

**THE “WRITING” OF CLASSICAL ARCHAEOLOGY  
IN POST-WAR GREECE (1950 TO THE PRESENT);  
THE CASE OF MUSEUM EXHIBITIONS AND  
MUSEUM NARRATIVES**

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by

Maria Mouliou  
Department of Museum Studies  
University of Leicester

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**VOLUME TWO**  
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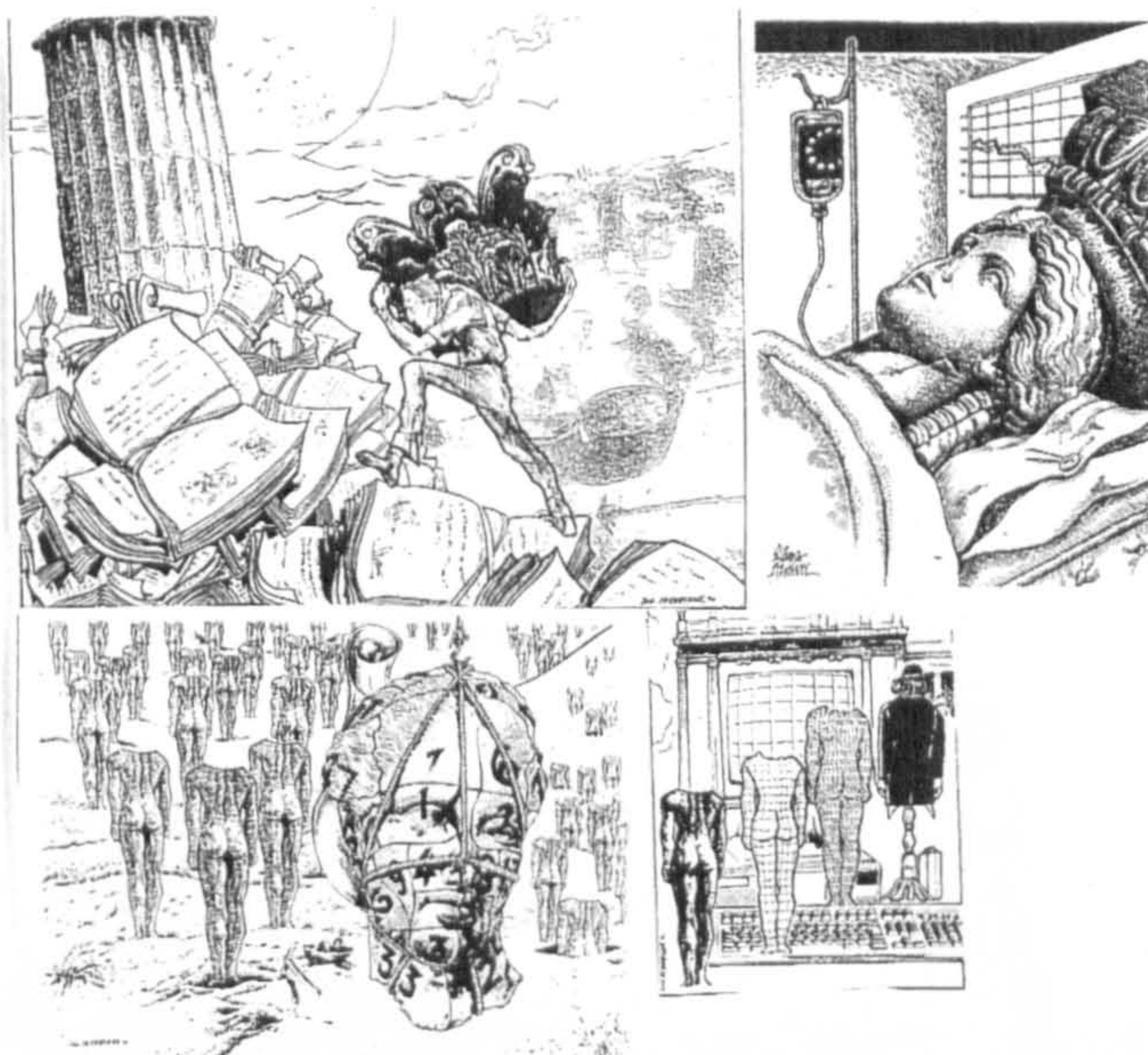
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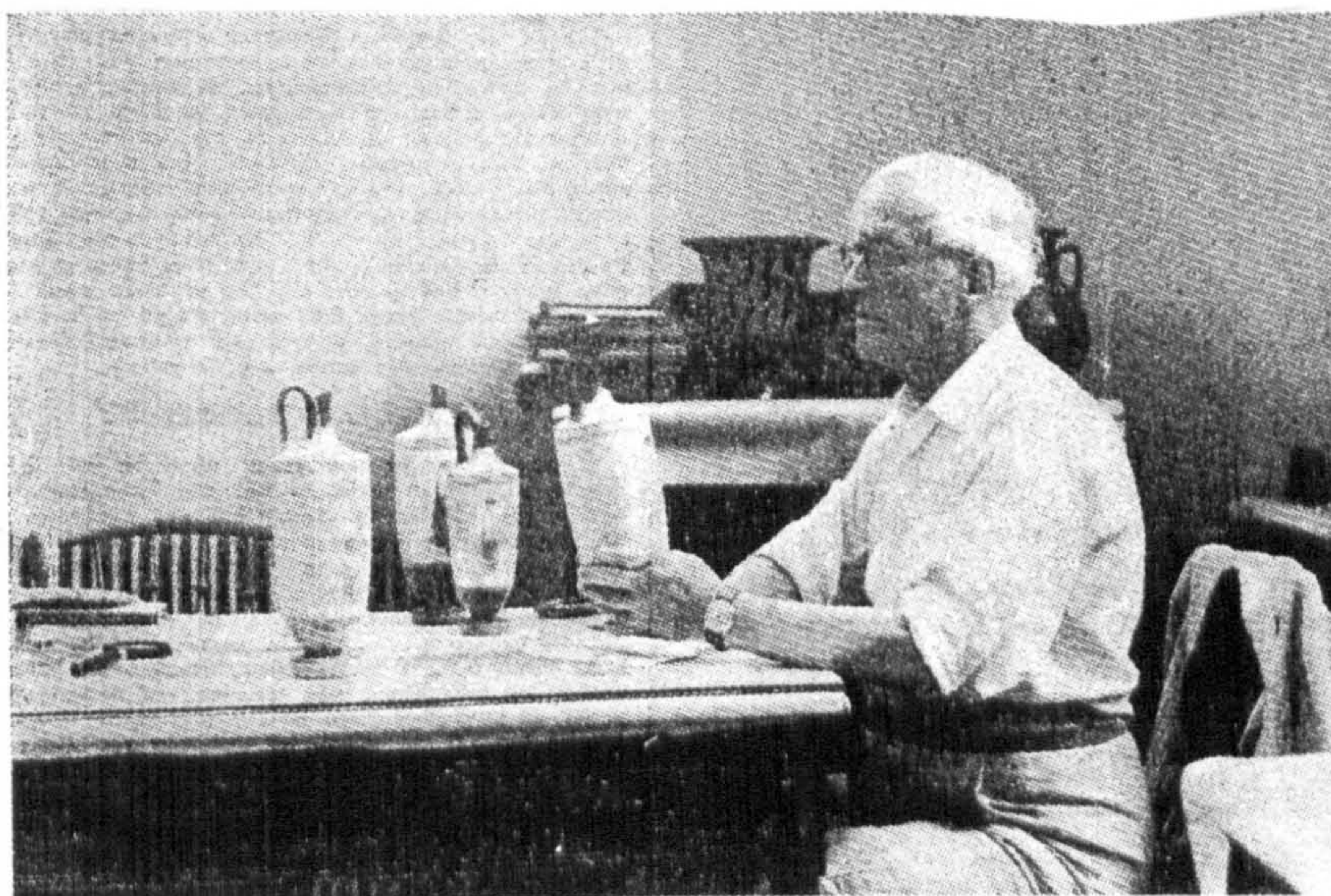
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# PLATES



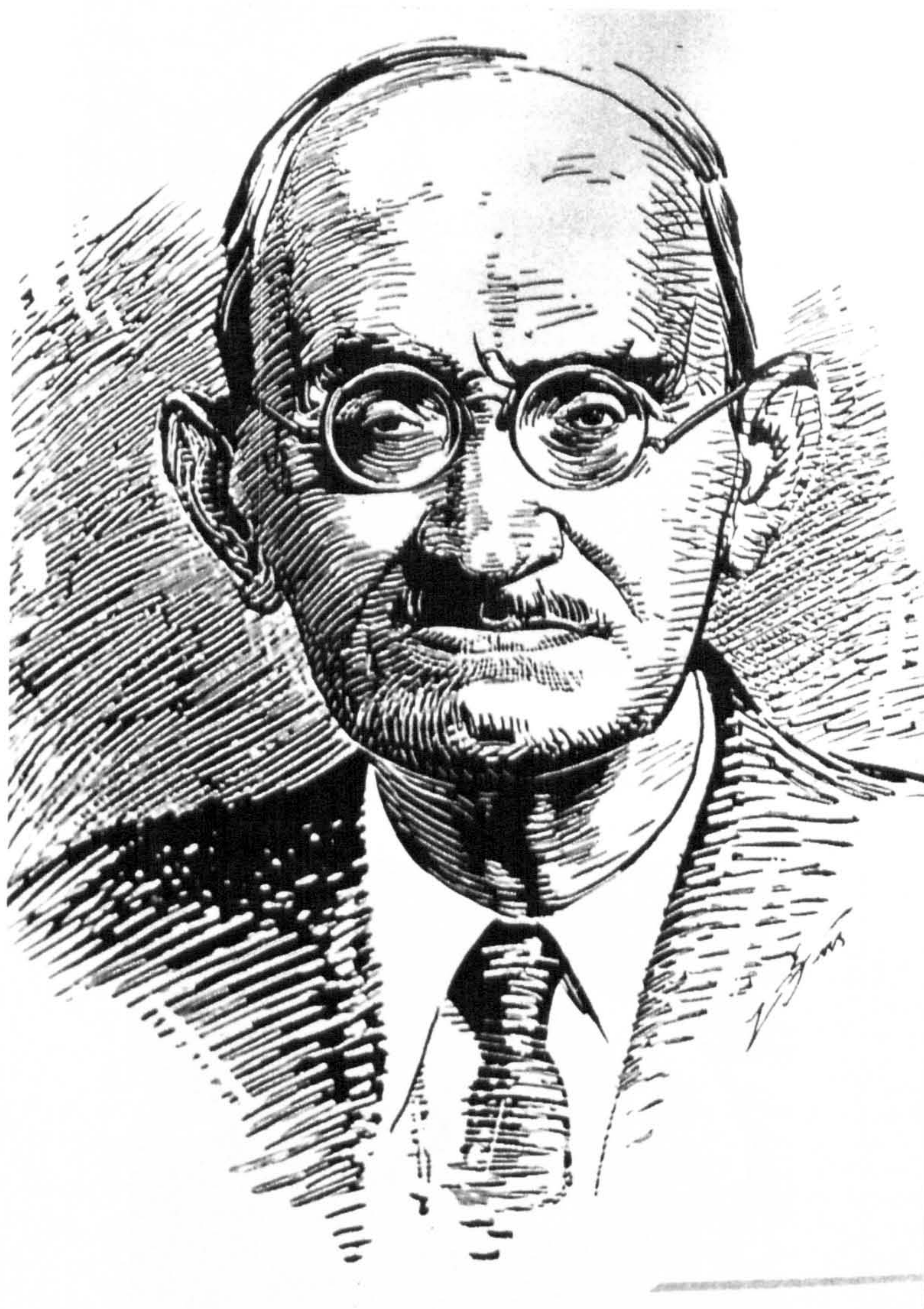
**Plate 1**

Some illustrations that accompany newspaper articles on the subject of archaeology and heritage management. These specific illustrations are often not simple visual additions to a written text but perform a summarising function, usually with a caustic or humorist outlook, as in the issue of illicit traffic of antiquities and museum thefts, the financial support of EU for Greek archaeology and the appearance of managers in cultural matters [Source: *To Vima*, 1/7/90:B14; 11/10/92:B1; 8/7/90:B14; 8/4/90:59].

**Plate 2**

John Davidson Beazley (1885-1970) [Source: *To Vima*, 13/5/70:4].



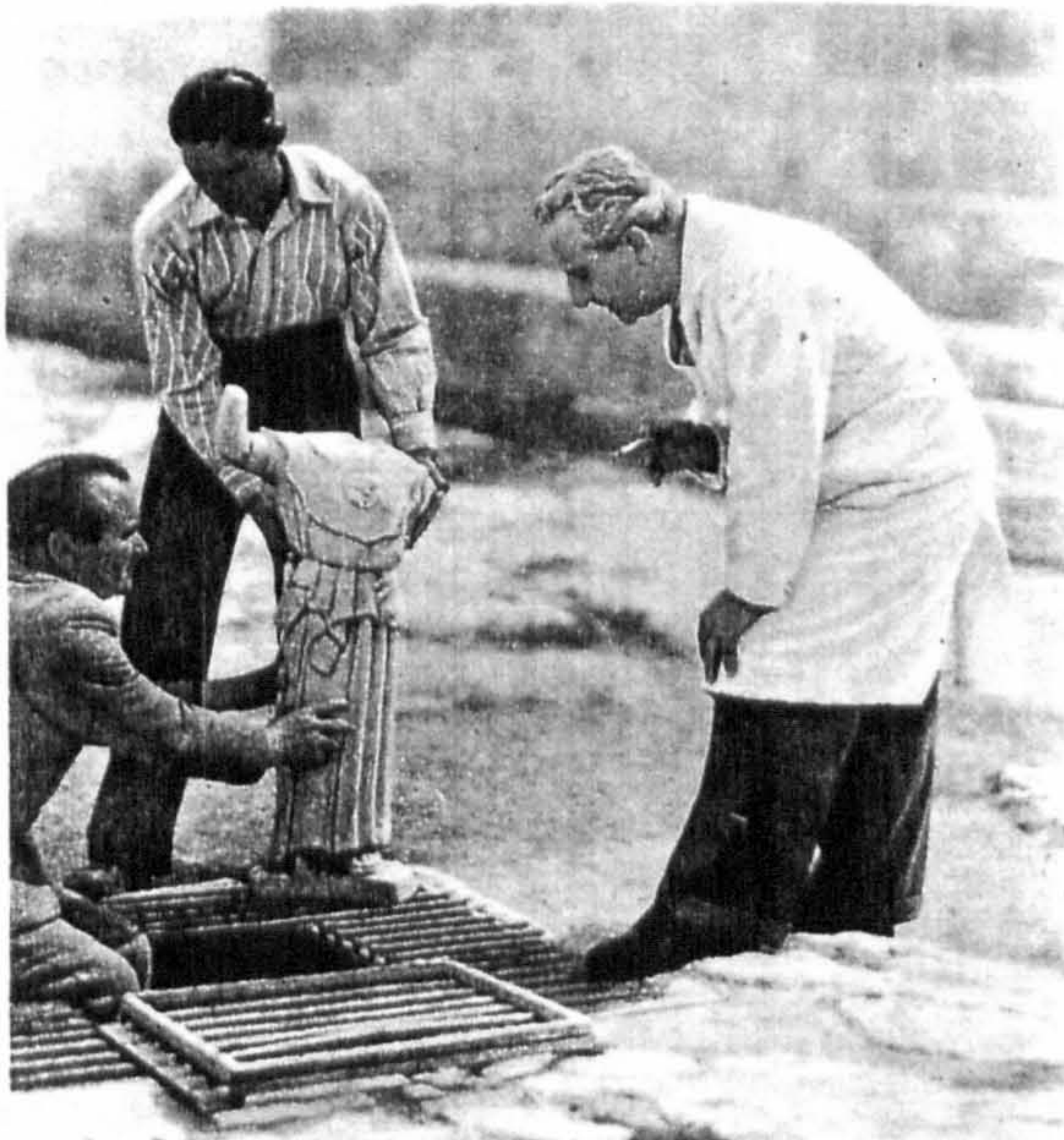


**Plate 3** Konstantinos Romaïos (1874-1966) [Source: *AE* 1987:153]





**Plate 4** Christos Karouzos (1900-1967) [Source: Karouzos 1981]



**Plate 5** Ioannis Miliadis (1895-1975) supervising the unearthing of a statue of Athena (Museum of Acropolis, No.140) after the end of World War II [Source: Petrakos 1994:102].



