

# **The entrance**

Kerameikos

Argos

Olympia

Delphi

# The entrance



**King's Cross Station, London**

### **Κεραμεικός** (凱拉米克斯 ΚΕΡΑΜΕΙΚΟΣ)

古時雅典的陶工區，在地米斯托克利（Θεμιστοκλης **THEMISTOCLES**，公元前**525—460**年）統治期間，陶工外區用作墳場，埋葬為國捐驅的士兵，陶工內區為雅典的廣場。



# KERAMEIKOS MUSEUM



**GRAVE STELES**



**SFINX**

**FOUND NEAR SACRED GATE, IN 2002**



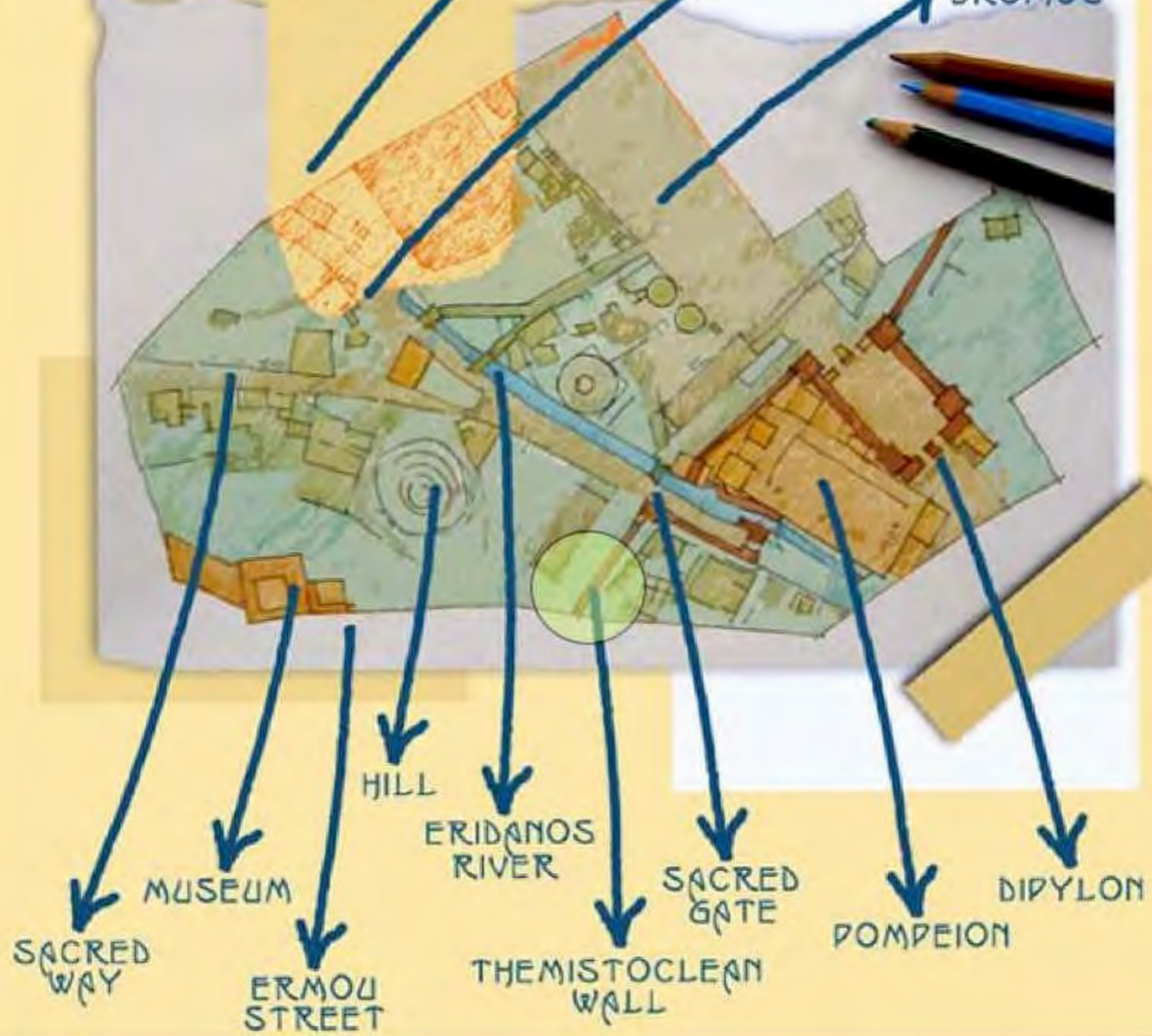






Κεραμεικός  
(凱拉米克斯 ΚΕΡΑΜΕΙΚΟΣ)

PIRAEUS STREET  
STREET OF TOMBS  
DROMOS



SACRED WAY

MUSEUM

ERMOU STREET

HILL

ERIDANOS RIVER

THEMISTOCLEAN WALL

SACRED GATE

POMPEION

DIPYLON





**THE "THEMISTOCLEAN WALL" (478-477 BC)**  
CROSSED THE AREA OF KERAMEIKOS IN A N-S DIRECTION.



## **CITY WALLS OF ATHENS**

AFTER THE DEVASTATION WROUGHT ON THEIR CITY BY THE PERSIANS, THE ATHENIANS WERE INTENT ON REBUILDING AND ENLARGING THEIR **CITY WALLS**. HEARING OF THEIR PLANS, THE **SPARTANS** OBJECTED, ON THE GROUNDS THAT NO PLACE NORTH OF THE **ISTHMUS** SHOULD BE LEFT WHICH THE PERSIANS MIGHT BE ABLE TO USE AS A FORTRESS.

**THEMISTOCLES** CAME UP WITH A CUNNING PLAN. HE TRAVELED TO SPARTA, INFORMING THEM THAT HE COULDN'T NEGOTIATE UNTIL THE REST OF THE **ATHENIAN DELEGATION** ARRIVED. MEANWHILE, THE DELEGATION ITSELF WAS INSTRUCTED TO WAIT IN ATHENS UNTIL THE WALLS WERE HIGH ENOUGH TO PROTECT THE CITY. WHEN NEWS REACHED SPARTA THAT THE WALLS WERE STILL BEING BUILT, **THEMISTOCLES** SUGGESTED THAT THE SPARTANS SHOULD SEND THEIR OWN ENVOYS TO SEE FOR THEMSELVES, RATHER THAN RELYING ON RUMOUR.

AT THE SAME TIME HE SECRETLY SENT WORD BACK TO ATHENS TO DETAIN **THE SPARTAN ENVOYS** UNTIL HE RETURNED. THE SITUATION HAD ALMOST BECOME A HOSTAGE CRISIS WHEN THE ATHENIAN ENVOYS FINALLY ARRIVED IN SPARTA, LED BY **ARISTIDES**. WITH THE WALLS NOW COMPLETE, THE OLD RIVALS UNITED AND FLATTERED THEIR SPARTAN HOSTS WITH PRAISE FOR THEIR EFFORTS AGAINST THE PERSIANS. PLACATED FOR THE TIME BEING, THE SPARTANS RELEASED THEM, ALLOWING THE DELEGATION HOME.



**THEMISTOCLES** (c. 524–459 BC) MILITARY AND POLITICAL LEADER OF ATHENS BETWEEN THE TWO PERSIAN INVASIONS (492-490 BC **MARATHON** / 480-479 BC **THERMOPYLAE, ISTHMUS OF CORINTH, SALAMIS**).

HE WON THE DECISIVE NAVAL BATTLE AT SALAMIS AGAINST THE PERSIAN INVASION, BECAUSE HE HAD PREVIOUSLY PERSUADED THE ATHENS TO USE THE EXTRA RESOURCE COMING FROM THE SILVER MINE TO BUILD A STRONG NAVY (**TRIREMES**).

IN 472 / 471 BC, HE WAS **OSTRACISED** FOR BEING ARROGANT AND WENT INTO EXILE IN **ARGOS**. LATER FLED FROM GREECE AND ENTERED THE SERVICE OF THE PERSIAN KING ARTAXERXES I.



ATHENIAN OSTRAKON VOTING FOR  
THEMISTOKLES' EXPULSION  
(472/471 BC)



## **NAVY AND DEMOCRACY**

“WITHOUT THE **ATHENIAN NAVY** THERE WOULD HAVE BEEN NO **PARTHENON**, NO **TRAGEDIES OF SOPHOCLES OR EURIPIDES**, NO **REPUBLIC OF PLATO OR POLITICS OF ARISTOTLE**. BEFORE THE **PERSIAN WARS** **ATHENS** PRODUCED NO GREAT TRADITIONS OF **PHILOSOPHY, ARCHITECTURE, DRAMA, POLITICAL SCIENCE, OR HISTORICAL WRITING**. ALL THESE THINGS CAME IN A RUSH AFTER THE **ATHENIANS** VOTED TO BUILD A FLEET AND TRANSFORM THEMSELVES INTO A **NAVAL POWER** IN THE EARLY FIFTH CENTURY **B.C.**” (XXIV-XXV).

**THEMISTOCLES** WAS THE INITIATOR OF THE PLAN FOR THE DRAMATIC EXPANSION OF **ATHENS’ NAVY**. THE DISCOVERY OF A NEW VEIN OF SILVER AT **LAURIUM** ENRICHED THE **ATHENIANS**, AND IN **483 BCE** **THEMISTOCLES** CONVINCED THEM TO USE THE WEALTH FOR BUILDING **TRIREMES** INSTEAD OF A GENERAL DISTRIBUTION FOR PRIVATE PURPOSES.

