanopoulos, it was founded by the Vlassis Frissiras family, which is also responsible of the administration of the foundation, which consists a non-profit origination.

The collections comprise sections of paintings, drawings, sculptures and engravings by major European artists in constructive attempt to record trends, features and the philosophy of the anthropocentric European painting after 1940.

Among the Museum's exhibits are works by Hockney, Auerbach, Blake, Rustin, Andrea, Dado, Segui, Rego, Velickovic, Arroyo, Adami, Diamantopoulos, Moralis, Theofylaktopoulos, Botsoglou, Vyzantios, Christoforou, and the younger Kirby, Howson, Corpet, Martinelli, Smith, Pasieka, Marrey, Mantzavinis, Daskalakis, Skoulakis, Patraskidis, Tataris, Mammel, Loutz, Bisky, Xiang, Roig Bernardi.

In essence, the Museum could easily be considered as a one man's effort, Mr. Vlassis Frissiras, whose love of painting led him to resume the immense effort of creating a museum on his own, through his own reserves of inner power and boldness. It was set up to preserve and protect the past, to showcase the present and to produce cultural work for the future. The main scope of this effort was to be-

3 Monis Asteriou str., Plaka, 10558 Athens
Tel: (+30) 210 3316027-8
Fax: (+30) 210 3234678
Email: info@frissirasmuseum.com
Website: www.frissirasmuseum.com

Opening Hours

Wednesday, Thursday, Friday: 10:00-17:00

Saturday, Sunday: 11:00-17:00

Monday & Tuesday: closed

Admission

Full 6€

Reduced 3€ for students, members of Fine Arts Chambers of Commerce, unemployed, senior citizens (over 65)

Free admission for Fine Art students, children under 12, members of AICOM-ICA and disabled persons

Access

Metro: lines 2, 3, Syntagma station, line 2, Acropoli station

For Cultural Events, see Part IV, p. 18



come able to make his personal aesthetic choices and embrace contemporary painting without the burden and the obligations of a state dependency.

The Museum's collection of over 3,500 works, has been donated by the Frissiras family and hosts other Greek and international exhibitions by established or younger artists in a fertile discourse in the context of artistic and cultural developments in Europe.

The collection's main axis is primarily focused around an anthropocentric slant while, in parallel, also shows particular affection for the new forms in the field of painting, without being indifferent to any other art form which seems to be genuine and sincere.

According to the founder's beliefs, an Art which does not trigger the emotions is no Art. Thus, over a course of thirty years he attempted to put together a collection of paintings with an ideology, coherence and a specific aim.

Yet going into this process required a little "perversion" or transcendence; one has unconsciously to move away from reason. And along this course of the absurd, the Museum had emerged...

The Museum's ambition always remains unchallenged; to preserve and protect the past, to showcase the present and to produce cultural work for the future.

This, after all, is what can be learnt from History, in the course of which Art would always come across some ardent supporters who acted against all odds and ensured the conditions for its creation and promotion.

All in all, the Frissiras Museum's fundamental aim is to support European Painting, to promote and present

new artists and movements; in parallel, to present Greek and foreign artists in a fertile dialogue of juxtaposition of ideas and promotion of culture; to present significant retrospective exhibitions of contemporary European artists in order of the Greek public to be acquainted with their work and promote it in the wider cultural field and finally, to approach new artists and support Painting.

Frissiras Museum has organized and presented exhibitions such as: "Representing the World – Masters of 20th century art from the collection of the Marlborough Galleries" that included works by Lucian Freud, Francis Bacon, Fernando Botero, and others (2003), solo exhibitions by Antonio Seguí (2003), Valerio Adami (2004), "A century of Belgian painting" with works by René Magritte, Paul Delvaux, Jan Fabre, Constant Permeke, Oskar Kokoschka (2004), "Olympic Cities: when Gods become people" (2004), Jean Rus-tin (2004), "Nos Femmes" (2005), Gerhard Richter kai A. R. Penck (2005) (2006), G. Kontos "A-pories" and "Southern Korea: Red Utopia" (photography) (2006), Pat Andrea "Alice's adventures in Wonderland" and "Through thre Looking Glass" (2007), Edouard Sacail-lan (2009), "Naked Truth" (2010), "Dino Valls: Journey through the Spanish Magical Realism" (2011), "The Trilogy of Painting" (2012-2015) and many more that gave to the Greek audience the opportunity to get to know and appreciate the work of many important artists that have left their imprint on the history of contemporary art.