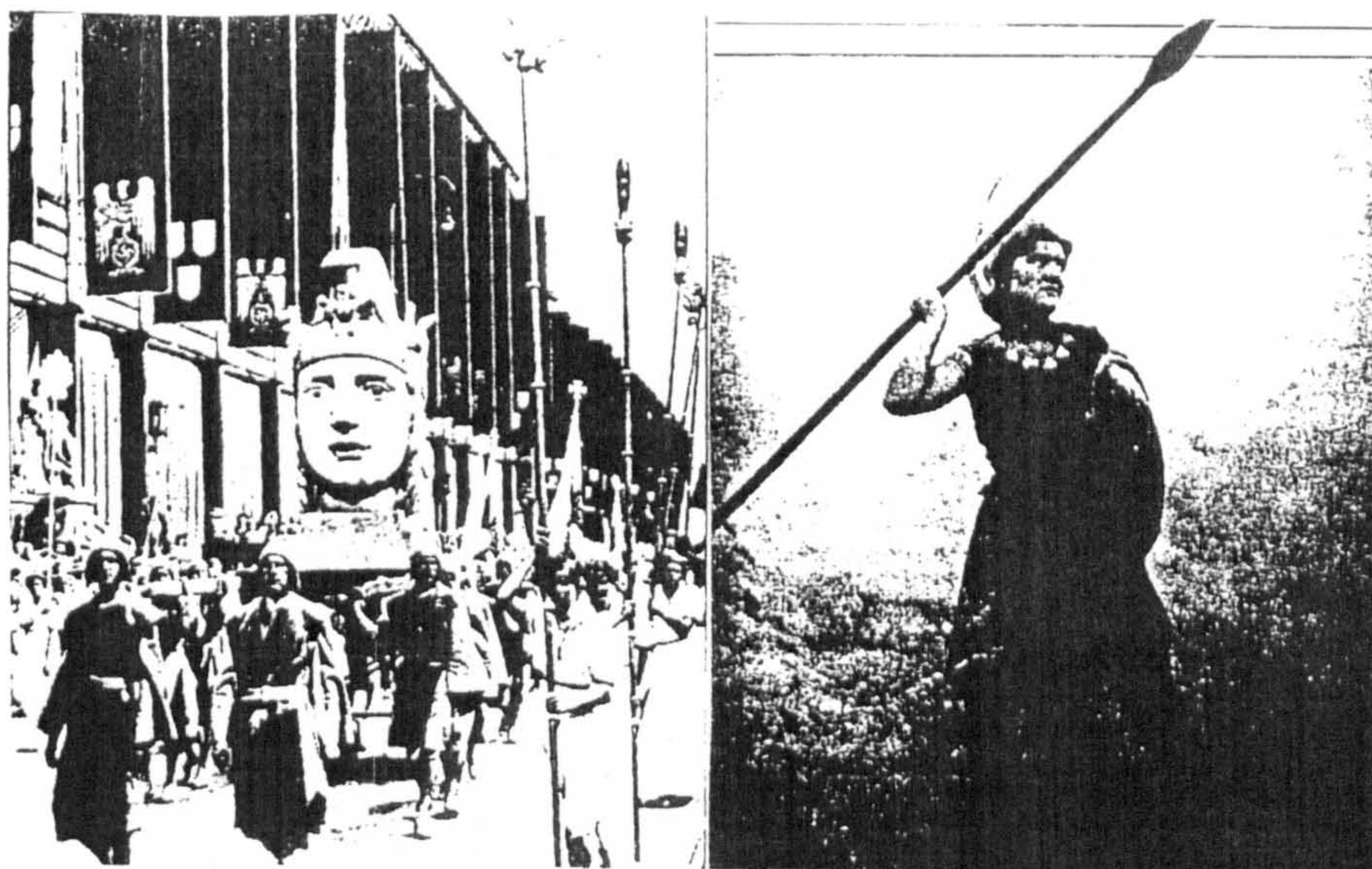


**Plate 6** Manolis Andronikos (1919-1992) [Source *To Vima*, 28/3/93:B4/30]

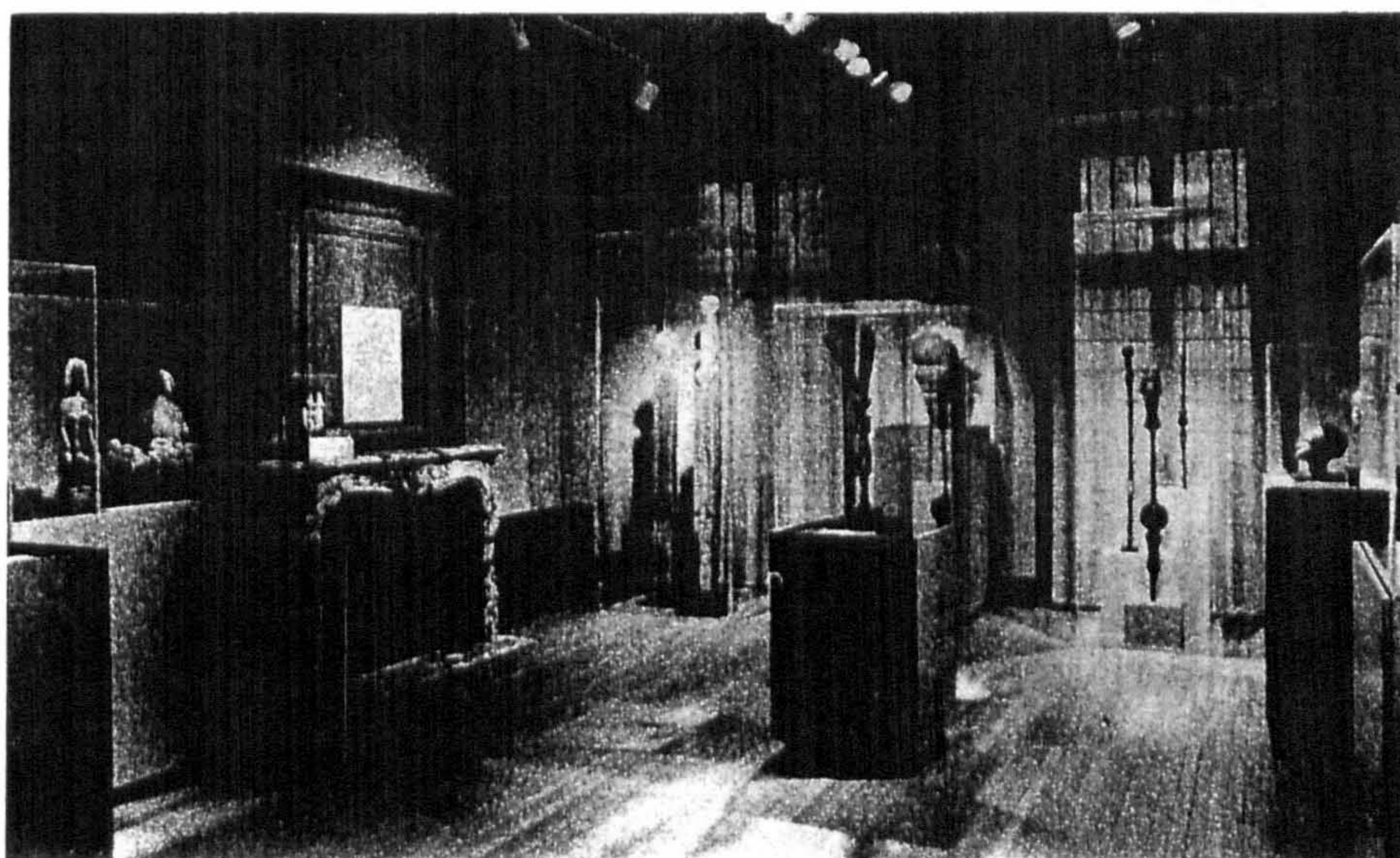


**Plate 7** The Internet page of the Hellenic Ministry of Culture wherein the Parthenon is presented as the prime symbol of Hellenic Culture. Most of the other representations (e.g. the Poseidon from Artemision, the Boy from Marathon, the 'Kritian Boy', Hermes of Praxiteles, busts of Perikles and Alexander the Great, an Attic red-figured vase, etc.) are also dated to the Classical Period, the 'golden age' of Hellenic culture' [Source: <http://www.culture.gr>]



**Plate 8**

Greek classical antiquity as represented by Hitler's Third Reich and Ioannis Metaxas' 'Third Hellenic Civilisation' dogma [Source: *To Vima*, 23/9/84:20; 3/8/86:22].

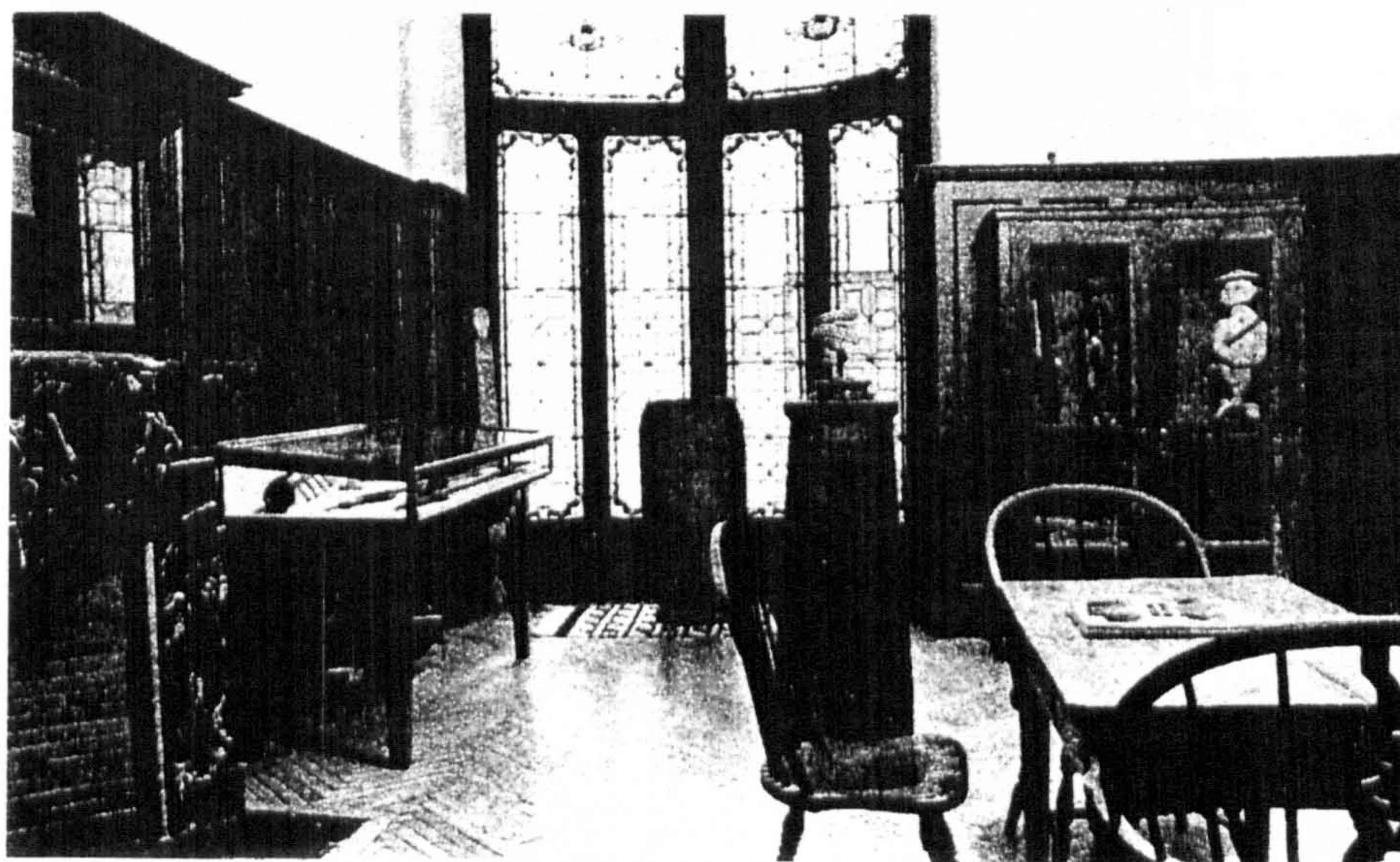
**Plate 9**

Installation view exhibition 'Art/artifact', staged in 1988 in the Centre for African Art in New York. Presentation of African sculptures in the style of an art museum. Each piece is isolated to be contemplated as a work of art [Source: Vogel 1991:202, fig.12-8].



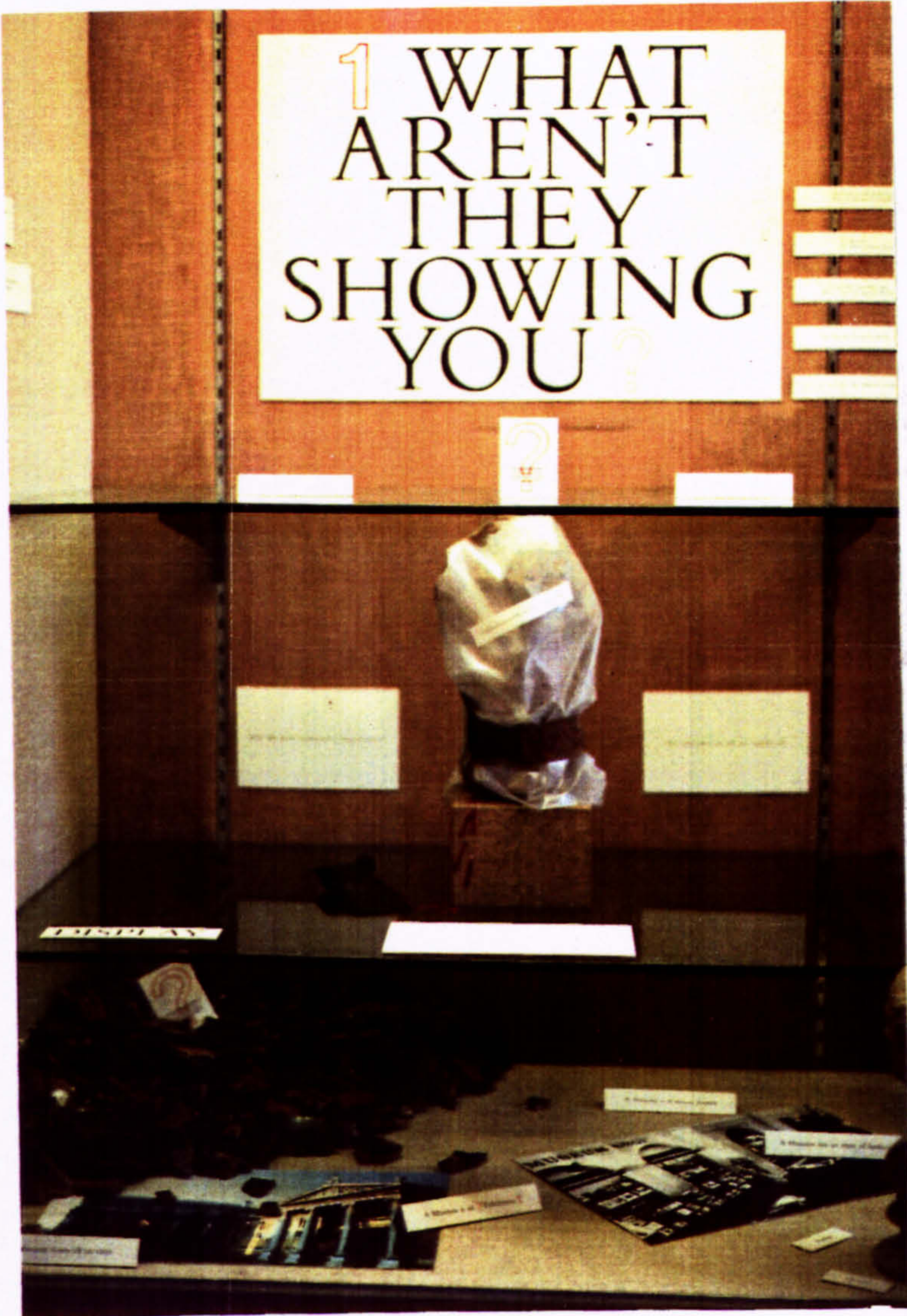


**Plate 10** Installation view of the exhibition 'Art/artifact', staged in 1988 in the Centre for African Art in New York. Diorama in the style of a natural-history museum [Source: Vogel 1991:200, fig.12-6].



**Plate 11** Installation view of the exhibition 'Art/artifact', staged in 1988 in the Centre for African Art in New York. Recreation of the Hampton Institute curiosity room [Source: Vogel 1991:199, fig.12-4].





**Plate 12** Installation view of the exhibition 'The ?Exhibition?' or 'The Curator's Egg', staged in the Ashmolean Museum in 1991-2 [Photo by the author].





**Plate 13** Installation view of the exhibition 'The ?Exhibition?' or 'The Curator's Egg', staged in the Ashmolean Museum in 1991-2 [Photo by the author].



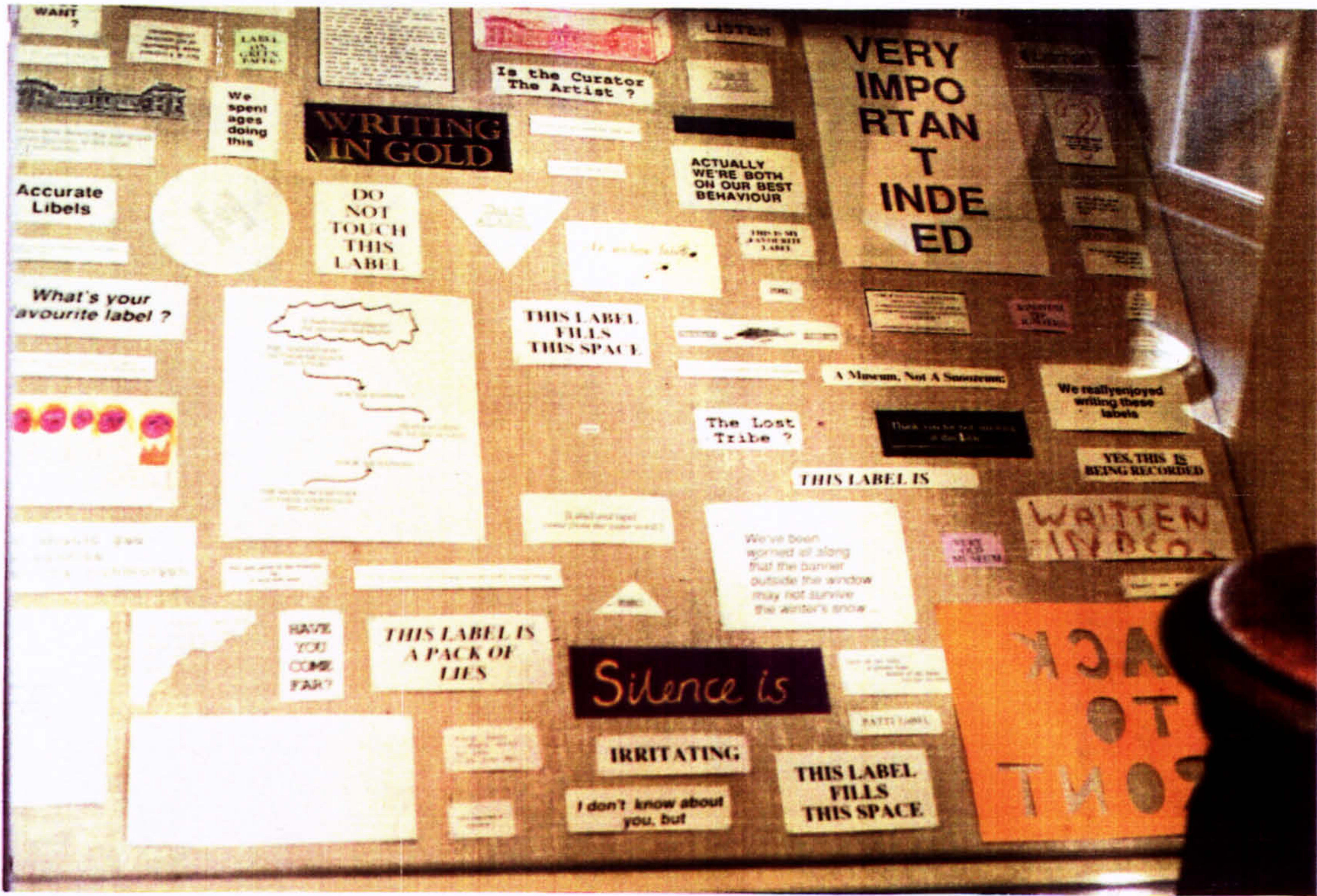


Plate 14 Installation view of the exhibition 'The ?Exhibition?' or 'The Curator's Egg', staged in the Ashmolean Museum in 1991-2 [Photo by the author].



Plate 15 The National Archaeological Museum in Athens [Photo by the author].