THE NEW POWERFUL NAVY ENABLED THE **ATHENIANS** AND THEIR ALLIES TO DEFEAT THE **PERSIANS** AT **SALAMIS IN 480**, EXTEND AND PROTECT THEIR COMMERCIAL NETWORK, AND EXERT POLITICAL INFLUENCE ALL OVER THE **AEGEAN** AND BEYOND.

“THE NAVY WAS THUS THE ORIGIN OF **ATHENS’ EXTREME FORM OF DEMOCRACY**” (XXVII).

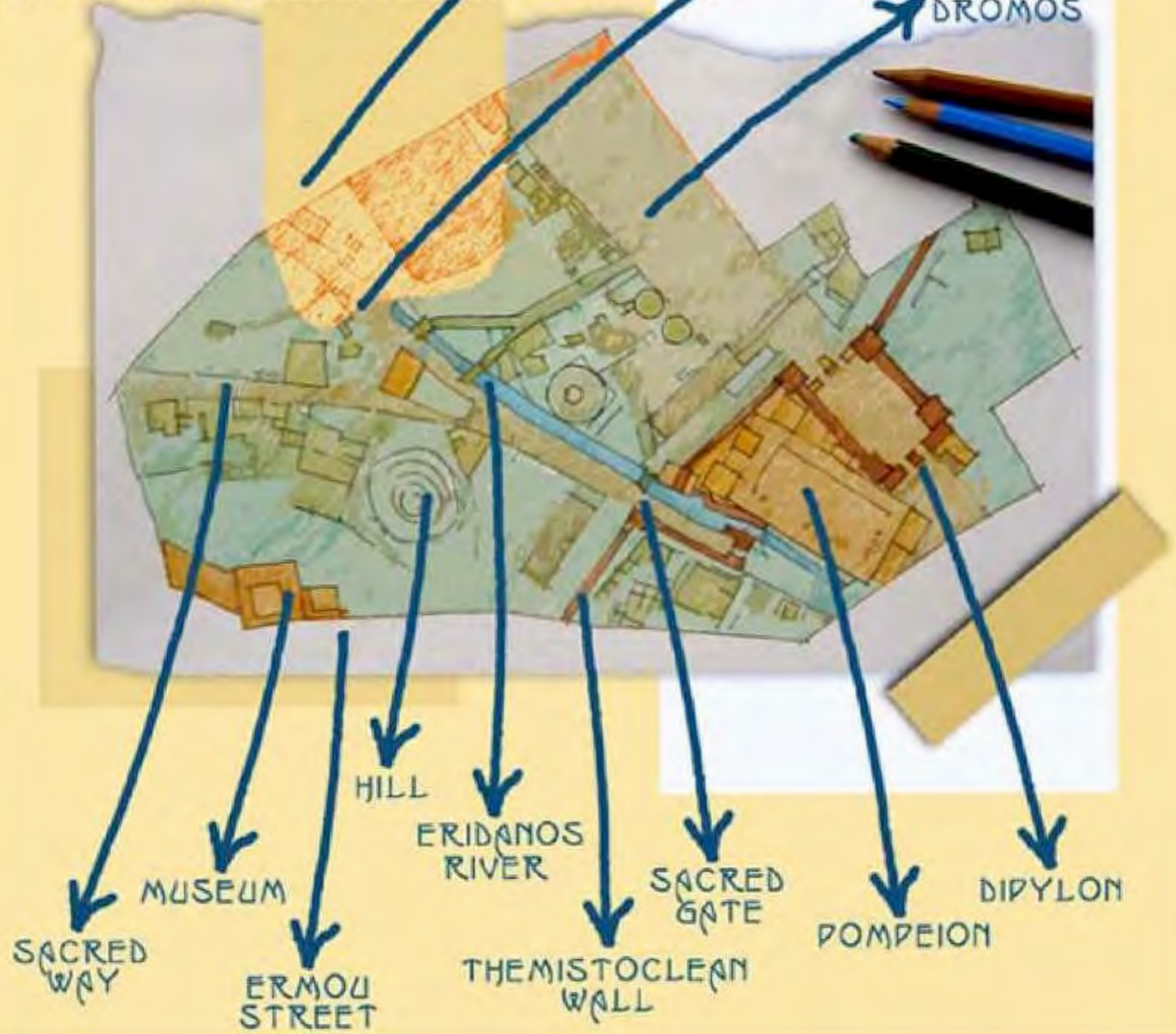
THE **ATHENIANS** DID NOT USE SLAVES FOR THEIR MILITARY BATTLES, **ONLY FREE MEN**. **THEMISTOCLES’ ORIGINAL PLAN** CALLED FOR THE BUILDING OF **100 NEW TRIREMES**. EACH **TRIREME** REQUIRED **170 OARSMEN**. THUS, ONE HUNDRED **TRIREMES** WOULD REQUIRE **17,000 MEN**. THAT MANY MEN AS A GROUP COULD EXERT SIGNIFICANT POLITICAL INFLUENCE, AND MOST OF THOSE MEN WOULD HAVE TO COME FROM THE **THETES**, THE LOWEST CLASS OF CITIZENS. THUS, **ATHENS’S** DECISION TO EXPAND ITS NAVY EXTENDED THE SCOPE OF ITS **DEMOCRACY**.

JOHN HALE, **LORDS OF THE SEA, THE EPIC STORY OF THE ATHENIAN NAVY AND THE BIRTH OF DEMOCRACY**.



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STREET OF TOMBS  
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SACRED WAY

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SACRED GATE

POMPEION

DIPYLON





**Κεραμεικός "凱拉米克斯 KERAMEIKOS" ARCHAEOLOGICAL SITE**  
**THE "THEMISTOCLEAN WALL" (478 BC), WITH "DOUBLE GATE", AND THE "SACRED GATE".**  
**PART OF THE CEMETERY OF THE CITY**  
**THE CEREMONIAL ENTRANCEWAYS INTO ATHENS FROM ELEUSIS, PIRAEUS.**

**OPEN TUESDAY TO SUNDAY,**  
**8:00 AM TO 3:00 PM. ENTRANCE IS €2.**







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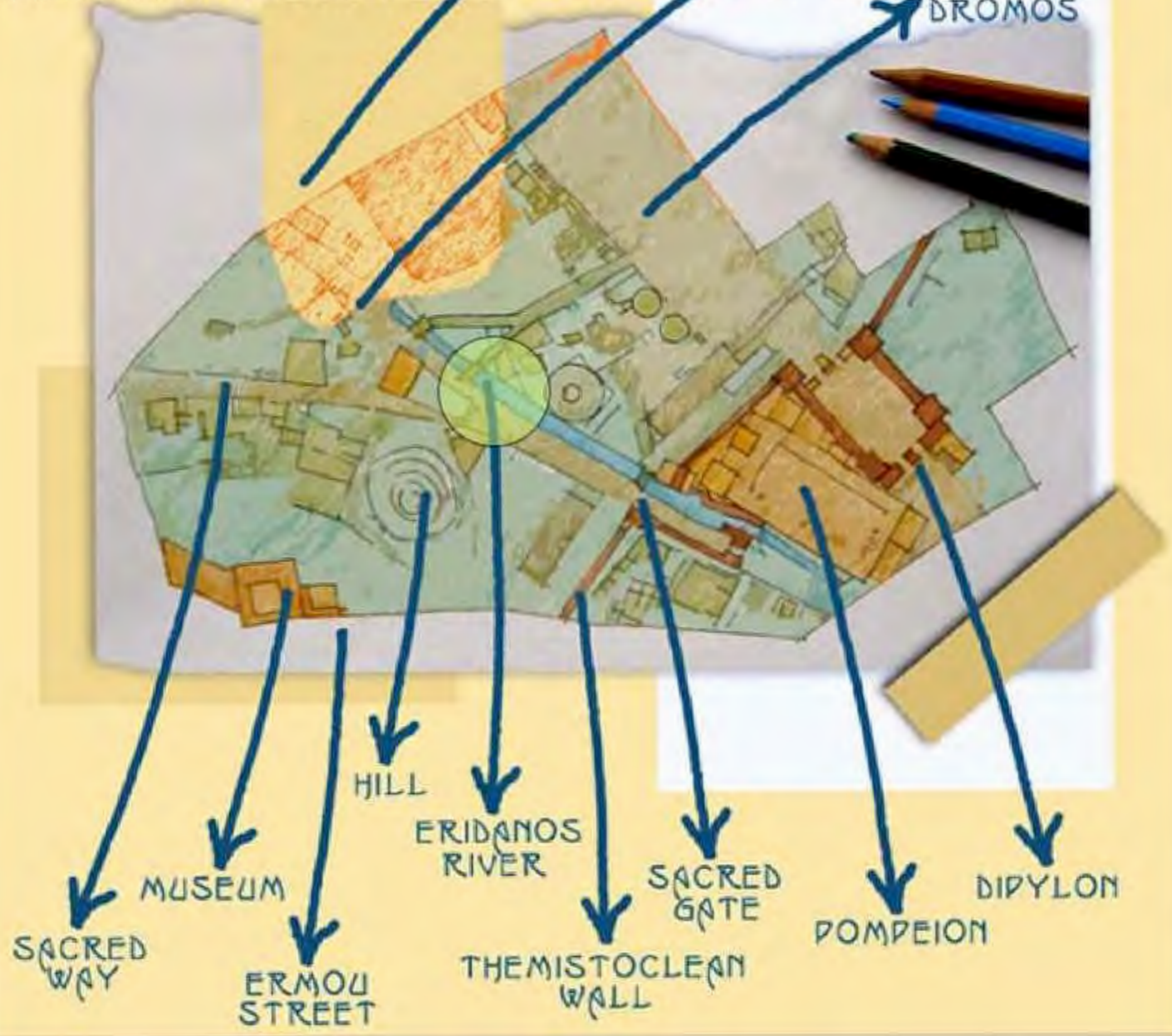


**THE "SACRED GATE"** , BUILT BY THEMISTOCLES(525-460 BC) IN 478, ALLOWED THE PASSAGE OF "**ERIDANOS RIVER**" AND THE ENTRANCE OF THE "**SACRED WAY**", WHICH LED TO ELEUSIS, INITIATING THE PROCESSION OF THE ELEUSIAN MYSTERIES.