The Athens University History Museum is located in one of the oldest residential buildings still standing in Athens today. It dates before the 18th century and it is situated beneath the imposing heights of the Acropolis with a panoramic view of the city.

The historical building was the home of the architect Stamatios Kleanthis (1802-1862) and is also known as the "Old University", since, from 1837 and for four years, it functioned as the first home of the National and Kapodistrian University of Athens, the first University of the Independent Greek State. The Athens University History Museum was inaugurated in 1987, in the context of the celebrations for the 150th Anniversary of the University of Athens.

The mission of the Museum is the interpretation and communication of its collections to its communities. At the same time the Museum remains a lively place, hosting and organizing a variety of scientific and cultural activities throughout the year.

The Museum's collections consist of books (works by the University's Professors, old and rare editions), manuscripts, documents, diplomas, scientific instruments, portraits of Professors and Benefactors of the University, photographs, medals, seals and University memorabilia.

If one considers the contribution that the University of Athens has made to the development of the scientific, academic, cultural and political life of Greece, (particularly in the 19th century), it may be appreciated that in many respects this Museum illustrates much more than just the history of the University; it also constitutes an important guide to modern Greek history in general. Additionally, the varied nature of its collections makes the visit to the Museum a magical adventure in the world of science, art and history.

EDUCATIONAL PROGRAMMES

The Museum organizes learning programmes for primary school groups, pre-school children and families. It also organizes guided tours and presentations around various scientific areas for secondary school children, University students and groups. Guided tours are offered in Greek, English and French, subject to prior arrangement.

CULTURAL EVENTS

The Museum hosts and organizes lectures, conferences, seminars, music and theatre events, temporary exhibitions, symposiums, book presentations, film screenings, anniversary events, etc. Especially in the spring and summer period the yard areas are suitable for holding cultural events. These events may be accompanied with guided tours at the Museum's permanent exhibition, subject to prior arrangement.

5 Tholou str., Plaka, 10556 Athens
Tel: (+30) 210 3689500- 10
Fax: (+30) 210 3689501
Email: museum@uoa.gr
Website: www.history-museum.uoa.gr

Visitor Information

The admission to the Museum is free, as well as the participation in most guided tours and educational programmes (please call for additional information)

Opening Hours

Winter

From 1st October to 31st May
Monday - Friday: 9:30- 14:30

Summer

From 1st June to 30th September
Tuesday, Thursday, Friday: 9:30- 14:30
Monday & Wednesday: 9:30- 14:30 & 18:00- 21:00

The Museum is closed on Saturdays, Sundays and Bank Holidays, except the first and the last Sunday of each month when the Museum is open to the public from 11:00 until 16:00

Access

Metro: lines 1, 3, Monastiraki station



CHURCH OF THE METAMORFOSIS TOU SOTIROS

Theorias str., Plaka, Athens

[Access](#)

Metro: lines 1, 3, Monastiraki station



The church of the Metamorfosis tou Sotiros (Transfiguration of the Saviour), also known in the past as "Sotirakis" due to its small size, is situated at the north foot of the Acropolis hill. It is a domed cross-in-square church of the simple tetrastyle (four-column) type, without narthex. On its south side and partly within a natural hollow of the rock, a chapel was created which today is dedicated to Agia Paraskevi. The church is dated to the late 11th-early 12th century, but in its current state it displays later extensions on its east and west sides as well as modifications to its roofs and façades. These have altered its original form and proportions. Some of these interventions were made in the Post-Byzantine period, as the slightly-pointed shape of the arch of an older opening on the north wall (later walled up) indicates.

The dome, of the so-called "Athenian" type, is octagonal with eight windows and arched cornices. It belongs to the original phase, as does most of the north face, which was built in the cloisonné masonry system and in places features brick-work decoration, including Kufic elements and decorative notched bricks. Inside the church there is very little sculptural decoration. The column capitals are of a very simple form and re-used; they are probably Roman. A few wall painting fragments of indeterminate date are preserved, having been uncovered during restoration work in the 1960s. During the same restoration, vaulted tombs were found on the south side of the site.