**Plate 16** The Acropolis Museum soon after its erection in 1874 [Courtesy of the DAI, No. Akrop. 55]





**Plate 17** The Acropolis of Athens today [Photo by the author]



**Plate 18** The Parthenon at the beginning of the 20<sup>th</sup> century [Source: an old postcard].





**Plate 19** Replicas of the Parthenon as tourist souvenirs at the Monastiraki market [Photo by the author].



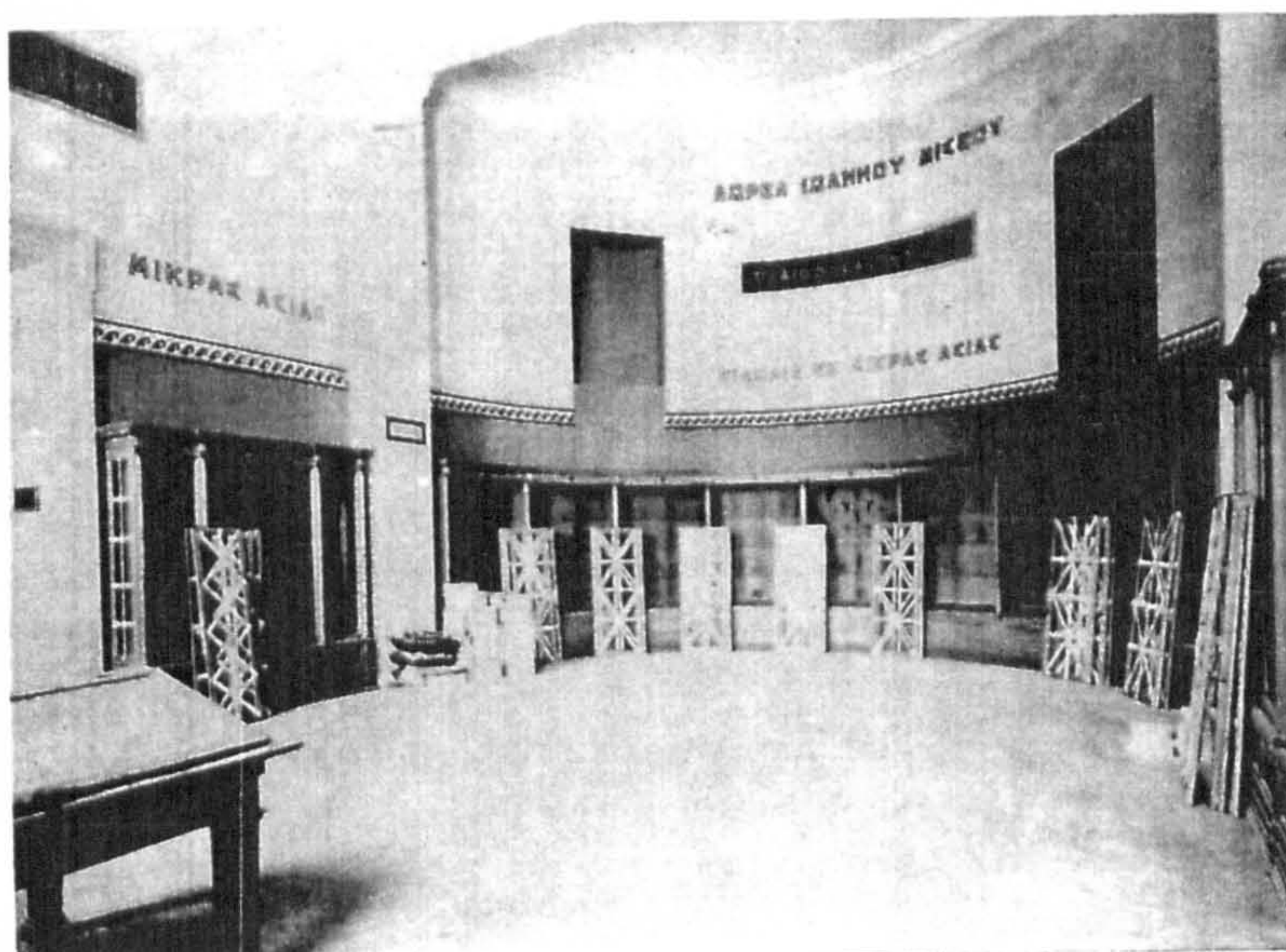


**Plate 20** Representations of the Parthenon and of ancient vases in tourist souvenirs [Photo by the author].



**Plate 21** With the outbreak of World War II, all the Greek museum collections, including those of the National Archaeological Museum, were scattered and hidden away in various places for safety [Source: Petrakos 1994:89]





**Plate 22** Empty gallery in the National Archaeological Museum in 1941, after the removal and burial of the collections [Source: Petrakos 1994:88].

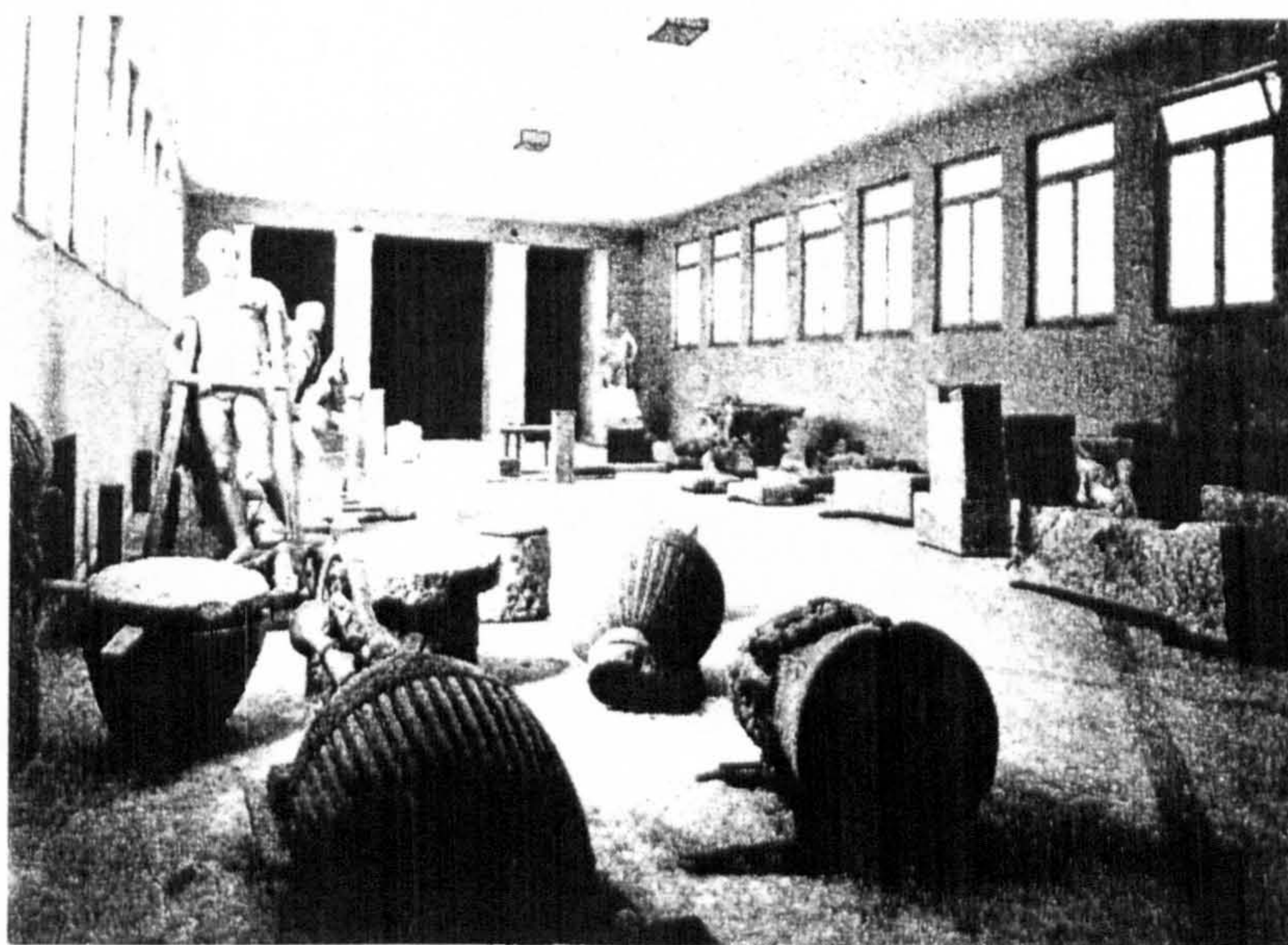


**Plate 23** National Archaeological Museum: view of the Vase Room, datable to the beginning of the 20<sup>th</sup> century [Source: an old postcard].



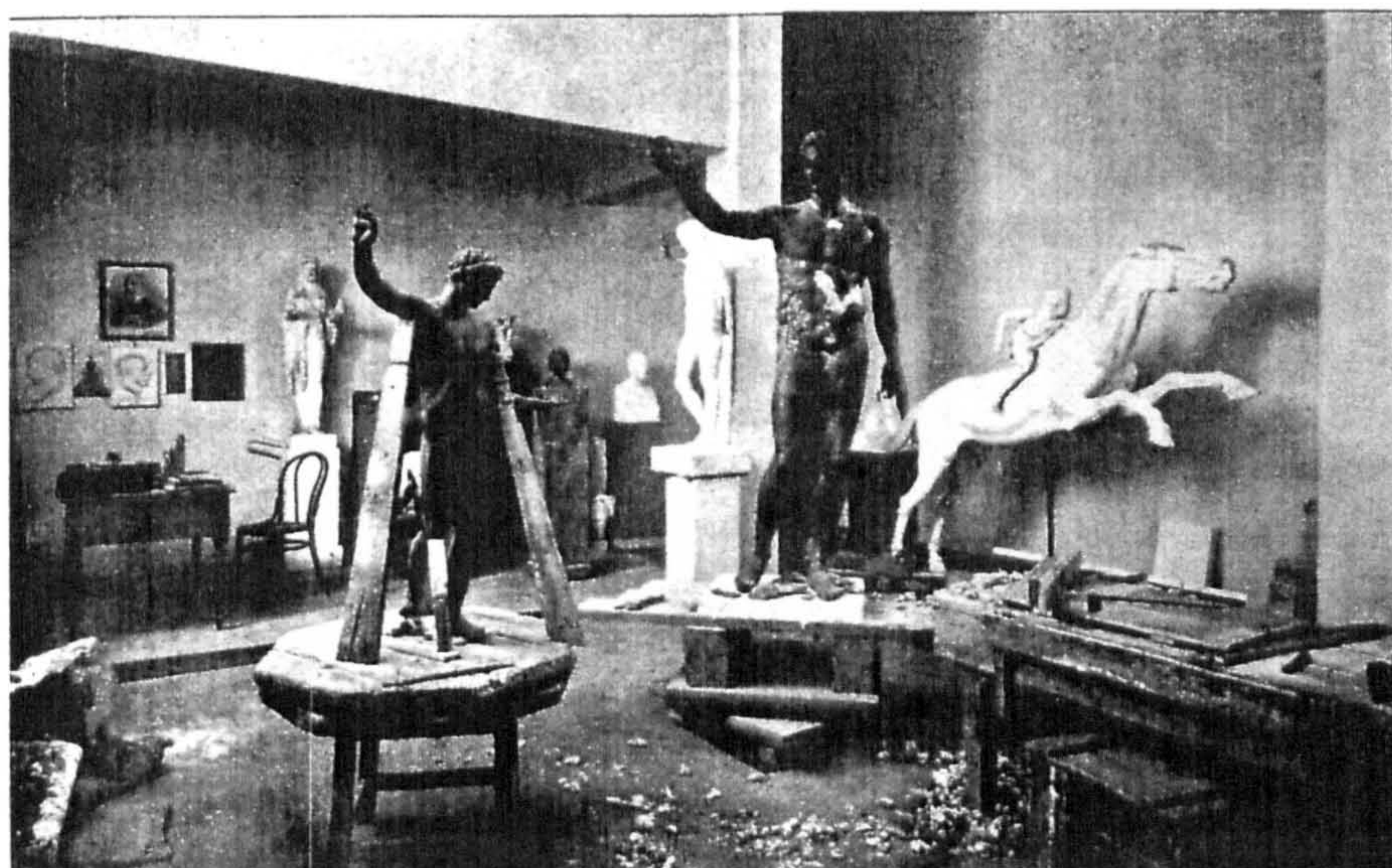


**Plate 24** National Archaeological Museum: view of the Room of Funerary Reliefs, datable before 1906 [Source: Kokkou 1977:fig.97].

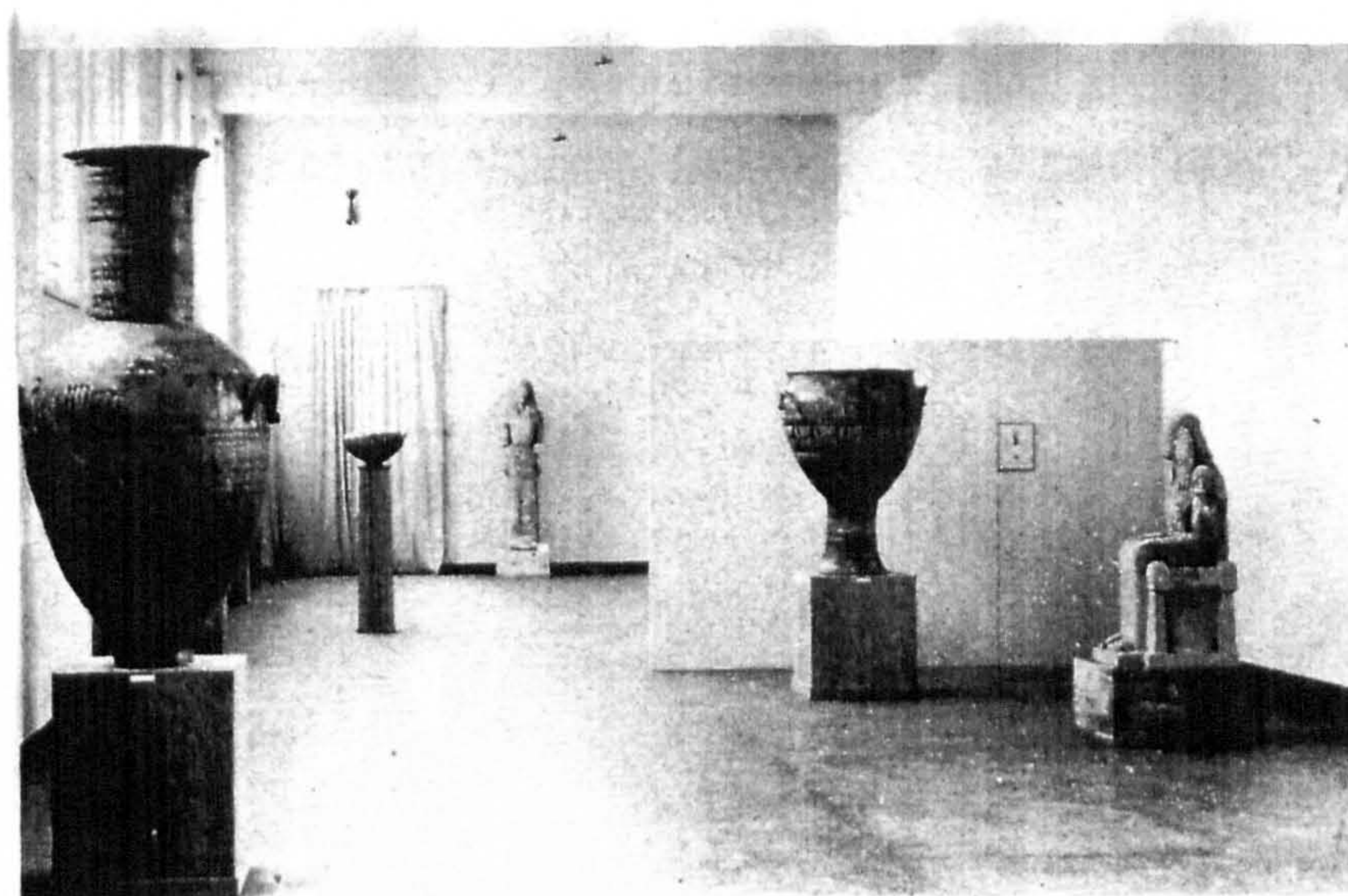


**Plate 25** National Archaeological Museum in 1949: antiquities await their turn to be re-mounted and exhibited [Source: Vanderpool 1949:197].



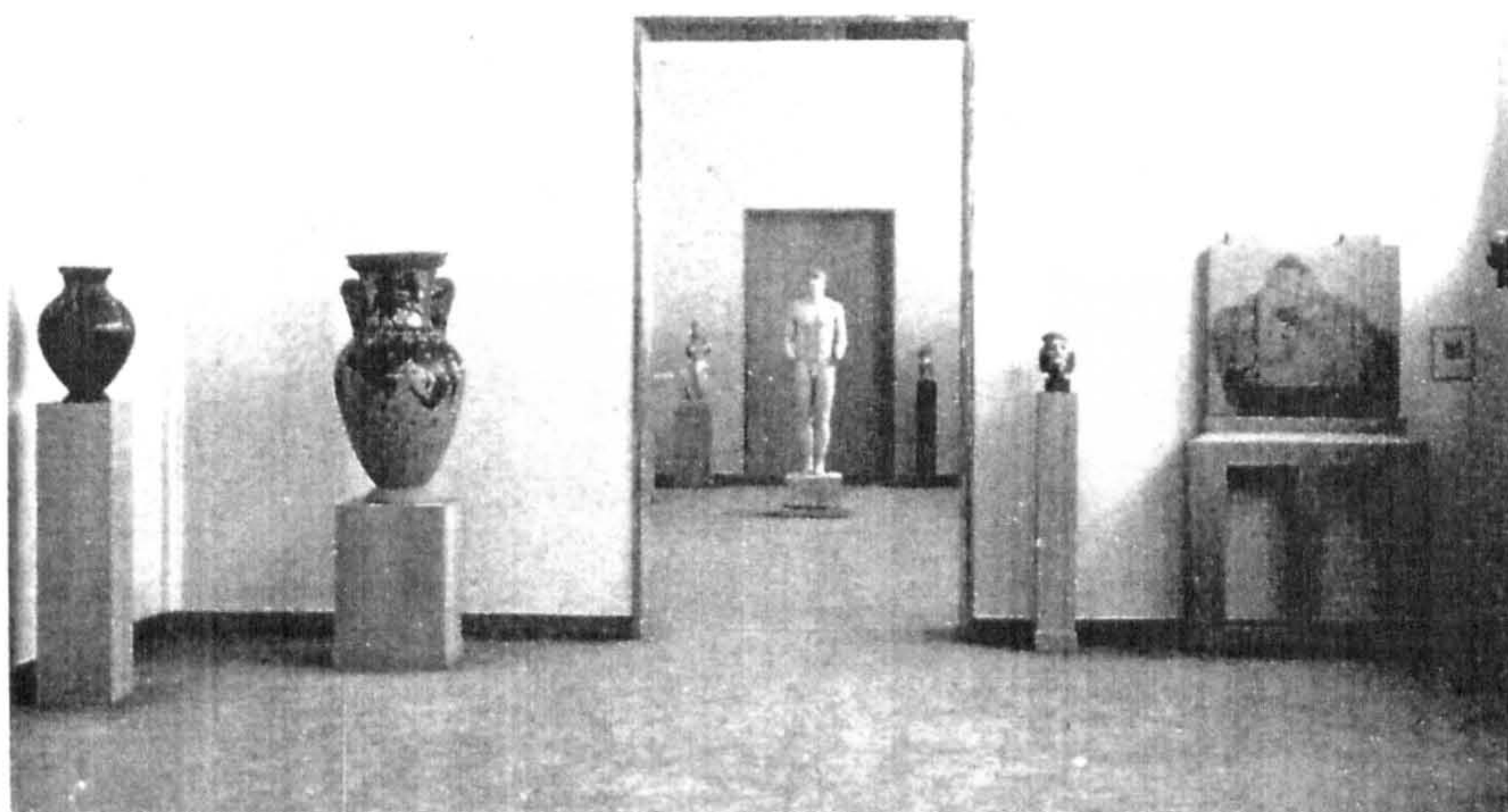


**Plate 26** National Archaeological Museum in 1949: view of one of the workrooms used for the cleaning, repair and restoration of statues [Source: Vanderpool 1949:198].