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**THE "ERIDANOS RIVER"**



Κεραμεικός  
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**THE "SACRED WAY" LEADING TO PIRAEUS.**





**THE "SACRED WAY" LEADING TO PIRAEUS.**





- THE STELE OF HEGESO (410 BC)

**ALONG THE "SACRED WAY"**



- THE STELE OF DEXILEOS, KILLED IN THE BATTLE AGAINST SPARTANS (394 BC)



**ALONG THE "SACRED WAY"**



**- THE STELE OF PAMPHILE AND DEMETRIAS (4TH CENTURY BC)**



**- THE TOMB OF DIONYSIOS WITH A BULL (345 BC)**



Κεραμεικός  
(凱拉米克斯 ΚΕΡΑΜΕΙΚΟΣ)







**THE "POMPEION"** (400 BC) WAS THE BUILDING WHERE PREPARATIONS WERE CARRIED OUT FOR THE MOST IMPORTANT FESTIVAL OF ANCIENT ATHENS, THE **PANATHENAIA**, HELD EVERY 4 YEARS, IN THE MIDDLE OF AUGUST.

THE RECTANGULAR EDIFICE HAD A LARGE COLONNADED COURT, A MONUMENTAL PROPYLON, ON THE SIDE TOWARDS THE CITY, AND ROOMS FOR PUBLIC FEASTS.

IT WAS DESTROYED IN 86 BC DURING THE ROMAN INCURSIONS INTO ATHENS. LATER, IN 2TH CENTURY AD, TWO BUILDINGS WERE ERECTED ON ITS RUINS AND, IN 400 AD, TWO ARCADES WERE ADDED.





**THE "DOUBLE GATE" (DIPYLON) WAS THE MAIN ATHENS GATEWAY, FORTIFIED WITH FOUR TOWERS, EQUIPPED WITH DOUBLE DOORS THAT GAVE ACCES TO AN INTERNAL COURTYARD FOR MORE PROTECTION.**





**THE "TOWERS"** EQUIPPED WITH DOUBLE DOORS, GAVE ACCESS TO AN INTERNAL COURTYARD FOR MORE PROTECTION.



**THE "FOUNTAIN HOUSE"** (307-304BC) WAS LOCATED AT THE ENTRANCE OF THE "DOUBLE GATE" PROVIDING WATER TO THE ATHENS CITIZENS AND TRAVELERS.



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**THE "DROMOS"** WAS AN ANCIENT ROAD OF 1.6 KM LONG, WHICH LED FROM THE "DOUBLE GATE" TO THE **ACADEMY OF PLATO (C.428 – 347 BC)**. THE ROAD STARTED WITH A SQUARE, WHERE CEREMONIES, GAMES AND FUNERARY SPEECHES WERE PERFORMED. THE FUNERARY ORATION OF **PERICLES (490-429 BC)** FOR THE FIRST DEAD IN THE PELOPONNESIAN WAR, IN 430 BC, WAS DELIVERED HERE.





## **THE FUNERAL ORATION**

*"For heroes have the whole earth for their tomb;  
and in lands far from their own, where the column with its epitaph declares it,  
there is enshrined in every breast a record unwritten with no tablet to preserve it,  
except that of the heart."*

**DELIVERED BY PERICLES(495-429 BC) IN THE BEGINNING OF THE PELOPONNESIAN WAR,  
RECORDED BY THUCYDIDES(460-395 BC), THE AUTHOR OF THE "HISTORY OF THE  
PELOPONNESIAN WAR"**

**THE PERIOD BETWEEN THE PERSIAN AND PELOPONNESIAN WARS, ROUGHLY FROM 461 TO  
429 BC, IS KNOWN AS THE "AGE OF PERICLES".**