TEXT: R. POULI





The Jewish Museum of Greece was founded in 1977 in order to collect, conserve, research and exhibit the material evidence of 2300 years of Jewish life in Greece.

Being a historical and ethnographic Museum, the focus of its attention lies in the presentation of a vivid picture of Jewish history and tradition throughout this period.

Its collection, which is continuously enriched, consists of more than ten thousand original artifacts, photographs, documents and archives, and includes diverse material pertaining to the domestic and religious life, as well as the historical course of the Greek Jews.

The permanent premises of the Museum house its rich collection and infrastructure for the organizational needs and visitor services it provides in a total area of 800 sq. m. The entire floor space has been organized in areas for the permanent exhibition of the Museum's collection, for periodic exhibitions, a con-

39 Nikis str., 10557 Athens
Tel: (+30) 210 3225582,
Fax: (+30) 210 3231577
Website: www.jewishmuseum.gr
Email: info@jewishmuseum.gr

Opening Hours

Monday - Friday: 9:00- 14:30
Sunday: 10:00- 14:00
Saturday: closed

Admission

Adults 6 €, students 3 €
Guided tour fees for groups: 50 € (by prior arrangement)

Access

Metro: lines 2, 3, Syntagma station
Bus / Trolley bus: Russian Church stop
Tram: line T1 (Zappeio-N. Faliro), Syntagma stop

For Cultural Events, see Part IV, p. 28



temporary art gallery, a video room. It also includes an area for educational programmes, a research library, a photographic archive and laboratory, a conservation laboratory and a gift shop.

The permanent exhibition illustrates subject areas such as the synagogue, the Jewish holidays, traditional costumes, the Holocaust, the cycle of life and the history of Greek Jews, always in close correlation with the historical process, the yearly cycle and the human lifetime.

The Museum's periodic exhibitions explore issues of memory, history and identity, emphasizing their social aspects as well.

The Museum has a Contemporary Art Gallery, where several art exhibitions have been presented. Furthermore, exhibitions and events with subjects related to contemporary art, literature, poetry and music, in general every form of human expression, are designed to cover cultural and artistic matters, to explore the timeless, multi-faceted nature of Greek Jewry and to establish the Museum as an active cultural center for the modern Greek society.

The Jewish Museum of Greece has organized special educational programmes for school children and

families since 1996, as well as adult education programmes. Educational activities aim to familiarize the participants with the Museum's subjects, i.e. the cultural heritage, the history and tradition of the Greek Jews. Educational programmes aim to promote constructive learning, correlating abilities and creativity, through alternative teaching methods (experiential approach, theatrical play, museum cases), to help develop observational and critical capabilities, to foster inter-religious and inter-cultural learning and to introduce subjects such as human rights and the Holocaust.

We hope that this journey through a little known aspect of Greek history, that of the life and deeds of the Jewish people in the land of Greece, will result in an interest to become a friend and supporter of the Museum. The Museum invites everyone interested to play an active role in its work to join the Association of Friends and enjoy the special privileges which membership brings. Our joint efforts will enable the Jewish Museum of Greece to continue to be a worthy standard bearer of this great, unique tradition of the Diaspora.





All the buildings and their surroundings on the Piraeus, Athens and Peloponnesian railway line were characterized as works of art by Ministerial Decision, inasmuch as they comprise the first examples of Industrial Architecture in the Greek region, combining functional simplicity with notable architectural solutions and highly interesting stylistic elements.

Owned by Hellenic State Railways (OSE), today this line is no longer in operation.

The main architectural and stylistic features of the railway line's buildings, which are primarily distinguished by their simplicity, include: the use of "buniato" (>*bugnato* – "rustic") masonry on all four sides, door and window frames (normally of red brick), slatted false ceilings and plaster containing goat hair, large trusses, arched windows, sizable wood paneled doors (or riveted doors – chiefly in engine houses and storage facilities), and decorative bands surrounding the buildings, which were built entirely of stone with wooden tile-covered roofs. In many stations, there were architecturally unusual toilets and stone reservoirs-aqueducts. In addition, some of these buildings were two-storied, and largely Neoclassical or displaying Neoclassical elements.