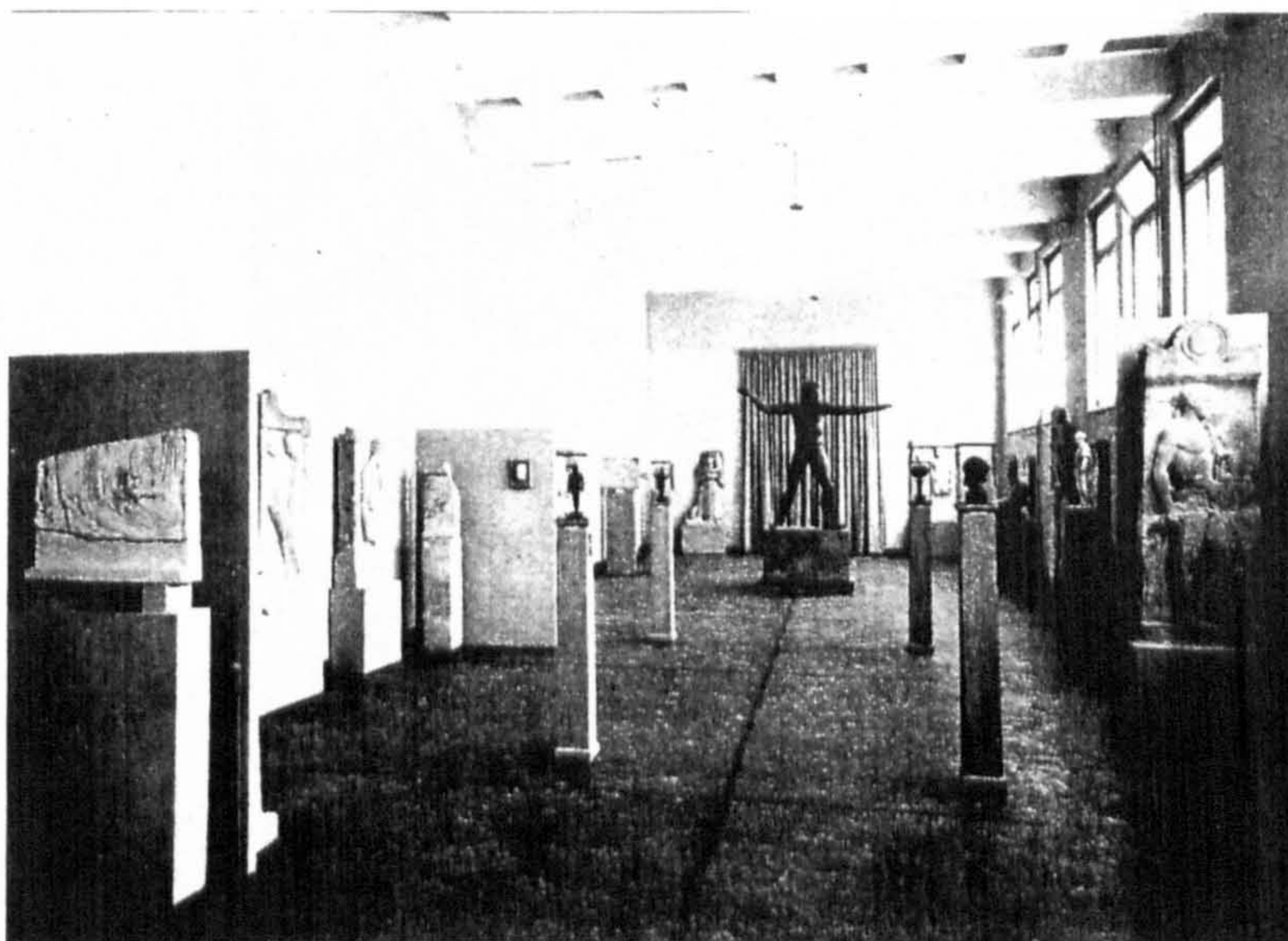


**Plate 27** National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the eighth to sixth centuries BC. The general rule in that re-display was that the larger sculptures were placed on low stone bases, the smaller sculptures and larger terracottas were on high stands veneered with light wood, whereas small terracottas and bronzes were exhibited in cases around the rooms. The intention was to avoid crowding and segregation of sculpture and vases as much as to minimise the use of glass cases [Source: Weinberg 1948:148].





**Plate 28** National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the seventh to sixth centuries BC. Special care was taken for the enhancement of the aesthetic appeal of the displays. The walls were in light pastels, free of any decorative elements, and screens were erected behind many of the sculptures so that one concentrates on looking straight at the sculpture instead of glancing about here and there [Source: Weinberg 1948:149].



**Plate 29** National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the fifth century BC. The arrangement of the objects has been deliberately asymmetrical, in order to exalt the individual posture and outlines of every sculpture in the eyes of the beholder. Thus, the exhibition stayed again aloof from the pre-war rule that dictated the placing of statues against the walls, in linear and symmetrical order [Source: Vanderpool 1949:196].





**Plate 30** National Archaeological Museum: view of the so-called Altar Gallery (Rooms 34-35), with grave and votive sculptures of various periods and regions, that connect the old museum with the new upper floor wings [Photo by the author].



**Plate 31** National Archaeological Museum: Archaic Sculpture (Room 8) [Photo by the author].





**Plate 32** National Archaeological Museum: Archaic Sculpture (Room 13) [Photo by the author].



**Plate 33** National Archaeological Museum: Classical Sculpture (Room 15) [Photo by the author].





**Plate 34** National Archaeological Museum: Classical Funerary Reliefs (Room 16) [Photo by the author].



**Plate 35** National Archaeological Museum: Classical Funerary Reliefs (Room 18) [Photo by the author].





**Plate 36** National Archaeological Museum: Funerary Reliefs of the 4<sup>th</sup> century BC (Room 28)  
[Photo by the author].



**Plate 37** National Archaeological Museum: Classical and Hellenistic statues and reliefs (Room 21)  
[Photo by the author].





**Plate 38** National Archaeological Museum: Classical sculpture. Parts of the sculptural decoration of Asklepios' sanctuary at Epidavros (Room 22). It is one of the most recent re-displays of the museum [Photo by the author].

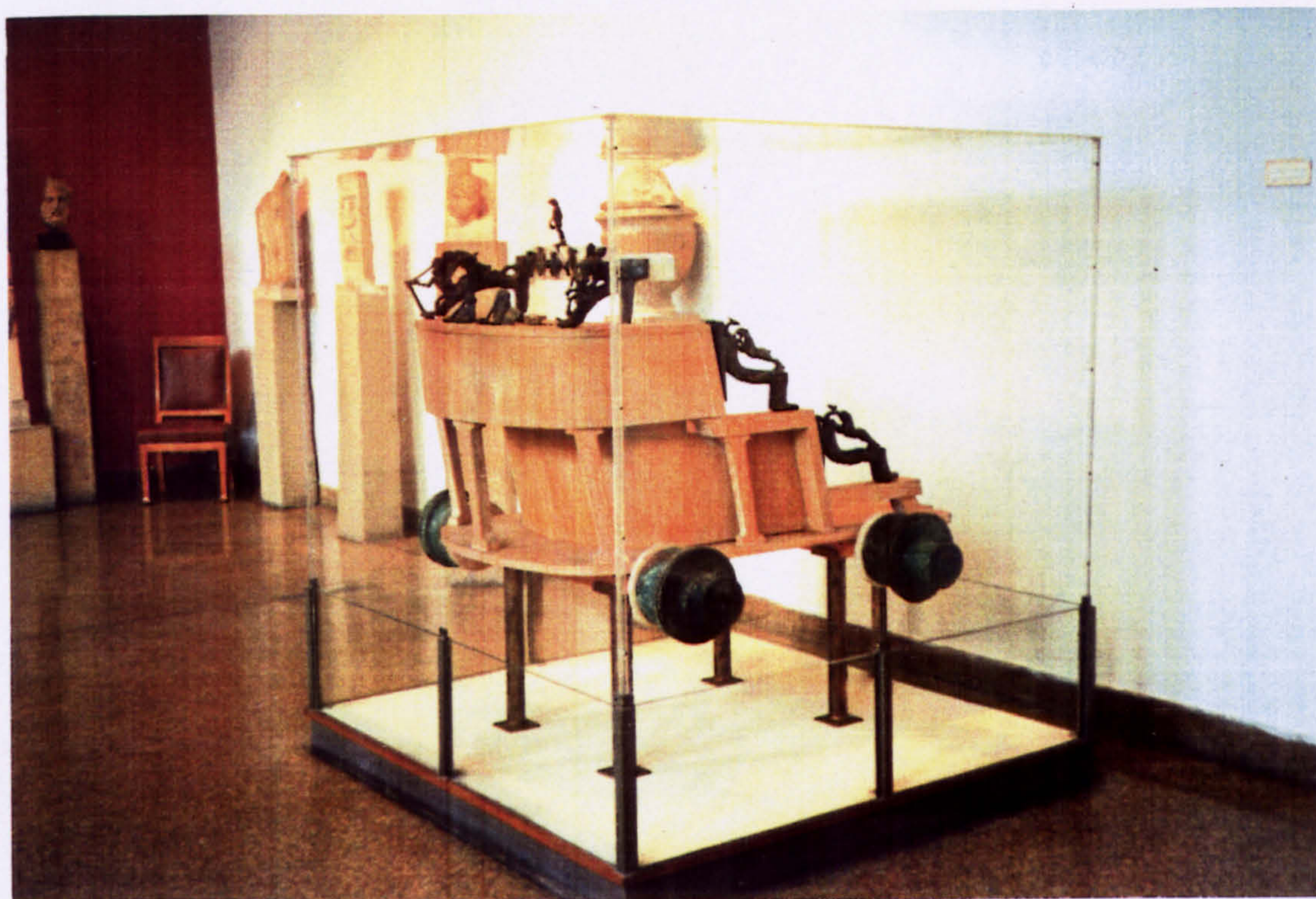


**Plate 39** National Archaeological Museum: Bronze Collection [Photo by the author].





**Plate 40** National Archaeological Museum: Bronze Collection [Photo by the author].



**Plate 41** National Archaeological Museum: Bronze Collection [Photo by the author].





**Plate 42** National Archaeological Museum: Bronze Collection [Photo by the author].



**Plate 43** National Archaeological Museum: Vase Gallery (Room 49), the Geometric collection [Photo by the author].



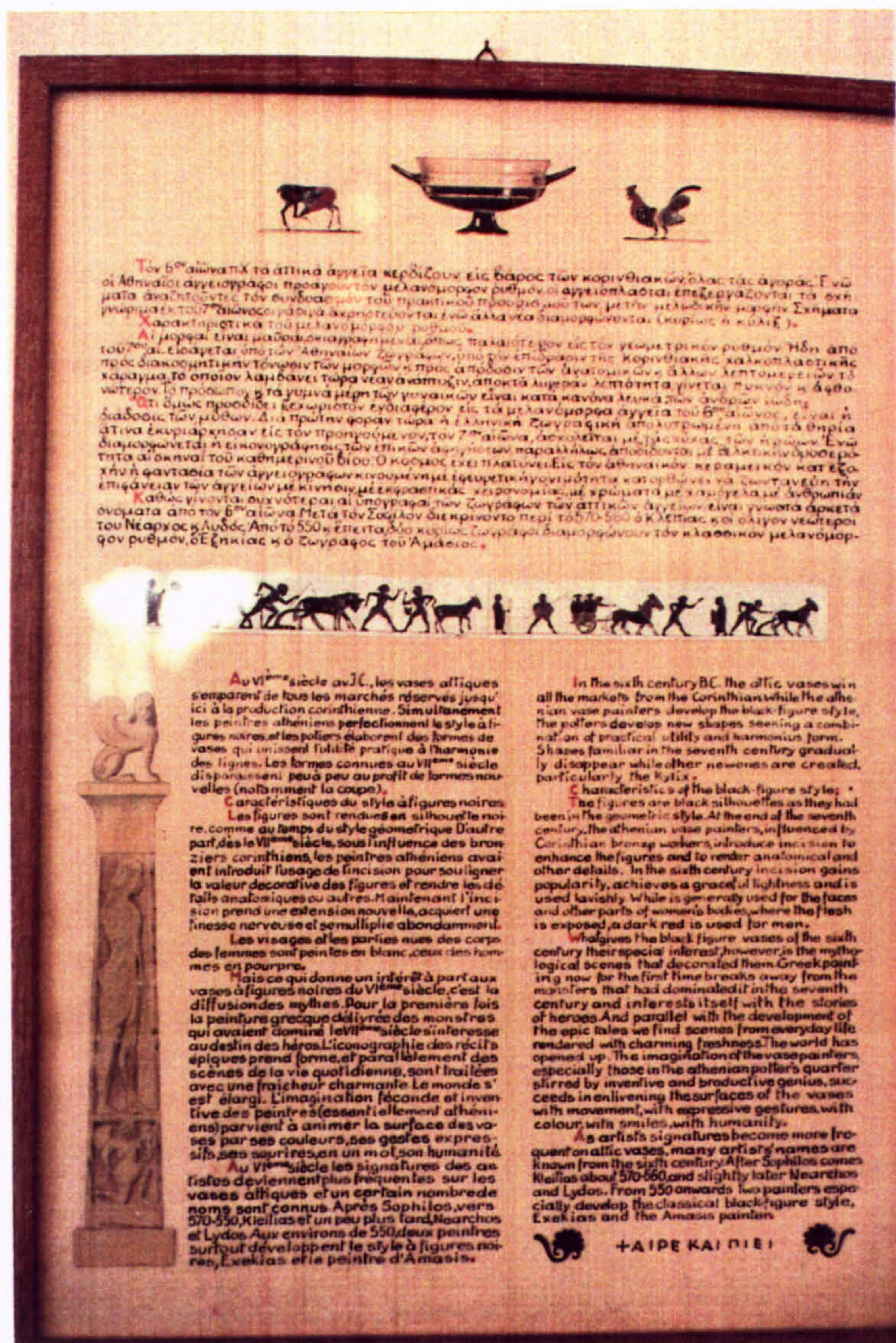


Plate 44

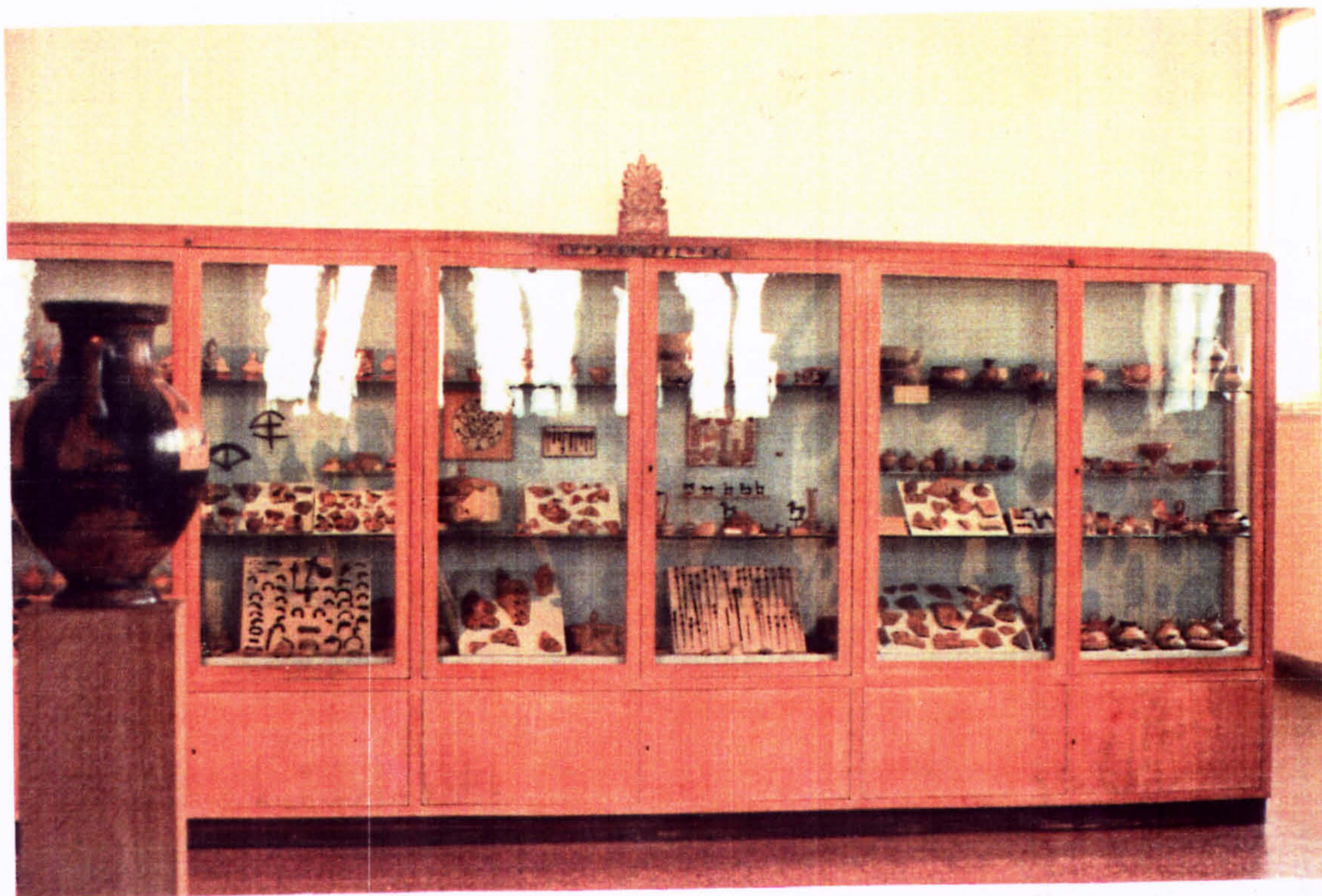
National Archaeological Museum: Panel texts (datable to the 1960s) in the Vase Galleries [Photo by the author].





Plate 45 National Archaeological Museum: Panel texts (datable to the 1960s) in the Vase Galleries [Photo by the author].





**Plate 46** National Archaeological Museum: Vase Gallery and the collection of objects from Heraion of Argos (Room 52) [Photo by the author].



**Plate 47** National Archaeological Museum: Vase Gallery (Rooms 52-53) [Photo by the author].





**Plate 48** National Archaeological Museum: Vase Gallery (Room 54), Attic black- and red-figure style, 6<sup>th</sup>-5<sup>th</sup> c.BC [Photo by the author].