**[HTTP://WWW1.UMN.EDU/HUMANRTS/EDUCATION/THUCYDIDES.HTML.](http://www1.umn.edu/humanrts/education/thucydides.html)**



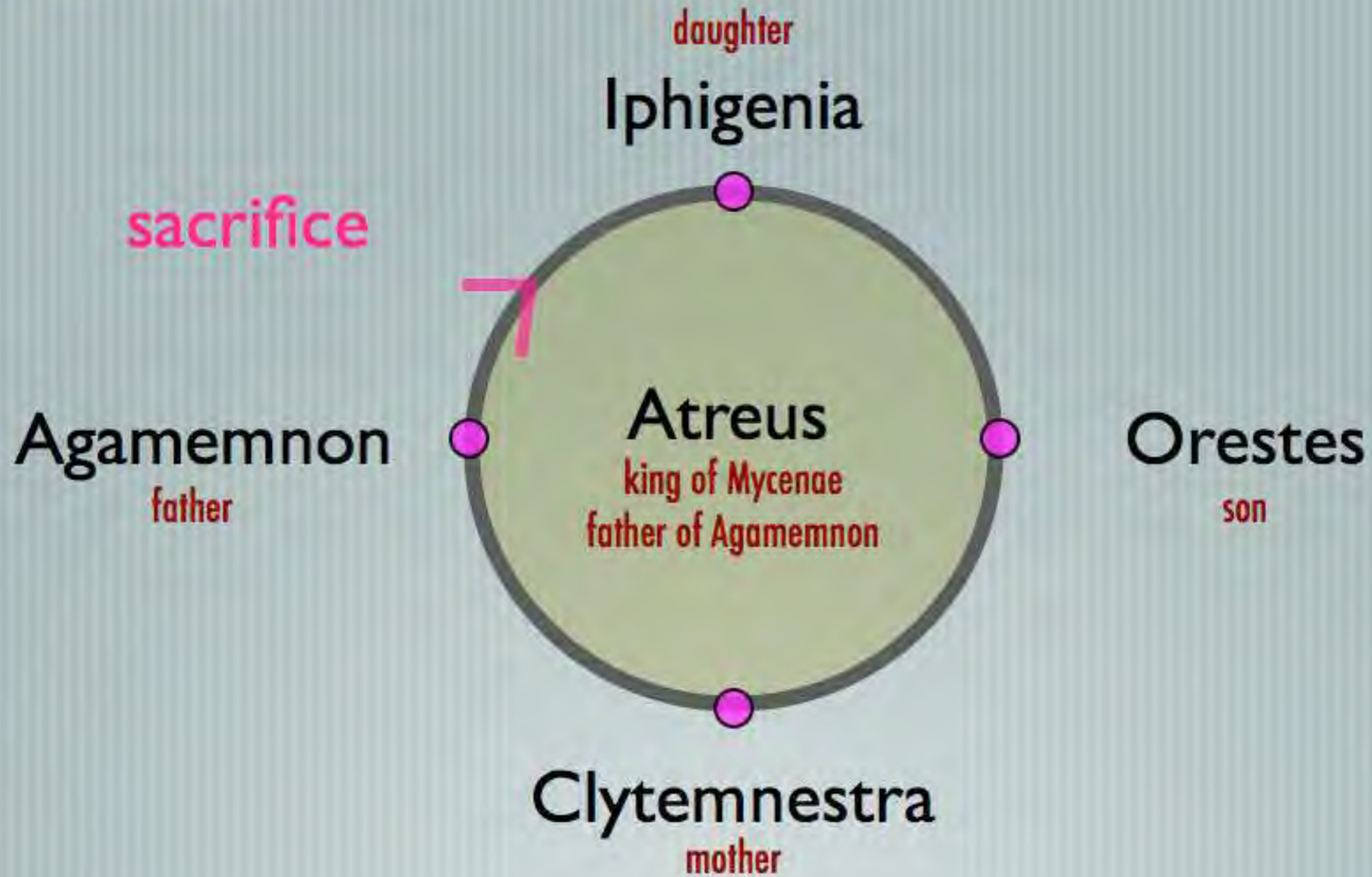
# The entrance



**King's Cross Station, London**

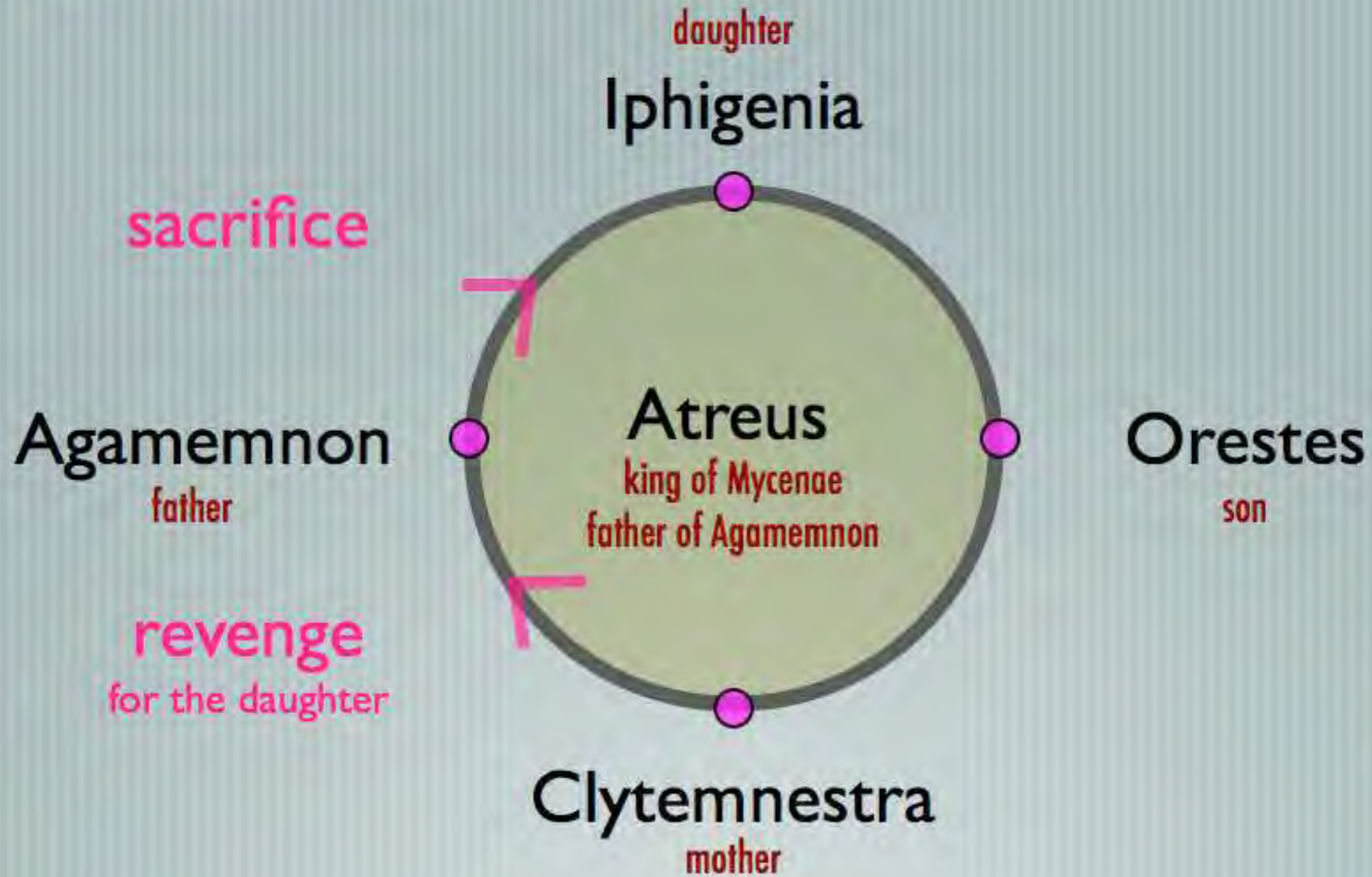


# Argos, Mycenae



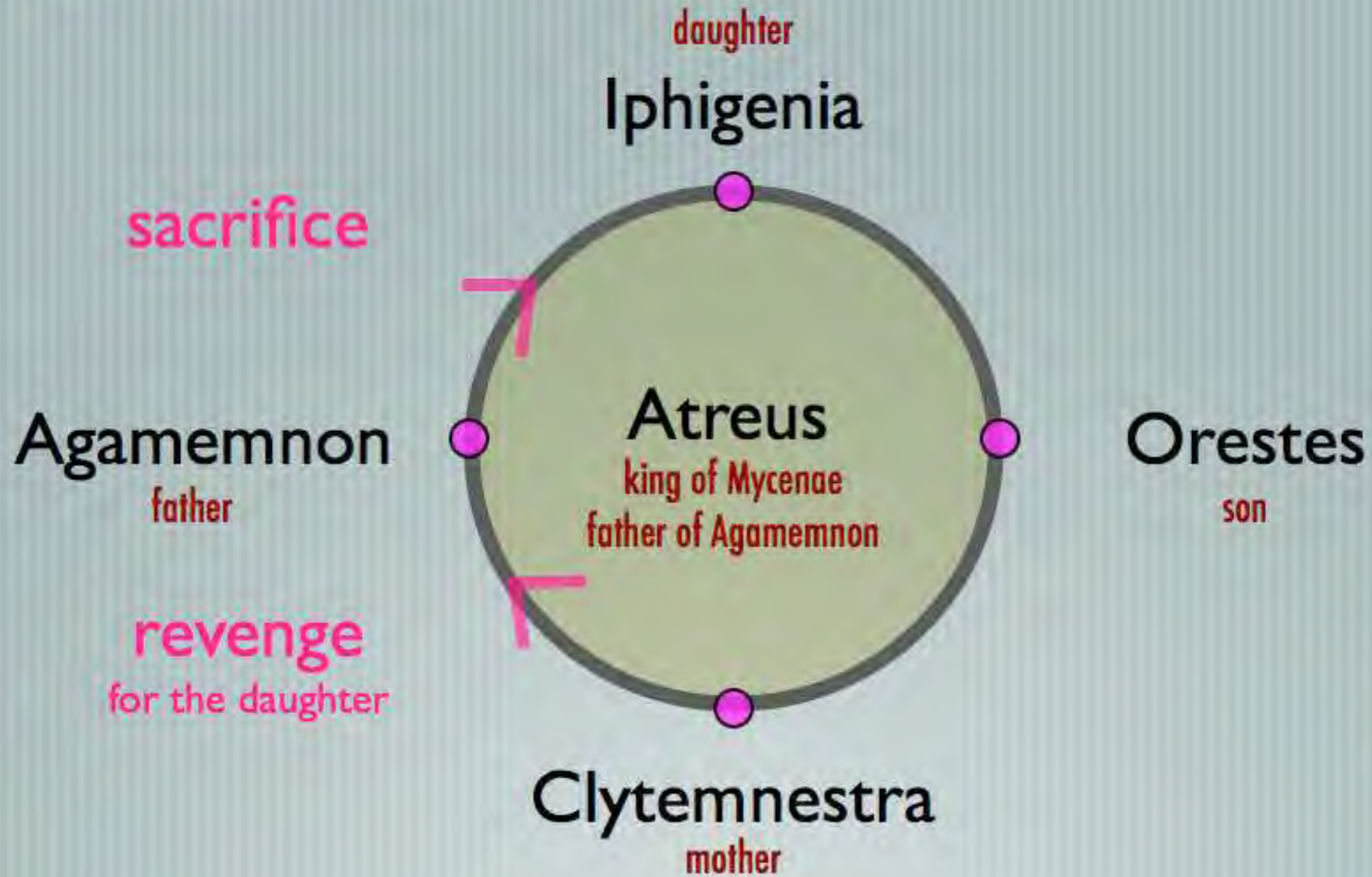


# Argos, Mycenae



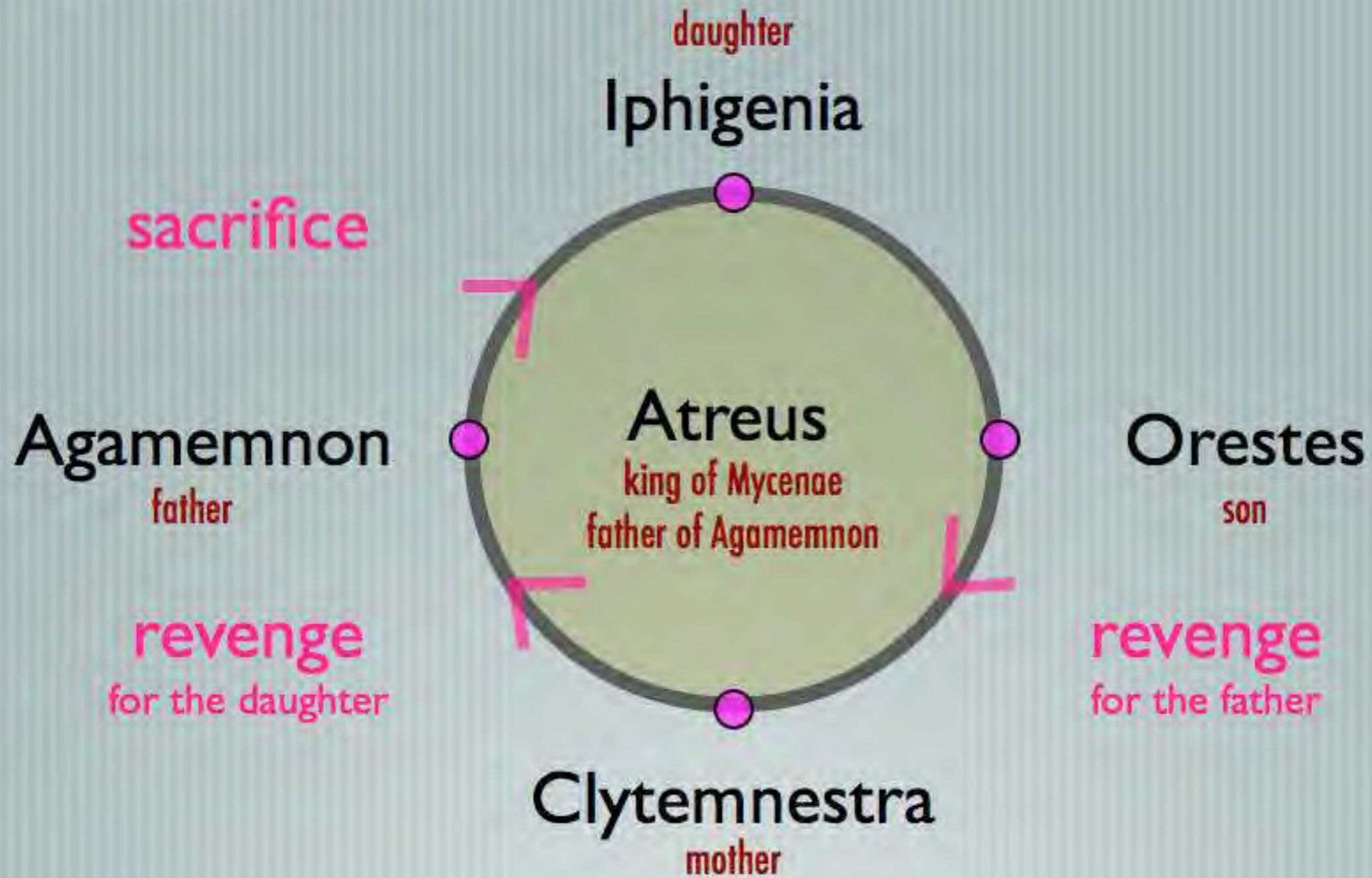


# Argos, Mycenae





# Argos, Mycenae

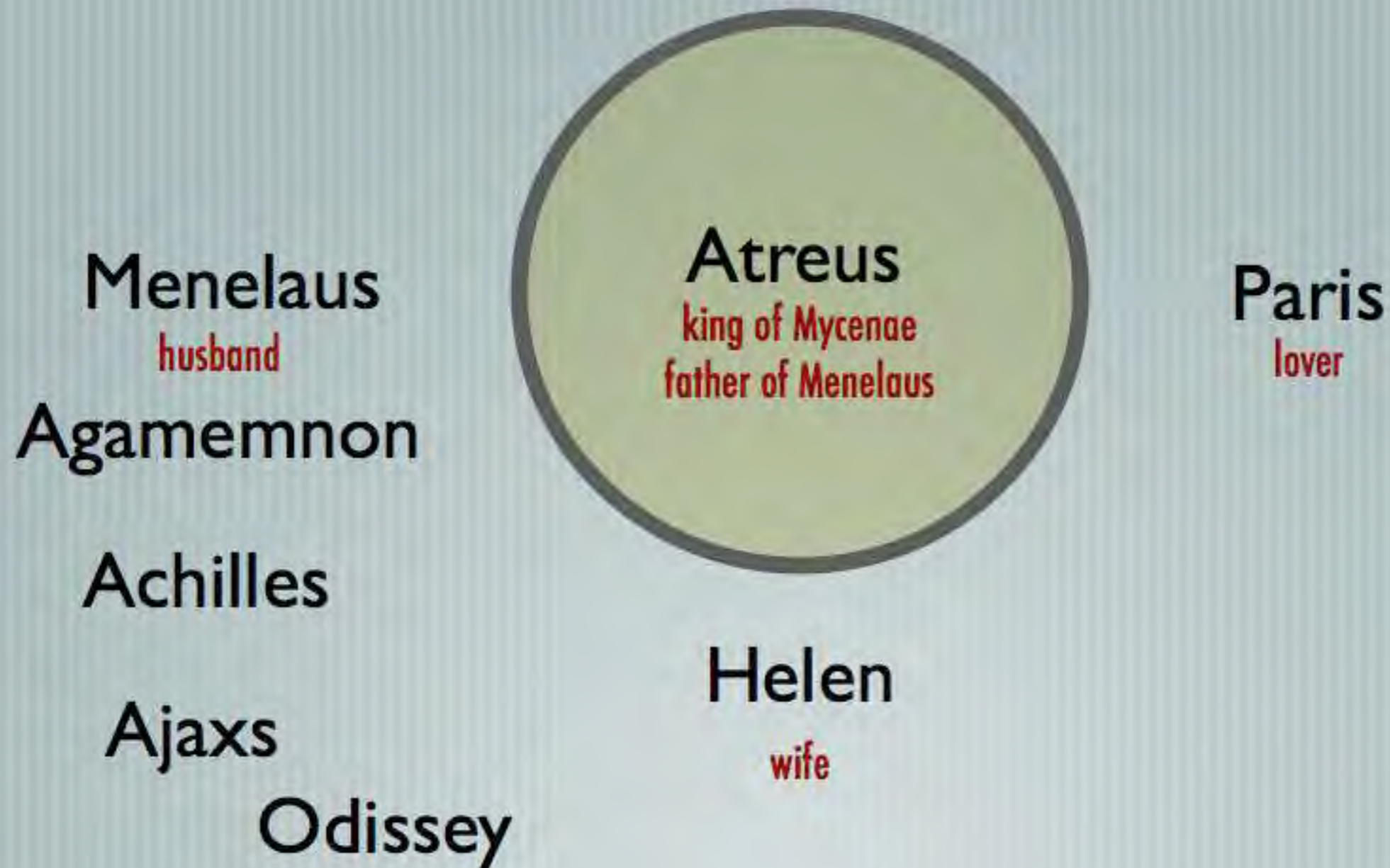




# Sparta, Mycenae



# Sparta, Mycenae





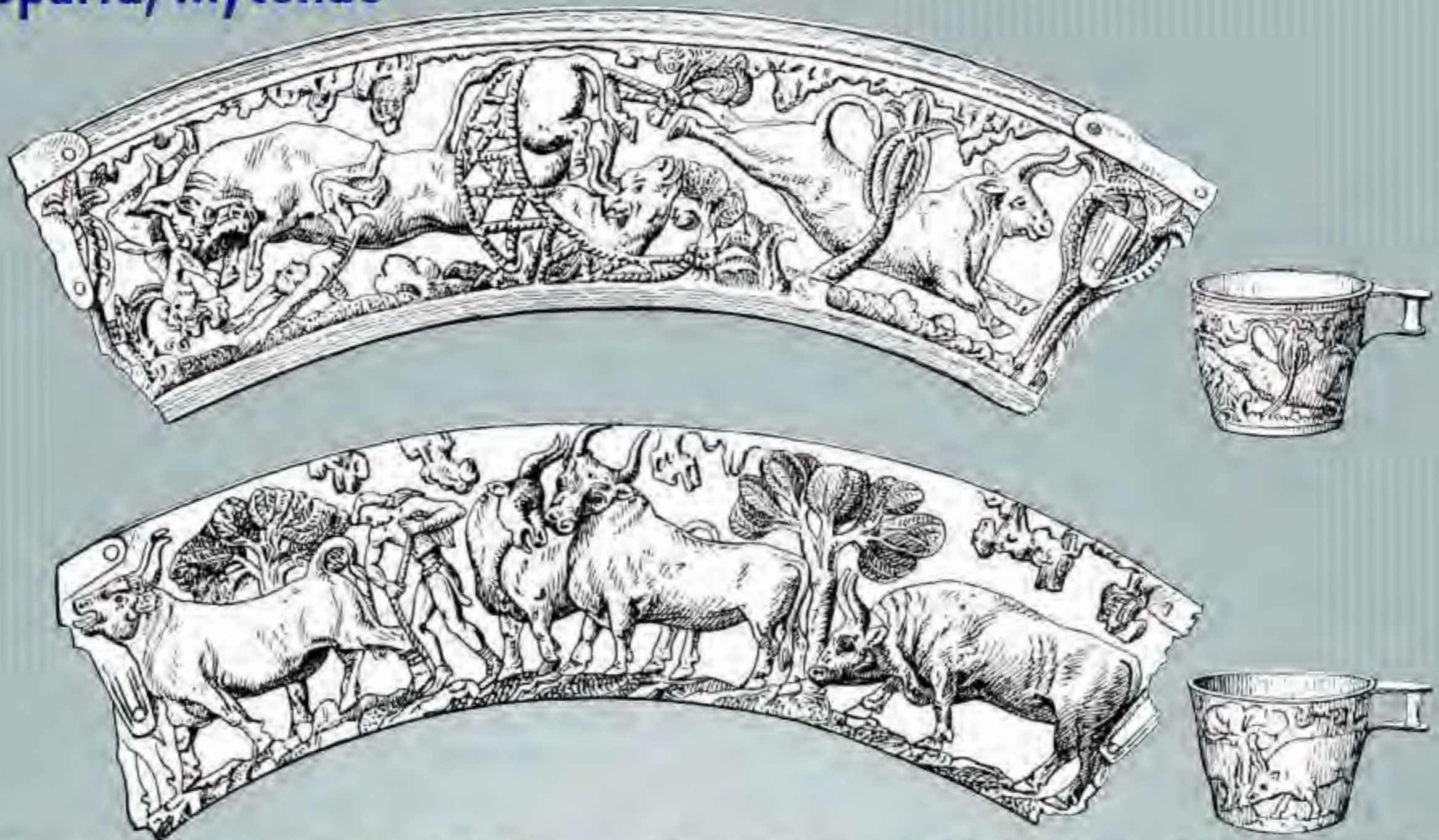
## Sparta, Mycenae



Vaphio is an ancient site in Laconia, Greece, some five miles south of Sparta. It is famous for its tholos (bee-hive tomb) excavated in 1889 by Christos Tsountas. The pair of golden cups found there were decorated with scenes in relief, picturing the netting and domestication of wild bulls. They are of the perfect works of Mycenaean-Minoan art which have survived. It seems likely that these Vaphio cups were imported from Crete, which at that early period was far ahead of mainland Greece in artistic development.