Within the borders of Attica, the following four stations have been characterized as historic monuments: The Peloponnesian Station in Athens, the Peloponnesian Station at Aspropyros, the Peloponnesian Station at Eleusis, and the Peloponnesian Station at Agioi Theodoroi.

THE PELOPONNESE STATION IN ATHENS

The station building with its pavilion and two side entrances have been declared historic monuments. The station is located on Sidirodromon Street in Kolonos; it is a long (63 m) building of peculiar morphology with both Neoclassical and Art Nouveau elements. Designed by architect Ernst Ziller, it was built in 1884. It consists of a central two-storey section and two symmetrical one-floor wings concluding in imitations of the central section. It is mentioned as bearing some relation with the corresponding station in Constantinople. The facing of both the main section and the two symmetrical ends of its one-floor wings is characteristic. It ceased operation in 2005. Alterations to the building were made during the years 1905- 1913 in accordance with plans by architect M. Axelos.

TEXT: A. KOUTSI

Sidirodromon str., Athens

[Access](#)

Metro: line 2, Larissa station



22-24 Agiou Konstantinou str., Athens

Access

Metro: lines 1, 2, Omonia station

For Cultural Events, see Part IV, p. 25



The National Theatre is situated in the block between Agiou Konstantinou 22-24, Menandrou, Satovriandou, and Koumoundourou Streets. The theatre is an important late Neoclassical two-storey building with elements of Greek Neo-baroque. It has been declared a historic monument.

It was built between 1895 and 1901, designed by architect Ernst Ziller with sponsorship from Greek expatriates, especially the Rallis brothers, above all Stefanos Rallis.

The architect emulated the Dagea Theatre in Copenhagen and the Volkstheater in Vienna. The central section of the façade on Agiou Konstantinou Street recalls the western façade of the Library of Hadrian in Plaka.

The building's main façade is symmetrical and very heavy from the weight of the marble decorative elements adorning it. The central projecting section is adorned with Corinthian columns set on the first-floor balcony piers, which continue to form balustrades. The central openings have arched lintels, while those at the ends are framed by fluted pilasters with Ionian capitals, as if supporting an architrave and pediment.

Between 1959 and 1963, a wing in the same style was added on Agiou Konstantinou and Menandrou Streets (architect Vasilios Douras).

In 1971-72, the "New Theatre" (Nea Skini) in the Doura wing was remodeled by architect Manos Perrakis.

Between 1977 and 1983, the building was expanded through the addition of an open stage-amphitheater, a Drama School, experimental theatre complete with the requisite ancillary spaces and a four-storey underground parking garage (architect: Christos Athanasopoulos).

This project remained unfinished for a long period. In 2001, a preliminary study was prepared (architect: P. Synadinos) for its completion, which was finally carried out by the construction firm "Michaniki" and completed in 2009 (architects: "Office 75") together with the conservation, restoration, and reopening of the original Ziller building.

TEXT: A. KOUTSI



CITY OF ATHENS CULTURE, SPORTS AND YOUTH ORGANIZATION

The Gallery was founded in 1914 with a decision by the City Council, with the duties of Curator entrusted to the painter Stavros Papapanagiotou.

The Gallery formed the bulk of its collections between 1930 and 1940 through purchases from the first Panhellenic exhibitions and from private galleries. The eminent Greek painter Spyros Papaloukas served as Curator of the Gallery from 1940 until his death in 1957. During this period, he promoted the purchases of works by important artists (Asteriadis, Maltezos, Moralis, Triantafyllidis, Vitsoris, Engonopoulos, Kanellis, Gaitis).

The Municipal Gallery has over 3,000 works in its collections from purchases and donations (paintings, prints, sculpture), primarily by Greek artists, which are representative of the course of Modern Greek art.

The Gallery is housed in a Neoclassical building in Koumoundourou Square at 51 Pireos Street. The building itself is the work of the architect Panagiotis Kalkos.