**Plate 49** National Archaeological Museum: Vase Gallery (Room 55), Attic white- ground lekythoi and red-figure style, 5<sup>th</sup> c.BC [Photo by the author].





**Plate 50** National Archaeological Museum: Vase Gallery (Room 55), Attic white-ground lekythoi [Photo by the author].

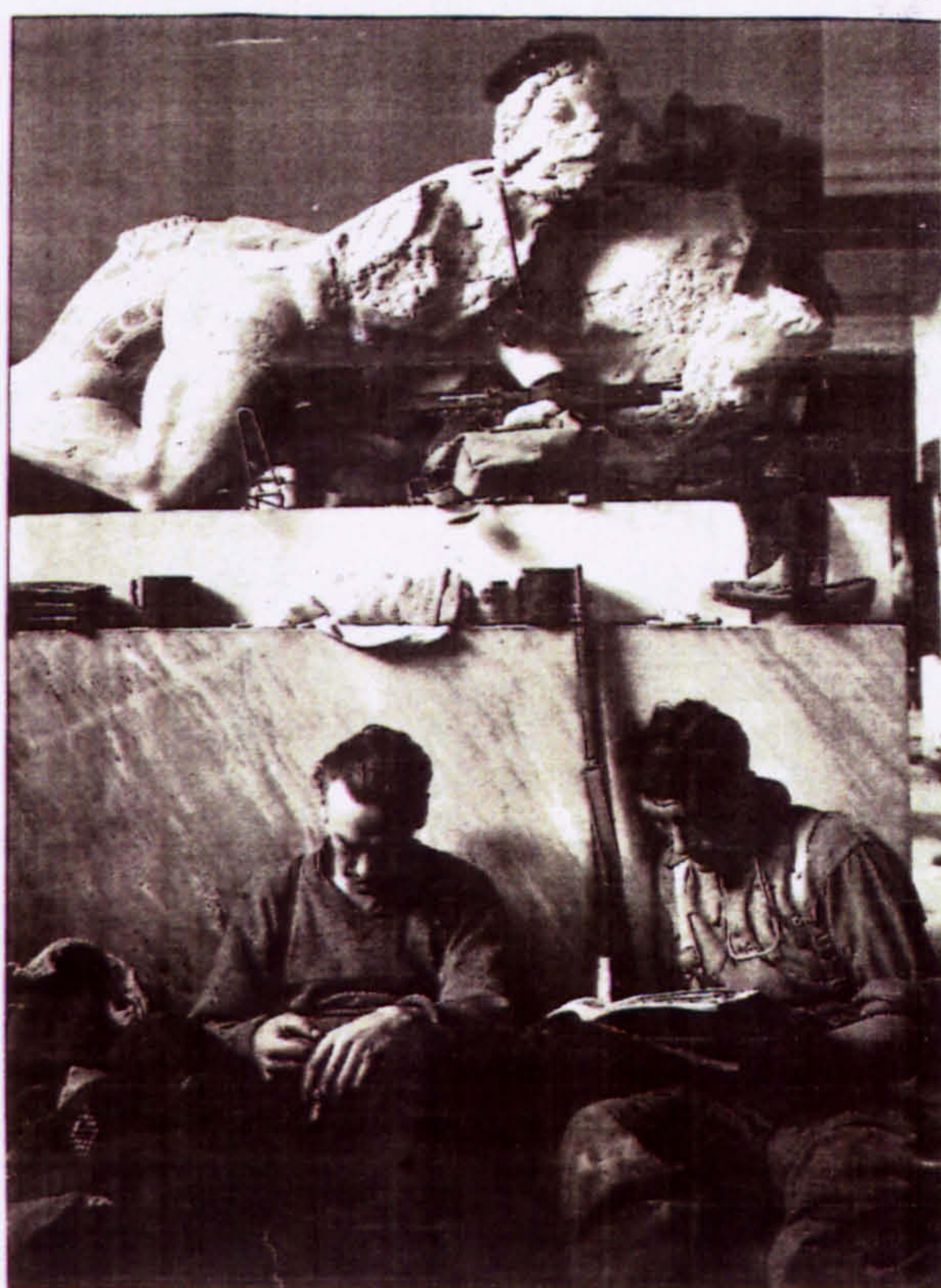


**Plate 51** ground lekythoi and red-figure style, 5<sup>th</sup> c.BC [Photo by the author].





**Plate 52** National Archaeological Museum: Vase Gallery (Room 56), containing vases of the 4<sup>th</sup> c.BC [Photo by the author].

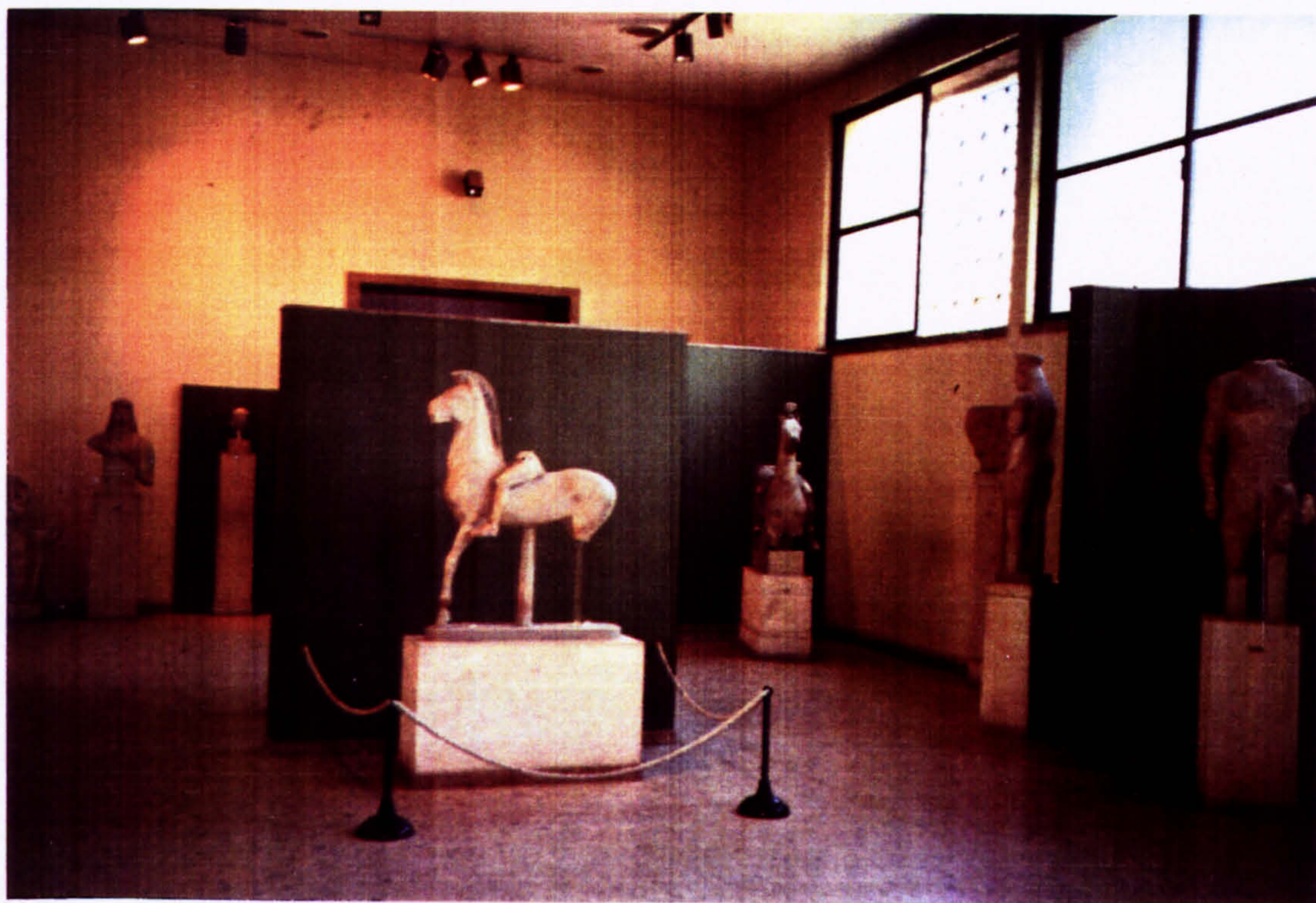


**Plate 53** Acropolis Museum: British soldiers inside the museum during the Greek Civil war (1944-1949) [Source: the newspaper *Eleutherotypia*, 10/10/94:22].





**Plate 54** Acropolis Museum: view of the Sculpture Galleries today. The exhibition remains unchanged since its post-war re-display carried out in the 1950s. Then the display author sought to show the sculpture as sculpture without neglecting the chronological connections and sequence. The azure blue of the walls was meant to create the impression of out-of-doors.[Photo by the author].

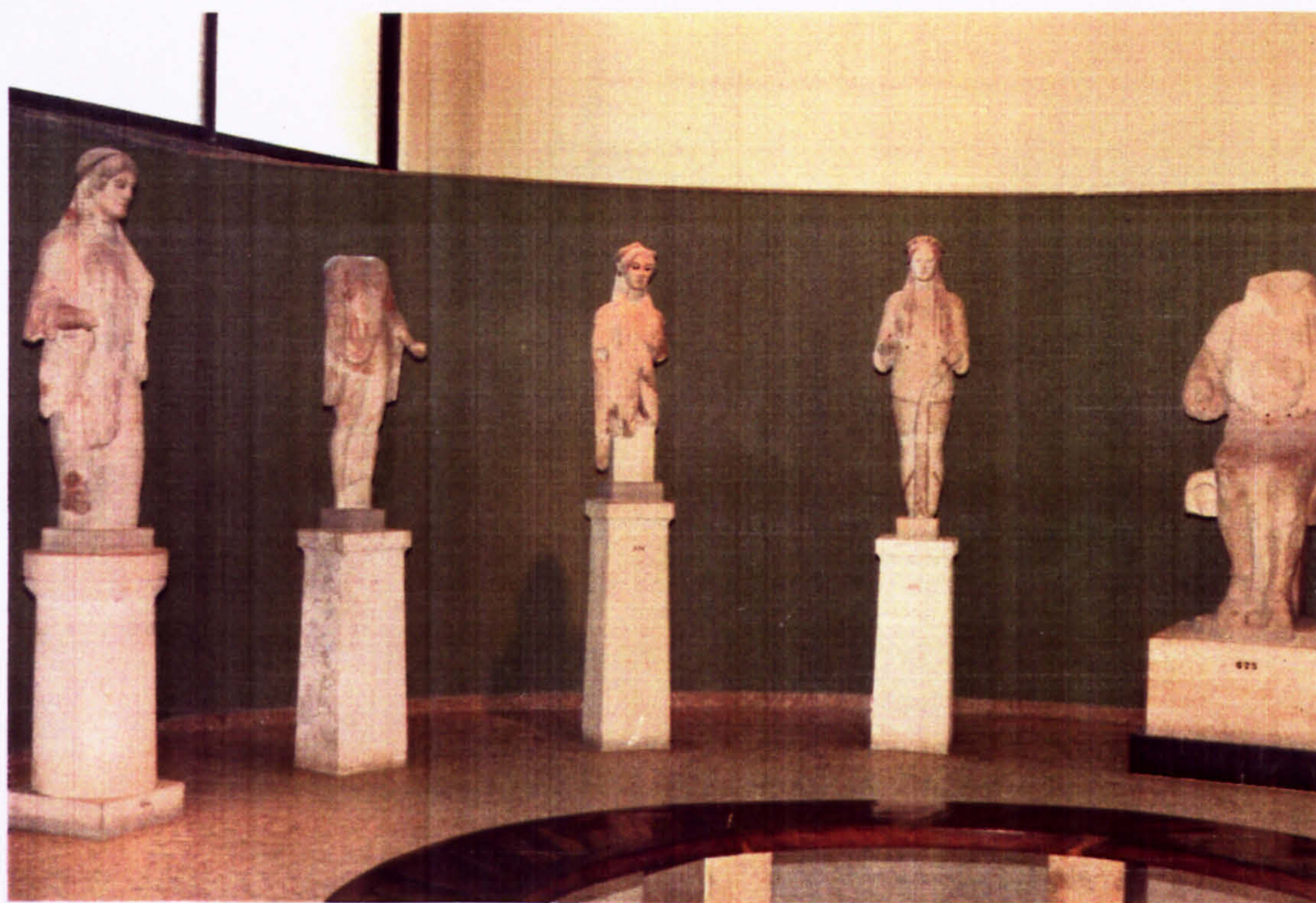


**Plate 55** Acropolis Museum: view of the Sculpture Galleries today. Most of the pedestals are inconspicuous poros limestone and coloured screens are widely used for the display of free-standing sculpture [Photo by the author].



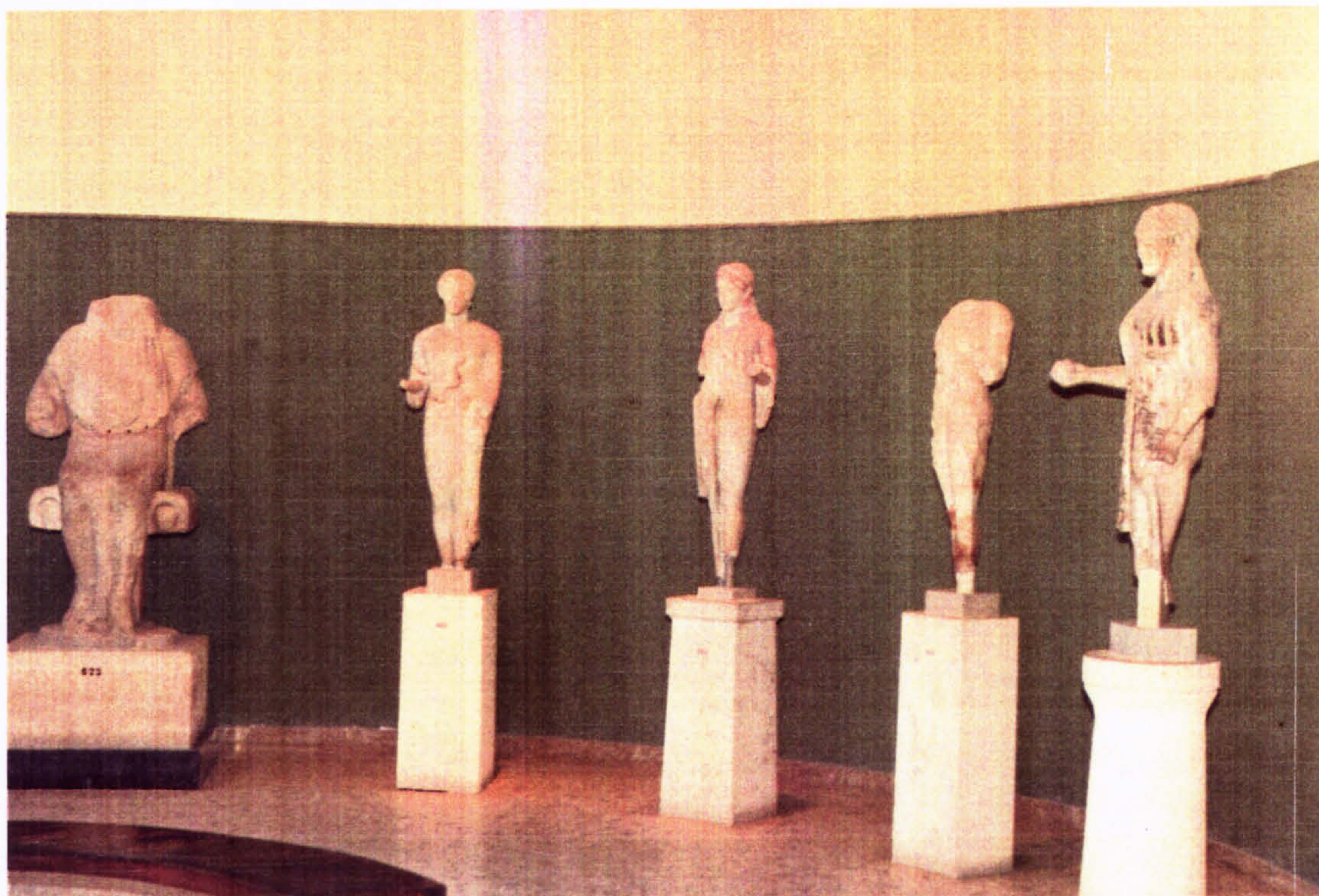


**Plate 56** Acropolis Museum: view of the Sculpture Galleries today. The intense striking colours of the old museum walls and of the pre-war exhibition have been abolished and their place has been taken by delicate hues, not distracting to the eye. Colours such as the light green or pale violet were tied on the colours of the sculpture itself [Photo by the author].