## Sparta, Mycenae



This drawing depicts the relief on a gold cup discovered in Vaphio, a Mycenaean site in the southern Peloponnese. Dubbed the Vaphio Cup, it was created around 1500 BCE and depicts figures probably based upon the Minoan style of art - the influence of Minoan on Mycenaean culture can also be seen by the frequent appearance of bulls.



# The entrance



**King's Cross Station, London**



# Olympia





# Athena, Herakles, Atlas





# Athena





# Herakles





Atlas











Olympia, Temple of Zeus, Apples of the Hesperides metope.

The metope of 1.6 meters high, is approximately square, made ca. 470 BC - ca. 457 BC.

排檔間飾(μέτοπη, Metope)是陶立克風格檐壁 Doric Frieze 的兩個排檔(triglyph)之間的方形部分，通常裝飾有雕塑。這個詞來源於古希臘語 μέτα(之間)和 ωπη(景象)組成。

**Athena** on the left, wears a simple, ungirt Doric peplos without armor or shoes. She faces forward but turns her head to the right, toward Herakles, while raising her arm to take the burden of the heavens from Herakles as once again he changes places with Atlas.

**Herakles** in the middle, is shown in profile facing right. The cushion on his shoulder has enabled him to bear the weight more easily.

**Atlas** on the right, is facing Herakles. His arms are held forward full of the golden apples of eternal immortality and youth he has just collected from the garden of Hesperids.



Hercules offered Atlas to hold up the heavens for a little while in exchange for the golden apples of the garden of Hesperides. When the apples were collected, Atlas decided not to take the heavens back. But Hercules tricked Atlas by agreeing to take his place on condition that Atlas relieve him temporarily so that Hercules could make his cloak more comfortable. Atlas agreed, but Hercules reneged and walked away, carrying the apples.





Heraion, the Archaic temple: the oldest in the Altis.





A pillar of the partially restored Treasury with the terrace.





Fragments of clay statues of Late Archaic expression. It depicted a Satyr abducting a Maenad with undulating hair and diadem, decorated with palmettes and lotuses





Clay head of Athena wearing an Attic helmet. Over a double series of spiralling curls, she wears a diadem decorated with lotus blossoms.





Zeus, holding a rod and striding to the left, in a pleated garment, with beautiful curls on his forehead, is carrying Ganymede, the young prince of Troy, to Olympus to make him the gods' cup bearer.

Ganymede is holding a rooster, a love token from the god.

-A terracotta found in 1878 in the Stadium area, originating in a Corinthian workshop (470 BC)









The Temple of Zeus





The sculpted decoration of the eastern pediment of the Temple of Zeus, depicting the moment before the chariot race between Oenomaus and Pelops began.













clay psi-type female figurine with red painted decoration from a Mycenaean chamber tomb of the New Archaeological Museum (II 2511)





clay and bronze zoomorphic votive figurines.

These were the most common and most numerous offerings made by the faithful to the Altis, especially during the 8th century BC. Most of them came from the so-called “ash layer” of the great altar of Zeus.





Cast solid statuettes of bulls were common offerings to the Sanctuary of Zeus in the 8th Century BC





Group of three dogs attacking a deer. The composition sits on a solid rectangular base decorated with groups of relief triangles on the lower surface. From an 8th century BC Elean workshop.





Cast solid group of seven nude women dancing in a circle; 8th century BC









Cast and pierced bronze tripod cauldron handle, dating to the Geometric Age. It is crowned with a pony, accompanied by its rider.





Large cut out embossed bronze sheet. A female griffin is depicted nursing her young, just visible under her belly. The eye of the mythic being is inlaid ivory, and the decorative details are rendered through delicate engraving and dots. It may have decorated an architectural member, attached to a wooden core. This bronze relief is an exquisite example of Archaic Hellenic art, produced in a Corinthian workshop (630-620 BC)





Illustration reconstructing a cauldron on a conical stand decorated with embossed representations in an Orientalizing style of art. The vessel's rim is decorated with the butts of lions, griffins, and sirens.





Illustration reconstructing a cauldron on a conical stand decorated with embossed representations in an Orientalizing style of art. The vessel's rim is decorated with the butts of lions, griffins, and sirens.





Bronze griffin protomes from the rims of large tripod cauldrons of the 7th century BC. They were embossed, cast, or created through a combination of the two techniques.





Bronze protomes of a two faced winged female (Siren) with relief decoration, which ornamented the rim of a tripod cauldron. The hoop like handle that passed through the small ring on its back was used to help move the cauldron. An authentic Orientalizing work of the late 8th century BC.





Hammered bronze sheet with mythological scenes in friezes. In the middle, Orestes murdering his mother Clytemnestra, while Aegisthus attempts to flee.

















Bronze statuette of a galloping horse used to decorate a vessel  
(2nd quarter of the 7th century BC)













Votive bronze cuirass (back section) richly decorated with engraved depictions of human figures, animals and imaginary beings. The shoulder side sections have depictions of lions and bulls facing in opposing directions in two friezes, while between these two sections are facing Sphinxes and rearing panthers. Six human figures are depicted on the lowest row, turning, in threes, towards the centre of the composition. Zeus is portrayed at the head of the figures on the left, followed by possibly Muse, or Hyperborean Virgins. The offering clearly belonged to a notable warrior. A work of wonderful artistry, which is attributed to a Peloponneisan or Ionian workshop (2nd half of the 7th century BC)







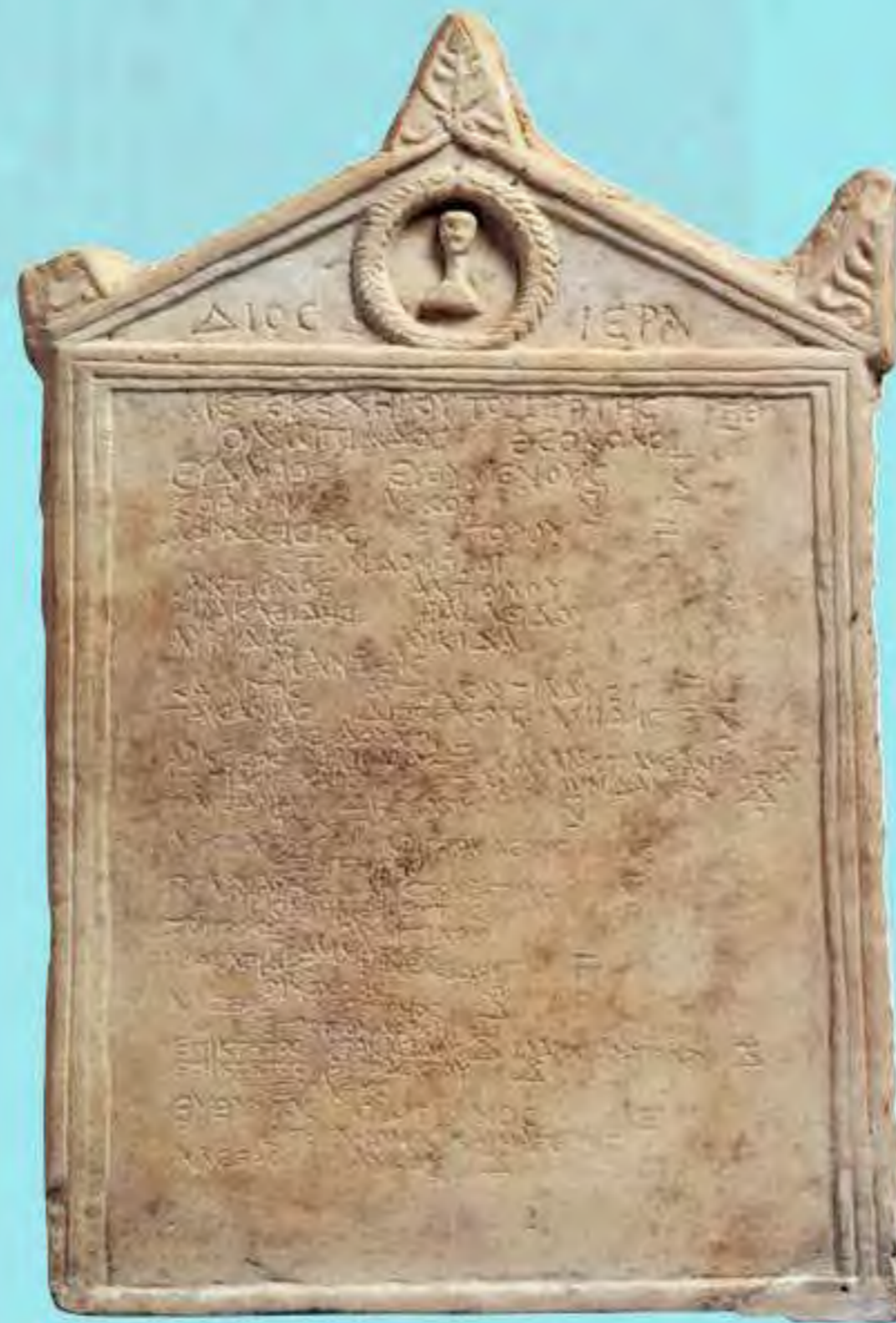




Bronze statuette of Pan in a dancing pose. He appears to be holding a shepherd's staff in his left hand and snapping the fingers of his raised right hand. In the sanctuary of Zeus, the Arcadian Goat-God was worshipped at two altars (circa 430 BC).