The Gallery has presented important exhibitions from its collections of Greek artists at the galleries of Volos, Lamia, Patras, Naflpio, and Rhodes, at the Petros Nomikos Foundation (Santorini), at the Foundation of Thracian Art and Tradition, in Cyprus, and abroad, including: India (National Art Gallery, New Delhi), Sweden (Dalamas Museum, Falun and the Greek Cultural Centre in Stockholm), Luxembourg (Vianden Tower), Lithuania (National Art Gallery, Vilnius), and Latvia (Riga, University Art Gallery).

In October 2010, the New Art Gallery in Metaxourgeio was inaugurated with works from its collections. This is a Neoclassical building designed by the Danish classicizing architect Hans Christian Hansen in 1834.

It operated until 1875 as the "first steam-powered silk-spinning mill" in Greece, and gave the area its name, "Metaxourgeio". Today, visitors can admire one of the most attractive industrial buildings preserved in Greece.



Tel: (+30) 210 5202420 / 210 5202421 / 210 3243023

Leonidou & Myllerou str. Building
Permanent Exhibition: Works from the Museum collections

Opening Hours

Tuesday: 10:00-21:00, Wednesday - Saturday: 10:00-19:00, Sunday: 10:00-15:00, Monday: closed

Germanikou & Myllerou str. Building
Temporary exhibitions (group, individual)

Access

Metro: line 2, Metaxourghio station



Industrial Gas Museum, "Technopolis -
City of Athens", 100 Peiraios str., Gazi,
11854 Athens
Tel: (+30) 210 3475535 /
210 3475518
Fax: (+30) 210 3413228
Email: gasmuseum@athens-technopolis.gr
Website: www.technopolis-athens.com

Opening Hours

15 October - 15 April:
Tuesday - Sunday: 10:00-20:00
(last admission 19:00)
16 April - 14 October:
Tuesday - Sunday: 10:00-18:00
(last admission 17:00)
Closed: Mondays, 1 January, Easter
Sunday, 1 May, 25 and 26 December

Access

Metro: line 3, Kerameikos station
Bus: 049, 815, 838, 914, B18, Γ18
Trolley bus: line 21

For Cultural Events, see Part IV, p. 27.

"TECHNOPOLIS" / GASWORKS

The Athenian gasworks on Pireos Street (at the height of Ermou) was built in 1862 to provide electricity to the city. The later development of the greater area around the factory turned Pireos into one of Athens' most important industrial areas. This is an important monument of industrial architecture with many modern alterations.

1862-1887: The first buildings were erected (storage rooms, smokestacks, housekeeping room, reservoirs, storerooms and director's residence), and the machinery (e.g. refining furnaces) was installed. The bricks, tiles and other building materials, as well as most of the mechanical equipment) came by ship from France.

1887-1920: The need for gas increased, since in addition to street lighting, household consumers were added. At the same time, the factory was expanded due to the arrival of the 1896 Olympic Games. A second smokestack was built, and there were additions that included a new series of furnaces, two throttle rooms, and buildings for the use of personnel such as changing rooms, a shower, infirmary, barbershop, etc., which gave the installations the form they have today. During World War I, the factory ceased to operate for lack of coal.

1920-1952: German know-how was introduced to improve the quality of the gas, a new production unit was added, and a third smokestack was built.

1952-1984: Despite the development and reshaping of the city, the factory stood idle, since the means by which it produced energy was now considered obsolete. Its operation was suspended, partly due to the production of excessive pollution, but chiefly due to its location near the center of Athens and the Acropolis. It was subsequently transformed into a center for cultural activities for the Municipality of Athens under the name "Technopolis", though Athenians know it simply as "Gazi".



Today, "Gazi" is a living museum of industrial history and archaeology, as well as a source of inspiration for a variety of scientific and artistic disciplines.

TEXT: A. KOUTSI

THE INDUSTRIAL GAS MUSEUM

The Industrial Gas Museum is the first industrial museum in Athens and aims to highlight the historical, social, architectural and technological value of the old Athens Gasworks.

The Athens Gasworks was established on 1857 and supplied the city with gas for about 130 years. It was the first energy production plant in Greece and the second production plant of the capital city of the newly established modern Greek State. In 1986, the Hellenic Ministry of Culture declared the Gasworks a historic site and soon after a major project for its rehabilitation and re-use was initiated (1989-2004), which defined the organisation and use of the grounds today.