**Plate 57** Acropolis Museum: view of the Room of Archaic Korae [Photo by the author].



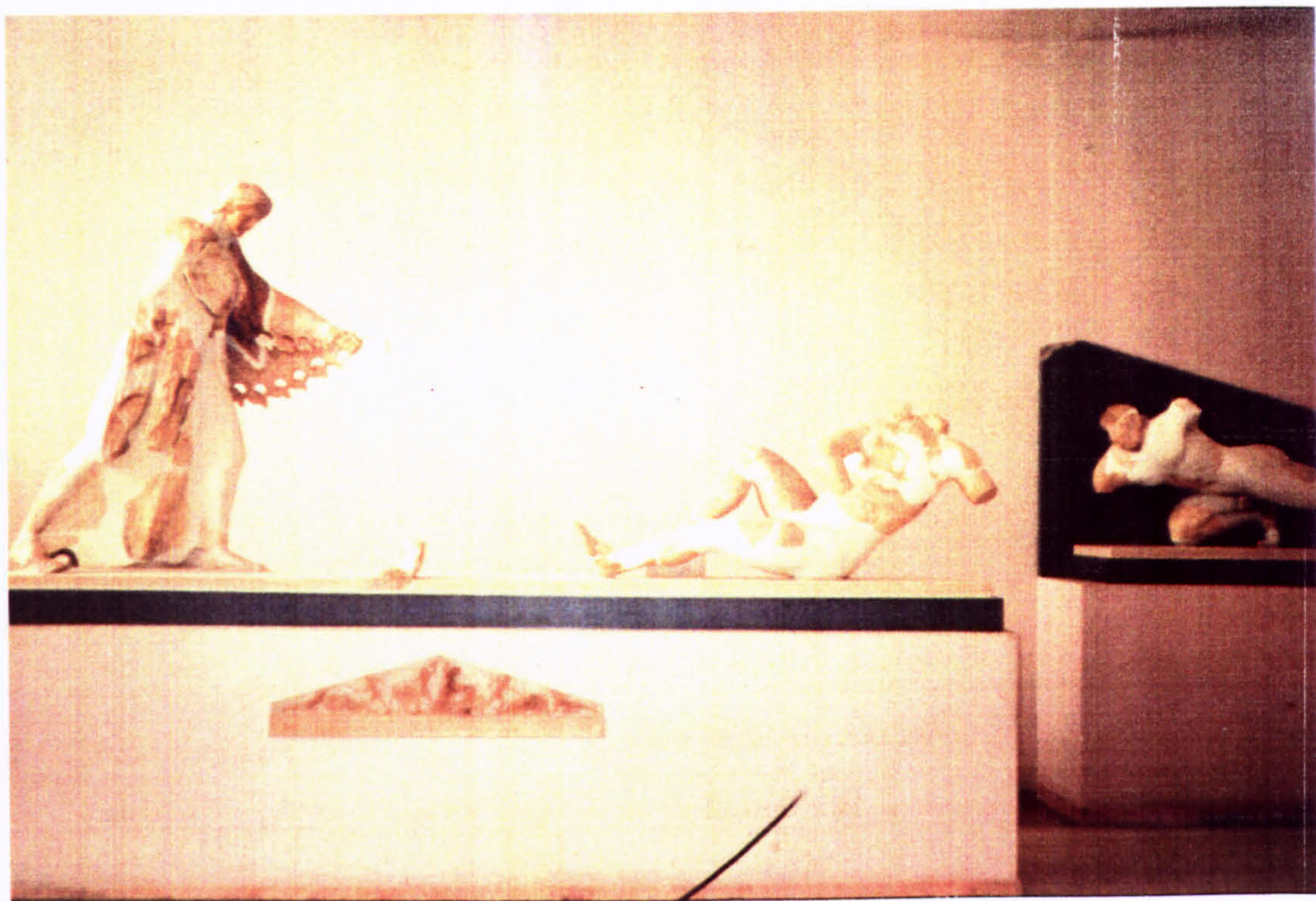


**Plate 58** Acropolis Museum: view of the Room of Archaic Korae [Photo by the author].



**Plate 59** Acropolis Museum [Photo by the author].



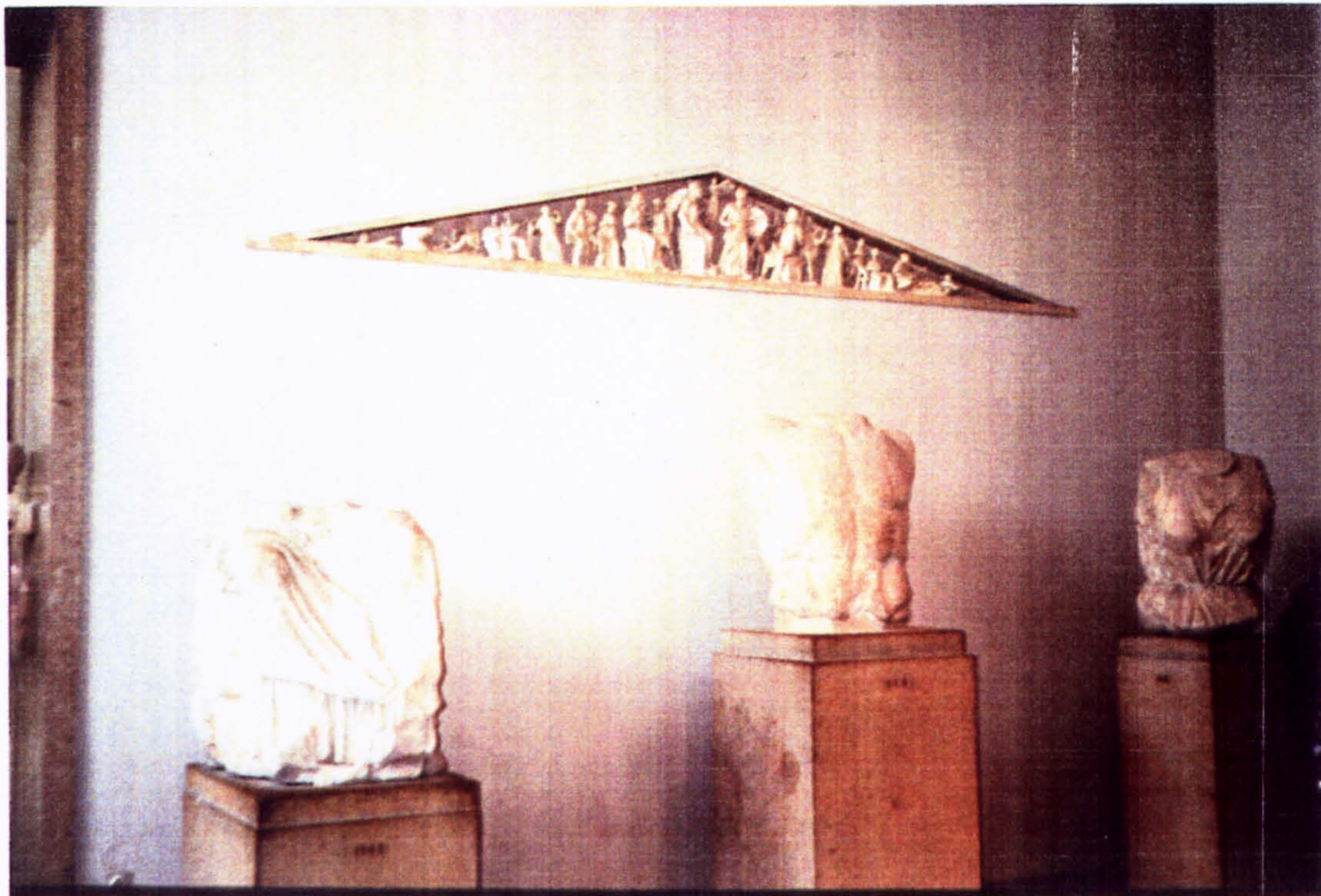


**Plate 60** Acropolis Museum: view of the Room with the restored Gigantomachia pediment of the Old Temple of Athena [Photo by the author].



**Plate 61** Acropolis Museum: view of the room containing sculpture from the west pediment of the Parthenon [Photo by the author].





**Plate 62** Acropolis Museum: view of the room containing sculpture from the east pediment of the Parthenon [Photo by the author].



**Plate 63** Acropolis Museum: view of the room containing sculpture from the Parthenon frieze [Photo by the author].



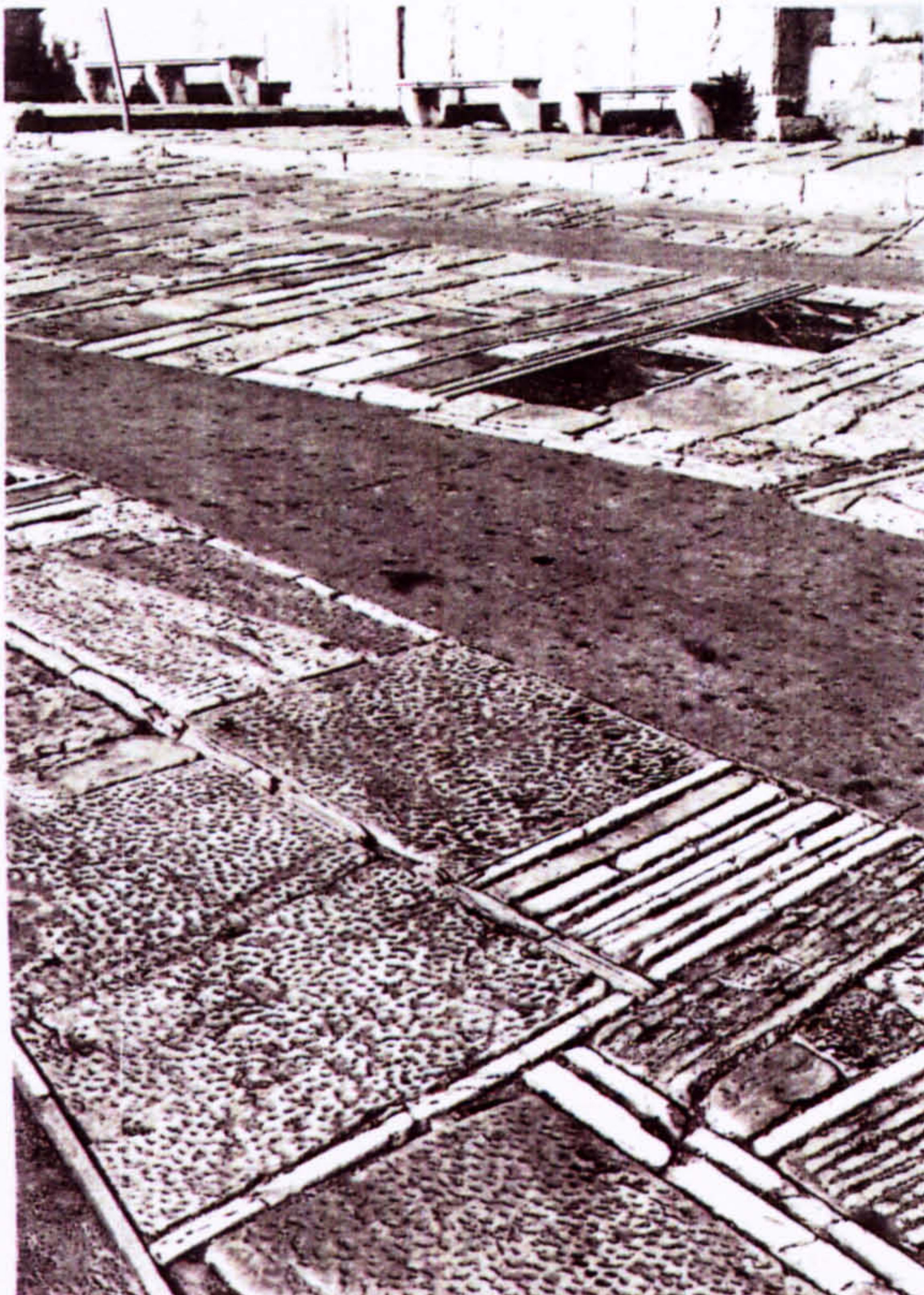


**Plate 64** Acropolis Museum: the Caryatids Room [Photo by the author].



**Plate 65** Pikionis' landscaping of the Acropolis site. Pikionis created a new paved access road, a system of pedestrian walkways leading to the entrance of the Acropolis - which according to some looked more like a work of art by Klee or Modrian than simple walkways [Source: Oikonomaki-Brunner 1991:83]



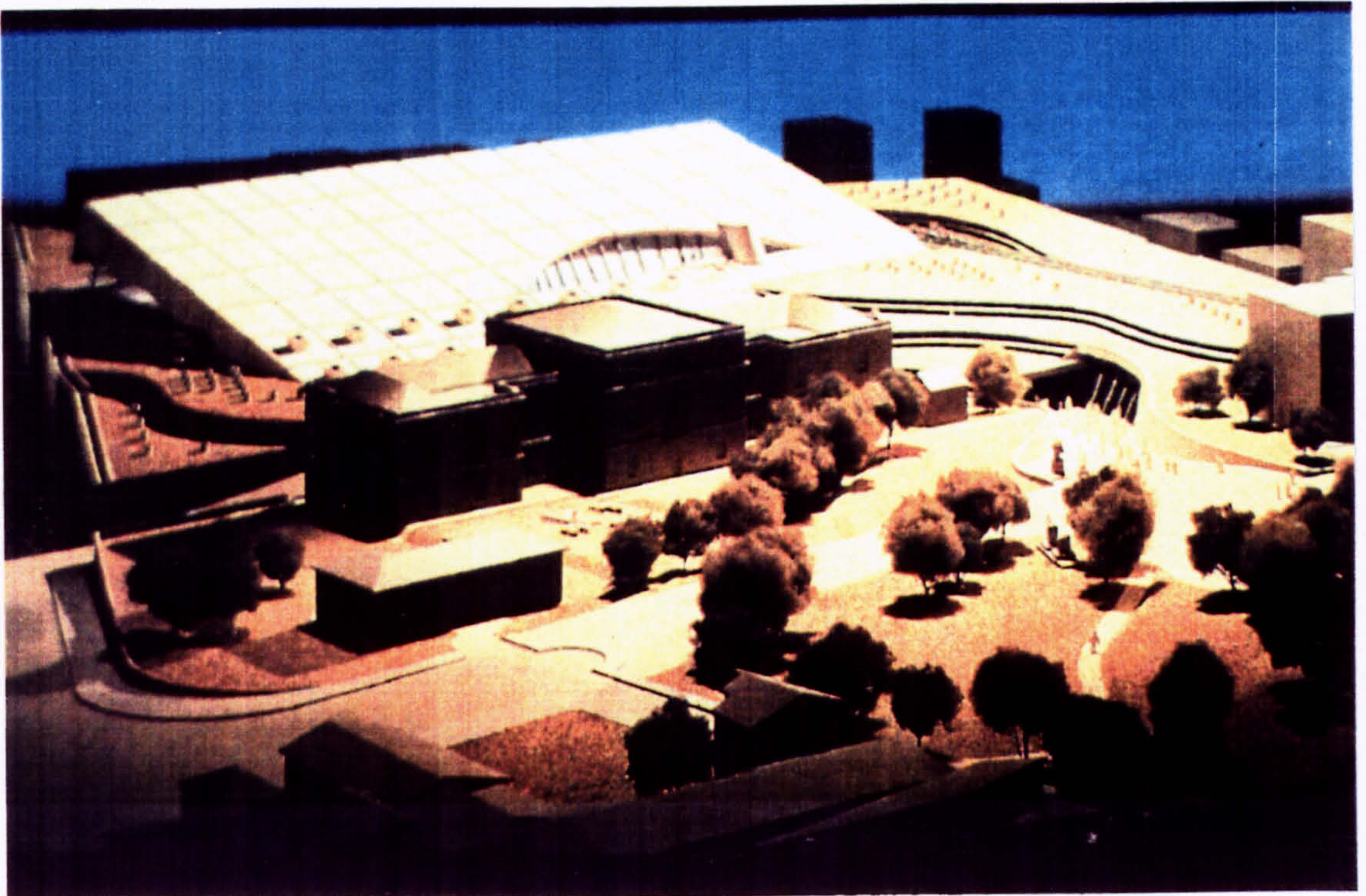


**Plate 66** Pikionis' landscaping work in Acropolis aimed primarily at safeguarding and enhancing the readability of the ancient topography, especially at preserving the 'sacred' features of the Attic mythical landscape and additionally at opening up the Acropolis antiquities to the pedestrian in both physical and spiritual sense [Source: Oikonomaki-Brunner 1991:79].



**Plate 67** Flier presenting some of the educational programmes of the A Ephorate of Prehistoric and Classical Antiquities, conducted in the site of the Acropolis and in the Centre for the Acropolis Studies [Photo by the author].





**Plate 68** Plaster model of the New Museum of Acropolis as proposed by the winners of the architectural competition, the Italian architects Manfredi Nicoletti and Lucio Passarelli [Source: *Acropolis*:36].





Plate 69 The Old Museum of Ancient Olympia [Courtesy of the DAI, No. Ol.142].





**Plate 70** The New Museum of Ancient Olympia in the present [Photo by the author].



**Plate 71** View of the village Kastri, which has been situated on the ancient site of Delphi since the Middle Ages, before the beginning of the French excavations in 1892 [Source: Amandry 1992:119, fig.58].