Marble roof tile from the Temple of Zeus. Shaped like a pedimental stele decorated with palmette antefixes, it was used to record the names of the staff of the sanctuary of Olympia between the 188th and the 189th Olympiad (28-24 BC)





Cast bronze statuette of a horse. The practically intact piece was created in an Argive workshop. The rendering of the noble animal's anatomical details is exceptionally well done. The movement of the head, the diagonal position of the harness, the folded band on the left side of its belly and the position of its thighs indicate the horse's state of preparedness before the start of the race. It appears to have been the left outside horse of a small quadriga, offered to Zeus either by a victor, or as a votive offering in gratitude for a chariot race victory (circa 470 BC)





Broze handle of an opulent shallow bowl. It is decorated with two lions mauling a deer. An exquisite example of bronzework, possibly from an Attic workshop (circa 480 BC)



# The entrance



**King's Cross Station, London**



# Delphi - to Know







Perspective reconstruction of the sanctuary of Delphi in accordance with the finds and written sources. Watercolour and India ink drawing by A. Tourmaire (1984).





## ὀμφαλός, omphalos

Carved stone oval shape representing the navel of the earth which was placed over the tripod cauldron held by the maidens on the acanthus column, as a symbol of Apollo. The relief bands on its surface represent the woolen net that covered the famous symbol of Delphi in the restricted area of the temple (adyton) of Apollo near his statue. The myth tells us that when Zeus wanted to find the centre of the Earth, he released two eagles from each of the most distant points in the universe; they met in Delphi, the centre of the world, navel of the earth.





the Sphinx



## the Sphinx

The island of Naxos sent an offering to Delphi in about 560 BC. It was the statue of a Sphinx which, with its colossal size, form and imposing position in the sanctuary, expressed the political and artistic supremacy of Naxos in the Archaic period.

The mysterious daemonic figure of the mythical creature with the female face and enigmatic smile, the body of a lion and the wings of a bird was mounted on a very high Ionic column that had been erected in front of the polygonal wall of the sanctuary. It is the most ancient Ionic architectural feature in the sanctuary of Delphi. The total height of this votive offering was 12.45 metres.

Carved out of an enormous piece of marble from Naxos, the statue combines solidity of construction with a decorative disposition expressed in the rendering of the hair, the feathered breast and the wings. As we are informed by the inscription that was carved on its base in the 4th century, the priests of Apollo honoured the citizens of Naxos for their offering with the privilege of *promanteia*, i.e. the right of consulting the Delphic oracle first.





The back of the sarcophagus of Meleager. The two facing griffins portray a frequent theme with funereal symbolism. On each side, the herms with the head of Heracles function as Atlases supporting the lid of the sarcophagus.



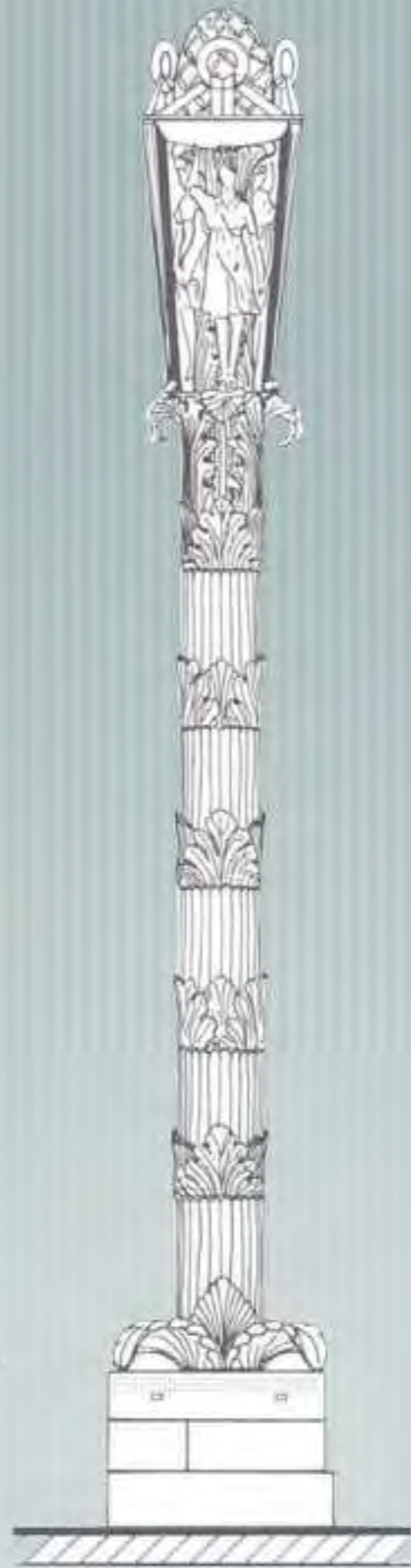


→ *antico*

















**The Stadium of Delphi, where from the 3rd century BC on, athletic and music contests were held. It took on its final monumental form in about the mid-2nd century AD, when it was inaugurated with generous funding from the wealthy antiquity lover Herodes Atticus. It was then that the stone benches were built that provided seating for about 6,500 spectators, as well as the monumental arched entrance gate, and niches for honorific statues.**





The theatre of Delphi that was built by the kings of the Hellenistic kingdom of Pergamon in the 2nd century BC as a venue for music and drama contests. Celebrations had been held on the same site in the past. The permanent backdrop was the valley of the Pleistus and the mountains of Kirphi.





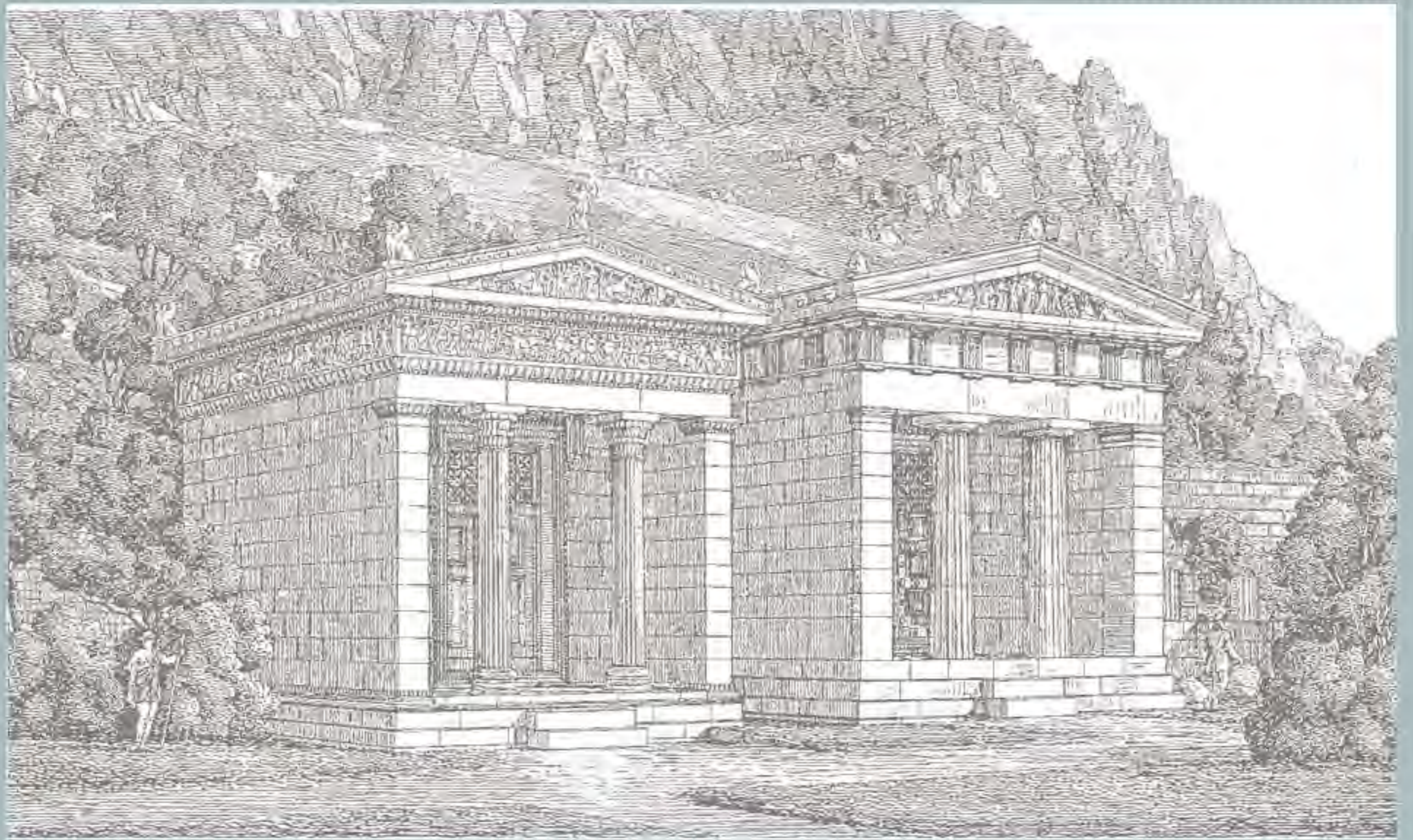
The Tholos was partially restored in 1988. The columns consist of five drums that are more slender in shape than all the other known examples of the Doric order in Greece in the 5th and early 4th centuries BC.