The declaration of the Gasworks as a historic site contributed greatly to the conservation of the facilities and the old machinery, most of which dates back to the 19th century. The Athens Gasworks is considered one of the few plants of its kind where all facilities and mechanical equipment have survived almost intact. It also presents a convergence of technologies that originated from various European countries. This gives a European dimension to the uniqueness of the site and makes it a notable display of 19th century European technology and know-how.

Since 1999, the site hosts a wide range of cultural events under the management of the municipal organisation "Technopolis - City of Athens". This function has transformed the industrial complex into a multi-purpose cultural hub, which attracts over 600,000 visitors annually.

The Industrial Gas Museum opened to the public in January 2013. It includes a museum path with 13 stops at specific spots in the Gasworks that mainly follow the gas production line (loading of coal - distillation in the retorts - cooling - purifying - measurement - storage - distribution). The museum path is further enriched by thematic displays on industrial heritage, working conditions, entrepreneurship in the 19th century, the public lighting system of the city, etc.

The end of the museum path takes the visitor to the old Forge, which functions as an independent exhibition unit, featuring aspects concerning the daily use of the gas, contemporary forms of energy, recent past of the Gasworks and the re-use of the site. The Industrial Gas Museum also includes a hall for educational programmes, a projection area and a Café, while all its spaces are accessible to persons with disabilities.

The Museum has also been a source of inspiration for the Museum Shop, as all objects for sale are tied to the industrial character of the Gasworks. In addition, it assumes the whole process of producing industrial objects in cooperation with Greek draftsmen and factories, thus supporting the domestic production. The Industrial Gas Museum aspires to become an active organisation through activities that involve citizens and society. It organises various educational activities that enrich the cultural programme of "Technopolis", thus making the old Gasworks a site of exploration of the city's past and a meeting point for diverse social groups. Therefore, the Museum gives to the industrial complex an identity worthy of its history and its impact on the city's development.

TEXT: TH. SPYRIDAKI - M. FLOROU



90

BENAKI MUSEUM - PIREOS STREET CULTURAL CENTRE

138 Pireos ave. & Andronikou str.,
11854 Athens
Tel: (+30) 210 345 3111
Website: www.benaki.gr

Opening Hours

Thursday, Sunday: 10:00-18:00. Friday,
Saturday: 10:00-22:00.

Closed on Monday, Tuesday, Wednesday
and the following holidays: March 25th,
May 1st, August 15th, October 28th,
Christmas Day and Boxing Day, New Year's
Day, Epiphany, Easter Day, Easter Monday,
Clean Monday, Holy Spirit Day

The Shop and the Snack bar-Restaurant
are open during the opening hours of the
Museum

Admission

Full admission: 4 € to 6 €

Unified ticket: 20% discount on the total
admission cost of the exhibitions on the day
of the visit

Reduced admission: 2 € to 3 €

Unified ticket: 20% discount on the total
admission cost of the exhibitions on the day
of the visit

Journalists: 1 €

Free admission:

Every Thursday (from 15/07/2013 to
15/07/2014) except guided groups
supported by the exclusive Donor: Stavros
Niarchos Foundation

Access

Metro: line 1, Petralona station, line 3,
Kerameikos station

Bus: 815, 049, 914, 838, B18, Γ18

For Cultural Events, see Part IV, p. 14

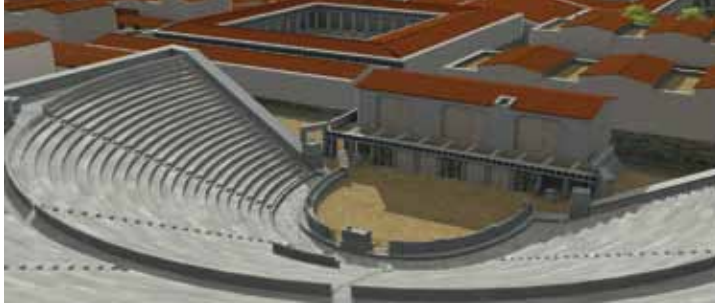


The multi-dynamic Pireos Street Cultural Centre is an industrial building of the 1960's transformed into a modern museum space, which includes a central atrium, a 400-seat amphitheatre, designed to accommodate multiple events and an exhibition-halls span of 3,000 sq. m.