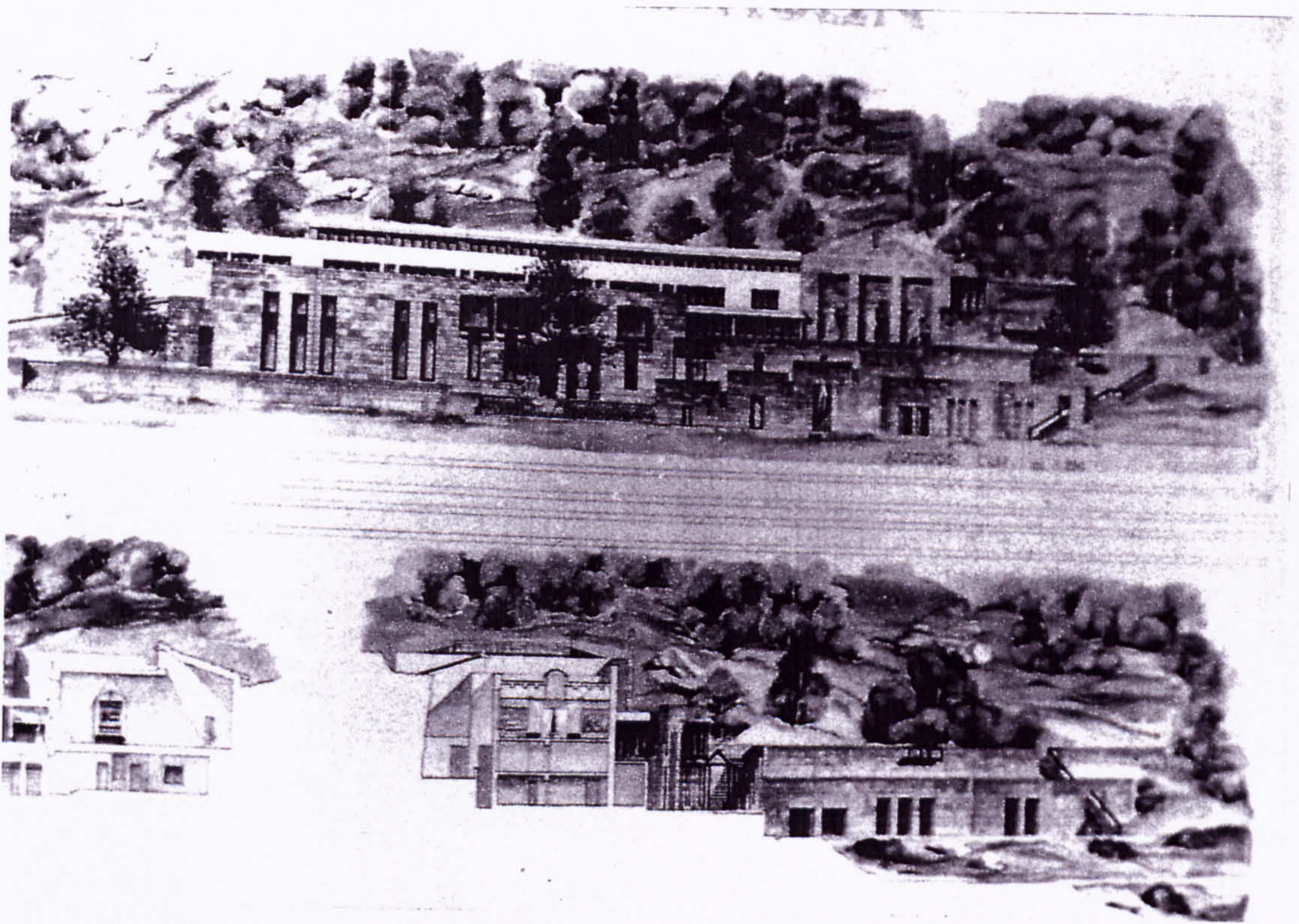


**Plate 72** The Museum of Delphi in the present [Photo by the author].



**Plate 73** The Museum of Ancient Nemea in the present [Photo by the author].





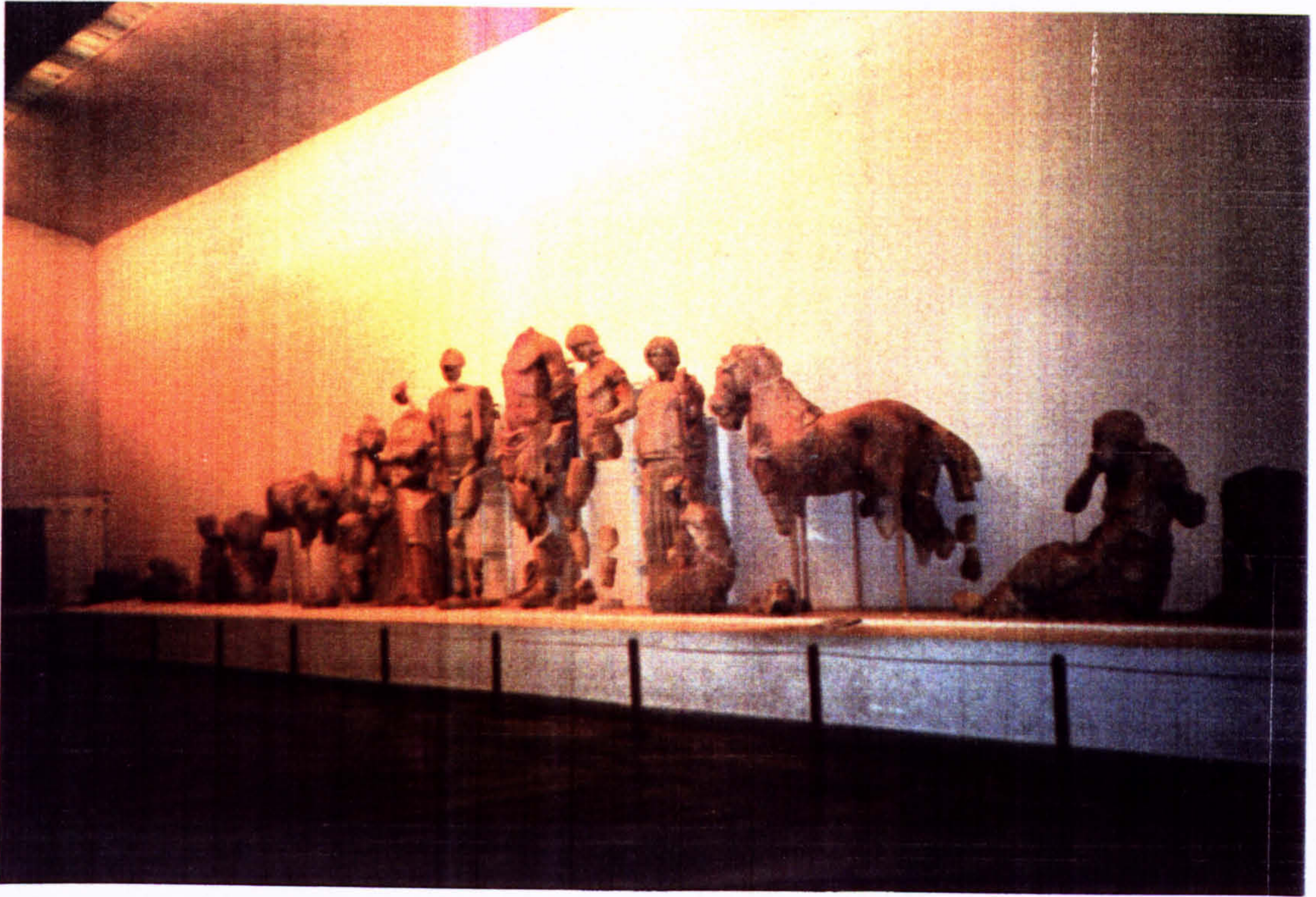
**Plate 74** Plans for the future extension of the Museum of Delphi (designed by the Greek architect Alexandros Tompazis) [Source: Picard & Pentazos 1992:289, fig.180].





**Plate 75** The Old Museum of Ancient Olympia: view of the gallery dedicated to the sculptures from the Temple of Zeus and the statue of Nike by Paionios [Courtesy of the DAI, No. Hege 531].



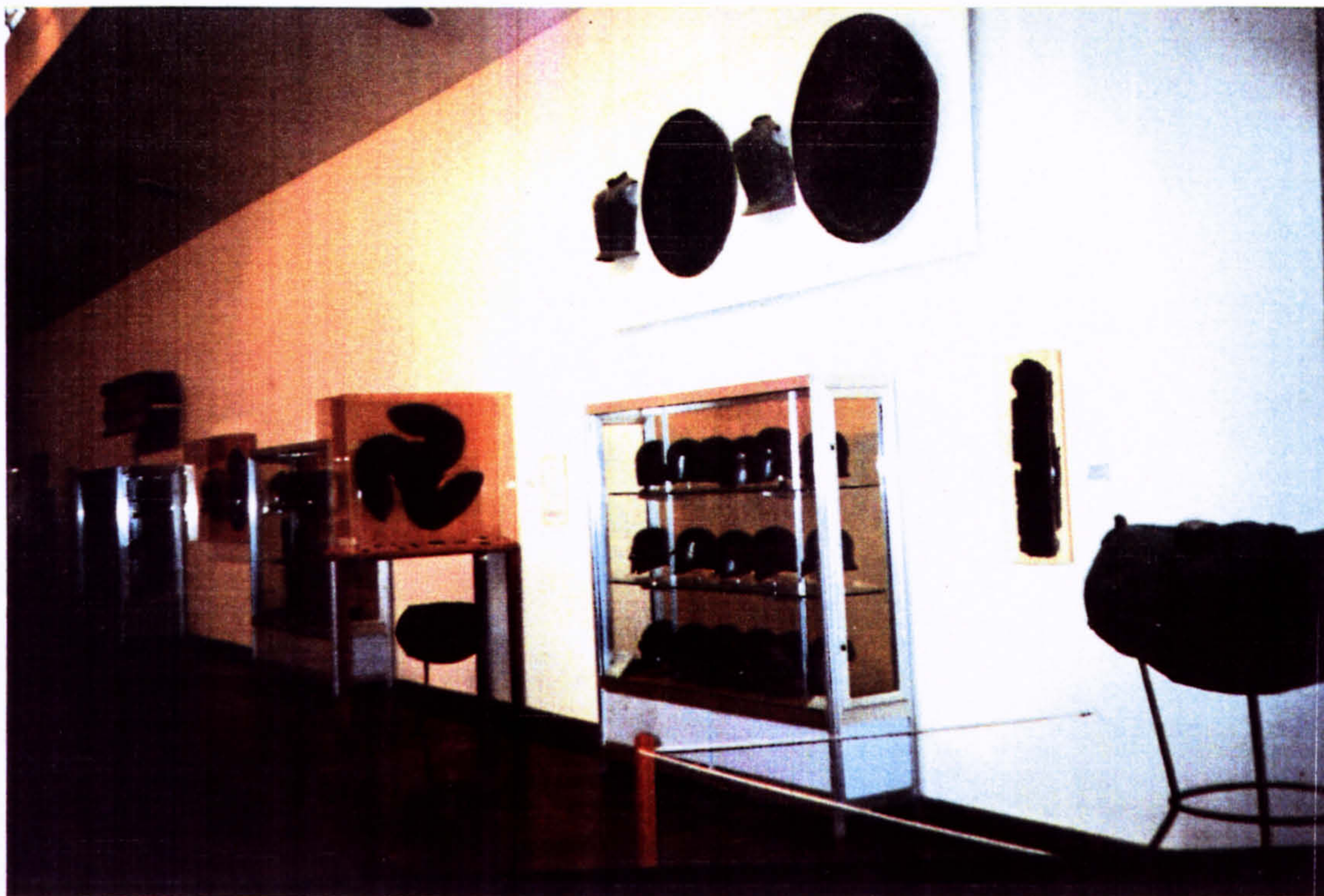


**Plate 76** The New Museum of Ancient Olympia: view of the central hall dedicated to the sculptures from the Temple of Zeus [Photo by the author].



**Plate 77** The New Museum of Ancient Olympia: view of the central hall dedicated to the sculptures from the Temple of Zeus [Photo by the author].





**Plate 78** The New Museum of Ancient Olympia: view of the Gallery II that contains objects of the Geometric and Early Archaic periods, such as bronzes, terracottas, orientalising bronze plaques, griffins, armour and weapons displayed in type groups and morphological order, shields and corselets on the wall, cases of greaves, lances, and helmets below [Photo by the author].

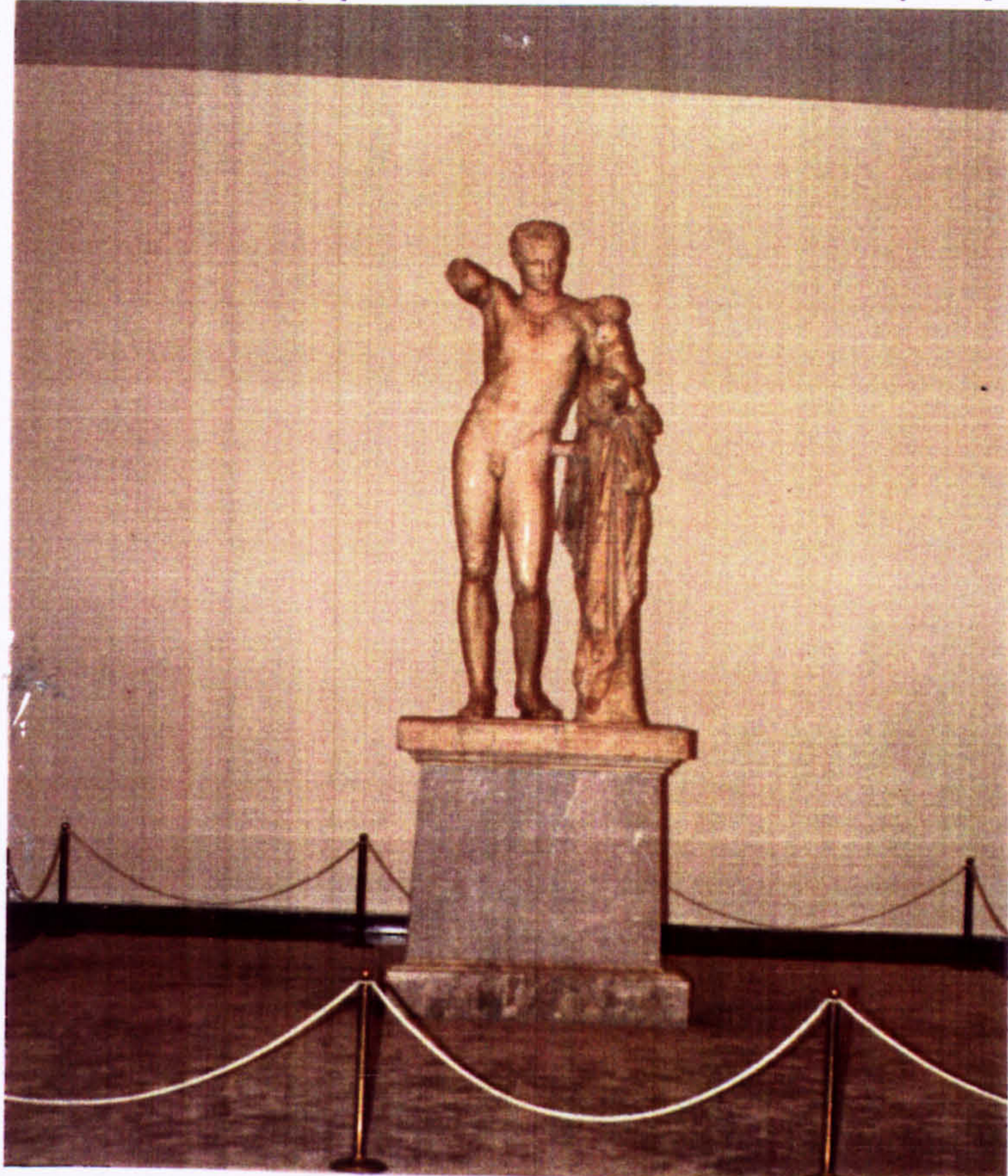


**Plate 79** The New Museum of Ancient Olympia: view of Gallery III, with late Archaic bronze and clay statuettes, tripods, marble and poros sculptures (most of them from the pediments of Treasuries) [Photo by the author].





**Plate 80** The New Museum of Ancient Olympia: view of Room IX, with Roman sculpture [Photo by the author].

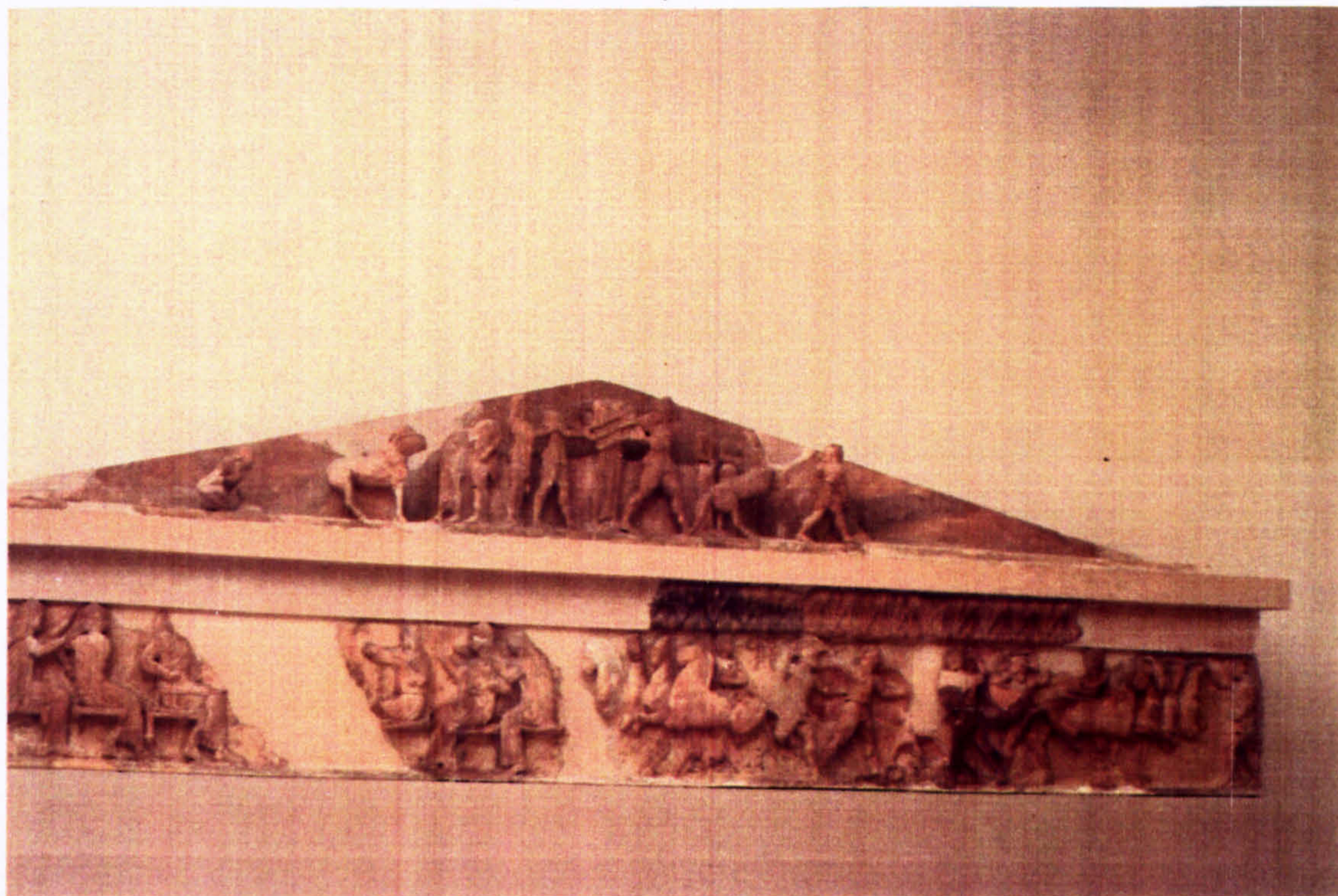


**Plate 81** The New Museum of Ancient Olympia: view of Room VII wherein the famous Hermes of Praxiteles is displayed [Photo by the author].





**Plate 82** Museum of Delphi: view of Gallery I [Photo by the author].

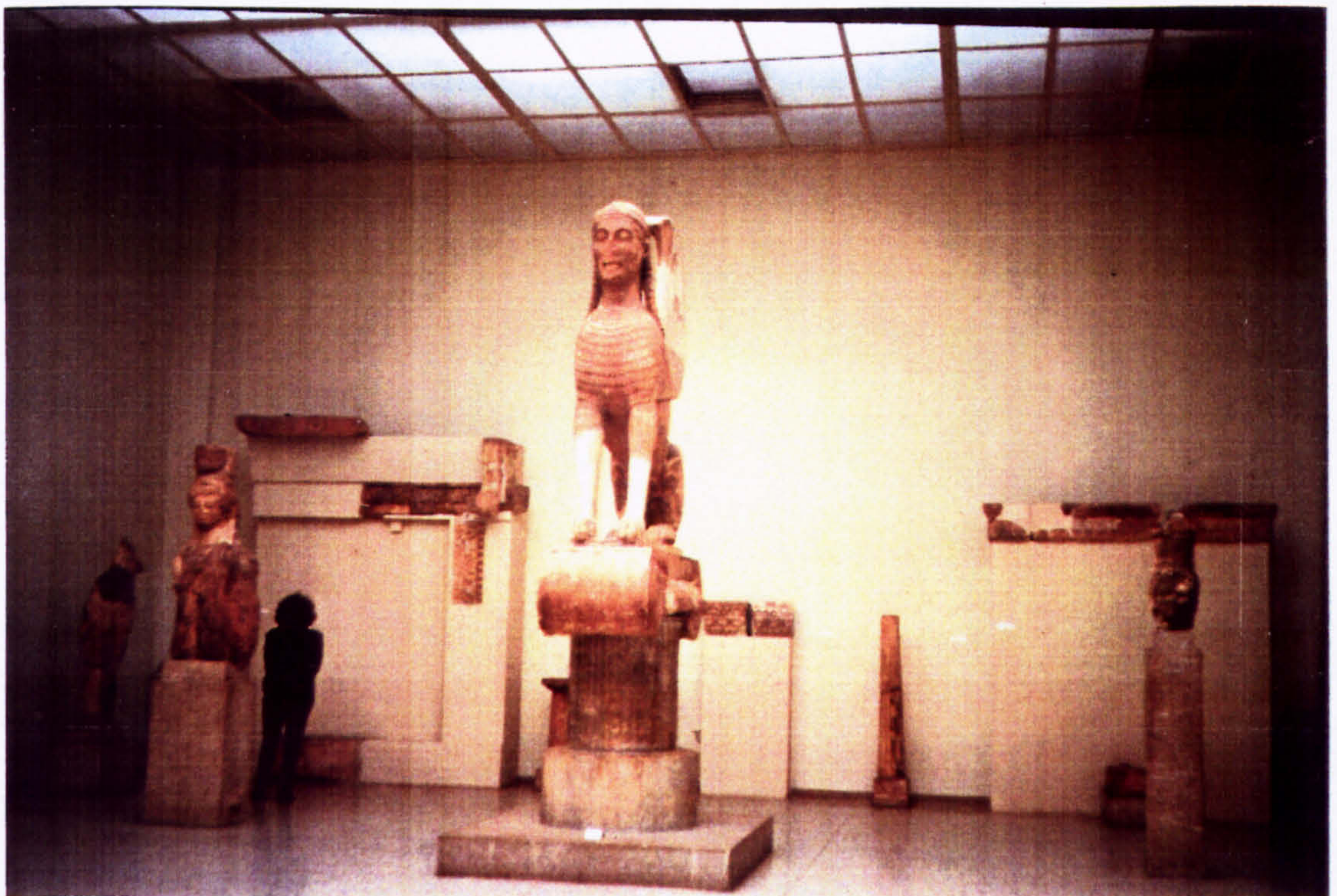


**Plate 83** Museum of Delphi: view of Gallery III with sculpture (e.g. frieze and parts of the pediment) from the Treasure of Siphnians. The sculptural groups from the Treasuries, like the one of Siphnians, are displayed individually on pedestals in the post-war exhibition. The rationale behind this display fashion is to enhance the observation of the structural pieces at a level the visitors can clearly see. The drawback of this approach is that it distorts the integrity, the real dimensions of the monuments and disforms the real perspective of the reliefs as those were meant to be viewed from a lower level and from afar [Photo by the author].