**The ruins of two treasuries in the sanctuary of Athena Pronaia: the Doric Treasury (circa 470 BC) and the Aeolic Treasury of the Massliots (late 6th century BC)**



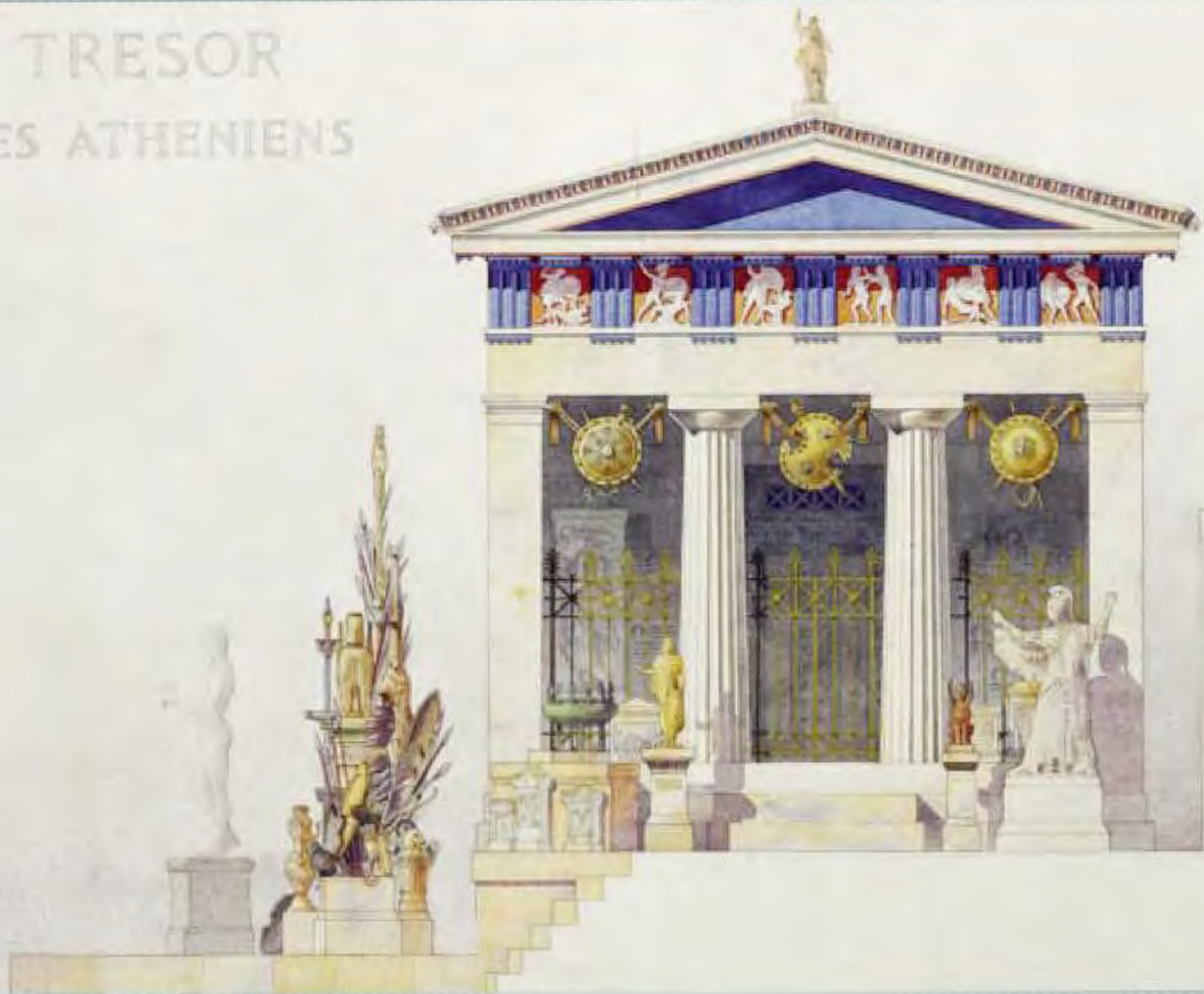








# TRESOR DES ATHENIENS





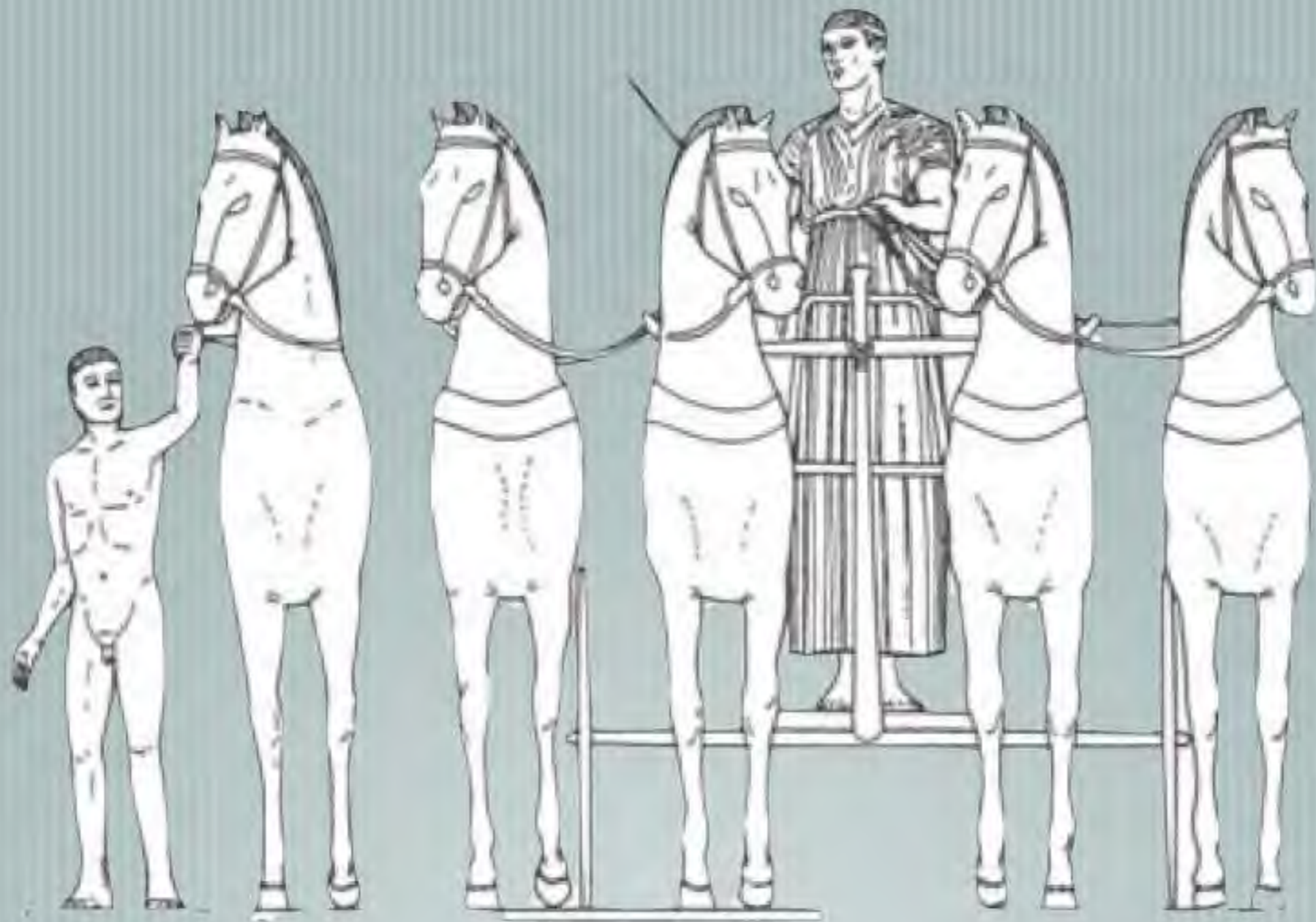






The statue of the Charioteer, the youth who drove the chariot of a Sicilian, perhaps Migron of Syracuse or his brother, the tyrant Polycatus Comes. Equestrian contests were held at the hippodrome on the Celsa plain. Circa 460 BC.





— Proposed reconstruction of the group with the chariot and charioteer.





Attic kylix with a white ground. Representation of Apollo pouring a libation, 480-470 BC., a libation, perhaps of red wine, on the Earth, the first prophetess of the sanctuary. The white colour applied to the vessel indicates that it was made of precious silver.

The scene takes place in front of a black bird, perhaps one of the doves that nested in the temple of Apollo. Some scholars identify the bird with the crow that announced to Apollo the wedding of the nymph Coronis, the beautiful daughter of King Phlegyas. According to the myth, the god was angry at losing his beloved and cursed the crow to be as black as his heart. Others argue that it is a bird with prophetic traits related to divination.









**Reconstruction of the facade of the Archaic temple of Apollo. The establishment of the god at Delphi, with his following of Athenians, was re-enacted every eight years by the festive procession of the Pythais, which started from the Agora in Athens and ended at Delphi.**