The Cultural Centre is equipped with the latest technological specifications, in order to serve simultaneously the most complex organizational needs, when hosting cultural events and exhibitions that relate to art, music, dance, theatre, film and various conferences.

Moreover it houses the Neo-Hellenic Architecture Archives and Performing Arts, and in 2014 the Photographic Archives.





THE "LIVING MUSEUM" OF HELLENISM

Experience ancient Hellenic History and Culture using exciting state-of-the-art technology!

A must-see attraction

Hellenic Cosmos, the Cultural Centre of the Foundation of The Hellenic World is a state-of-the-art interactive museum in Athens, where culture and new technologies come together.

Hellenic Cosmos' ultra-modern and innovative facilities provide the visitor with the opportunity to experience Hellenic history and culture in a unique way.

Virtual reality tours of ancient Greek cities that rise in front of the audience's eyes, interactive exhibitions, educational programmes and documentaries are some of the Centre's offerings that enable visitors of all ages to learn about Hellenic culture, while using state-of-the-art technology and modern audiovisual and interactive media.

Hellenic Cosmos welcomes more than 300,000 visitors per year. Well-trained and highly-experienced personnel ensures high-level and friendly audience management and guarantees an excellent visitor's experience.

Hellenic Cosmos is with no doubt a must-see attraction for all of Athens' visitors!

The Hellenic Cosmos Unique Experience

Would you ever imagine walking around the Agora of Ancient Athens? At "Tholos", Hellenic Cosmos' ultramodern Virtual Reality theatre, you can make it happen!



254 Pireos str., 177 78 Tavros
Tel: (+30) 212 254 0000
Fax: (+30) 212 254 0123
Website: <http://www.hellenic-cosmos.gr>

Opening Hours

Monday - Thursday: 9:00- 13:30
Friday: 9:00-20:00
Saturday: 11:00- 16:00
Sunday: 10:00- 18:00

Access

Metro: line 1, Kallithea station
Bus: 049 (Peiraias-Omonoia), 914 (Omonoia-Peiraias), 914 (Omonoia-Peiraias-Palaia Kokkinia), Kalon Technon stop

"Tholos" hosts Virtual Reality productions that enable visitors to travel to and tour around ancient Greek cities that appear in front of their eyes. Shows are interactive and controlled by the spectator.

All representations featured on "Tholos" Virtual Reality productions are based on accurate scientific evidence, originating from years of research by some of Greece's most prominent historians and archaeologists, cooperating with the Foundation of the Hellenic World.

Current shows at "Tholos" include:

"An interactive Tour of the Ancient Agora of Athens"

"A walk around Ancient Miletus"

"A walk around Ancient Olympia"

"A Journey to Ancient Priene"

"Dream to fly"

«Darwin: the mystery of life»

Interactive exhibitions

Hellenic Cosmos hosts very interesting interactive exhibitions.

"Da Vinci: Man, Inventor, Genius".

Often described as an archetype of the Renaissance Man, Da Vinci was an artist, a scientist, a mechanic, and a musician. In this exhibition, his multifaceted activities are revealed under a radically innovative perspec-

tive, while the myths and legends surrounding his life are also explored together with his inventions which remain impressive 555 years later.

There are over 40 3D interactive models of his inventions and machines complemented by multimedia installations with 55 simulations. The visitors will also have the opportunity to marvel at 23 digital copies of Da Vinci's most famous artistic creations, such as "The Mona Lisa", "The Last Supper", and "Lady with an Ermine".

The exhibition is equipped with important and in-depth audiovisual material in complete accordance with the exhibits and the models, providing answers and solutions to the questions and queries born to the visitors, while experiencing Da Vinci's ingenious mind. Travel through and explore Da Vinci's world!

"1000 years of INCAgold"

The exhibition gathers the 86-120 most valuable treasures of the INCAs from the Museu Oro del Peru in Lima. The golden exhibits date back to 200 BC to the 1300s. In addition to the invaluable golden INCA artifacts, the exhibition gives an overview of the traditions and ceremonies of the Andes. Documentary movies and 3D animations as well as the new video guides in numerous languages address an audience from around the world.

It is nearly a miracle that the exhibits on display are still existing and can be seen by visitors!



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