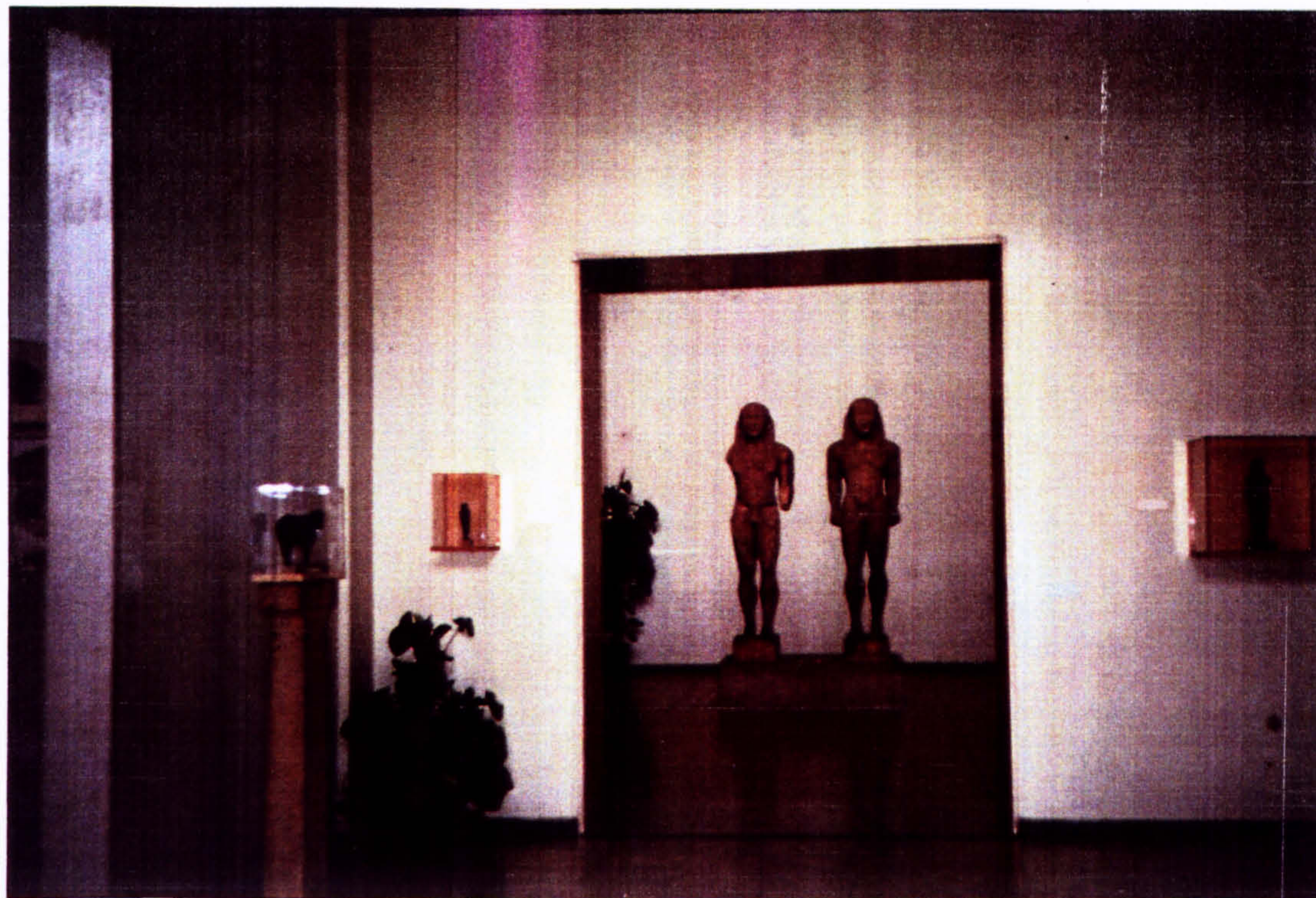


**Plate 84** Museum of Delphi: view of Gallery III with sculpture (e.g. frieze and parts of the pediment) from the Treasure of Siphnians [Photo by the author].



**Plate 85** Museum of Delphi: view of Gallery III with Archaic sculpture (e.g. Sphinx of the Naxians, Caryatid, etc.) [Photo by the author].





**Plate 86** Museum of Delphi: view of Gallery IV with the statues of Cleopatra and Vindex [Photo by the author].



**Plate 87** Museum of Delphi: view of Gallery X [Photo by the author].





**Plate 88** Museum of Delphi: view of Gallery V with chryselephantine objects and the silver bull from a sacred dump near the Stoa of the Athenians [Photo by the author].





**Plate 89** Museum of Delphi: view of Gallery XII with the Bronze Charioteer and other bronze remaining fragments from the same group [Photo by the author].





**Plate 90** Museum of Delphi: view of Gallery XI with the Acanthus Column with the three dancing girls, the Daochos' Monument and the Philosopher's Statue [Courtesy of the EFA, No.45892].



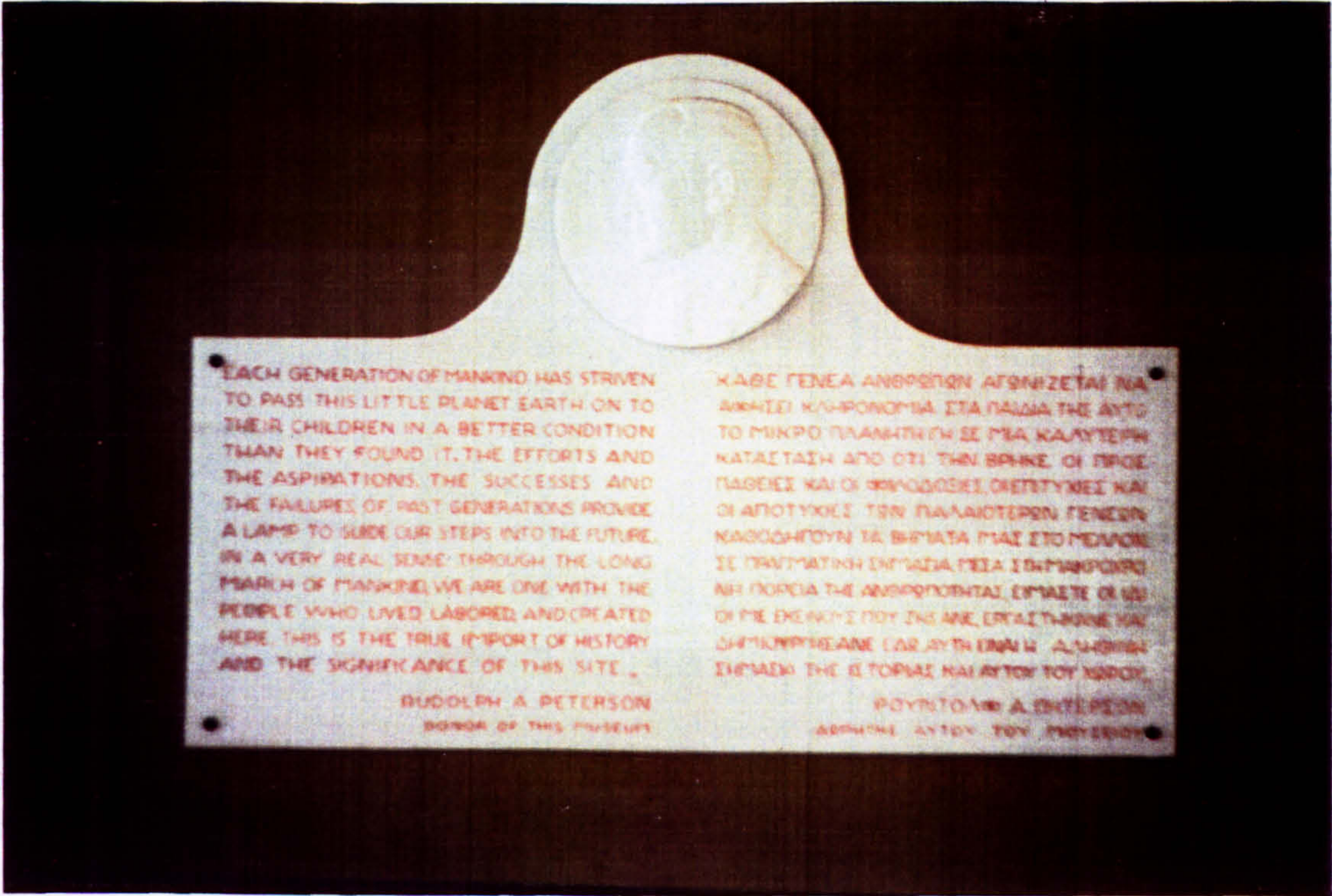


**Plate 91** Museum of Delphi: view of the first display of sculpture from the Treasury of Siphnians, datable around 1905. The most characteristic feature of that first exhibition was the spectacular effort to accommodate sculptural groups of huge dimensions, albeit repaired and heavily reconstructed with the liberal use of plaster. The plaster reproduction of the entire facade of the Treasury of the Siphnians was perhaps the most characteristic example [Courtesy of the EFA, No.2273].



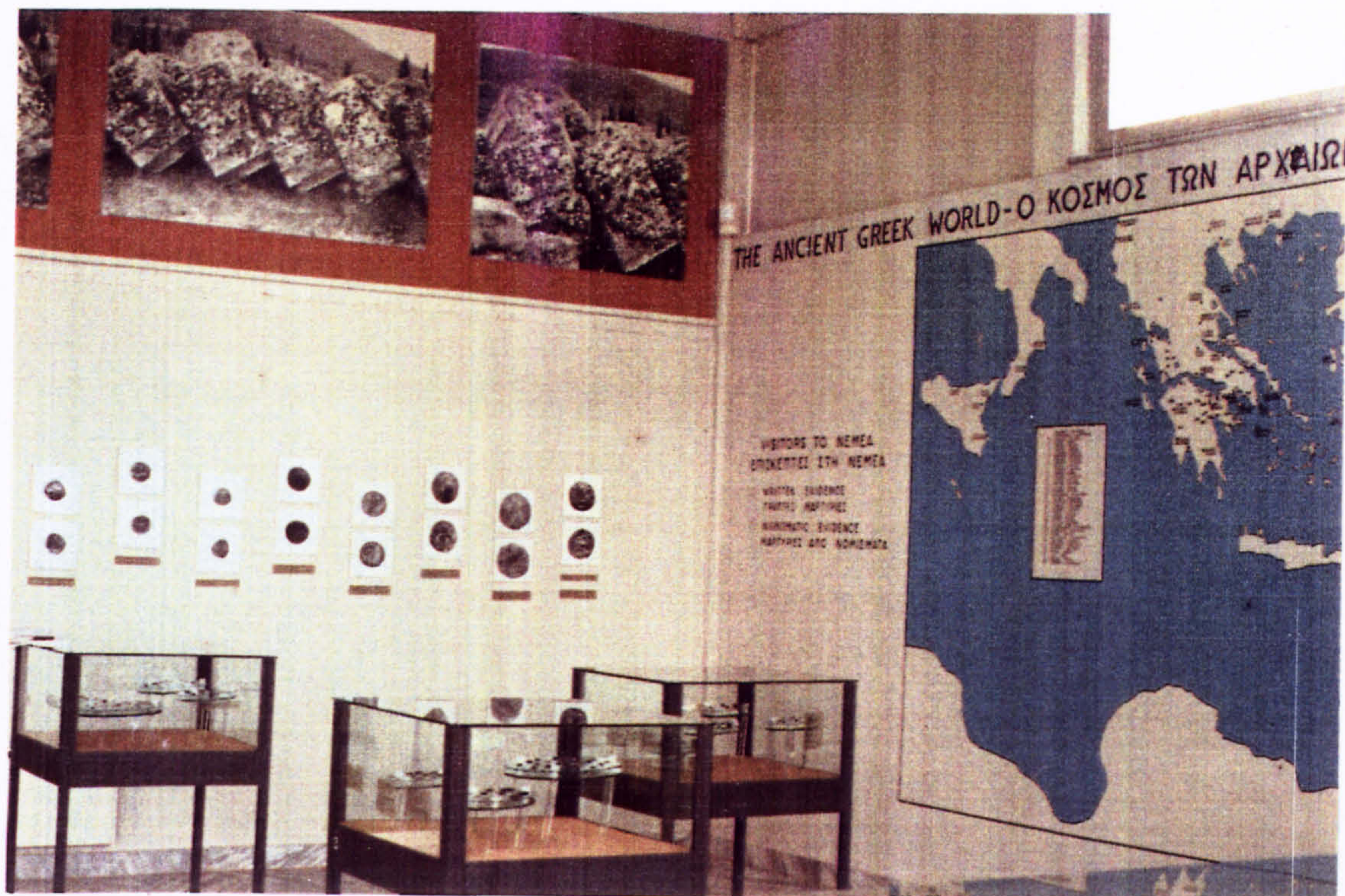


**Plate 92** Museum of Delphi: view of the Bronze Charioteer and of other bronze remaining fragments from the same group as displayed at the beginning of the 20<sup>th</sup> century [Courtesy of the EFA No.2228].



**Plate 93** Museum of Ancient Nemea: the dedicatory plaque of Rudolph A. Peterson, donor of the museum [Photo by the author].





**Plate 94** Museum of Ancient Nemea: view of the display wherein a map of eastern Mediterranean, entitled *The Ancient Greek world, Visitors to Nemea*, shows the various places in the Greek world which provided ancient visitors to Nemea as we know from ancient literary sources and numismatic evidence [Photo by the author].

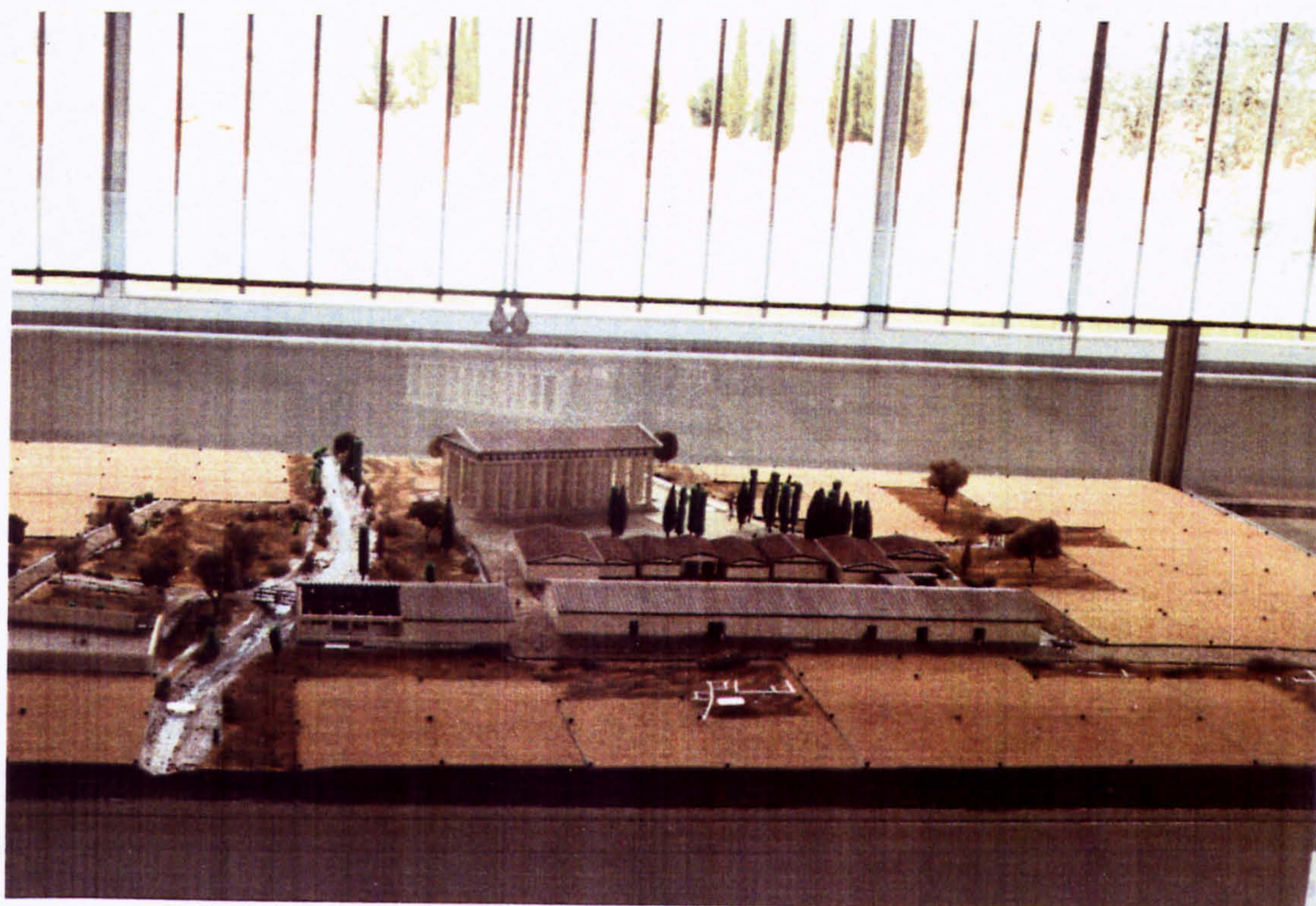


**Plate 95** Museum of Ancient Nemea: view of the gallery [Photo by the author].





**Plate 96** Museum of Ancient Nemea: view of the site from the gallery. Three large picture windows overlook the site and allow the visitor a direct visual contact with the temple and the rest of the archaeological zone [Photo by the author].

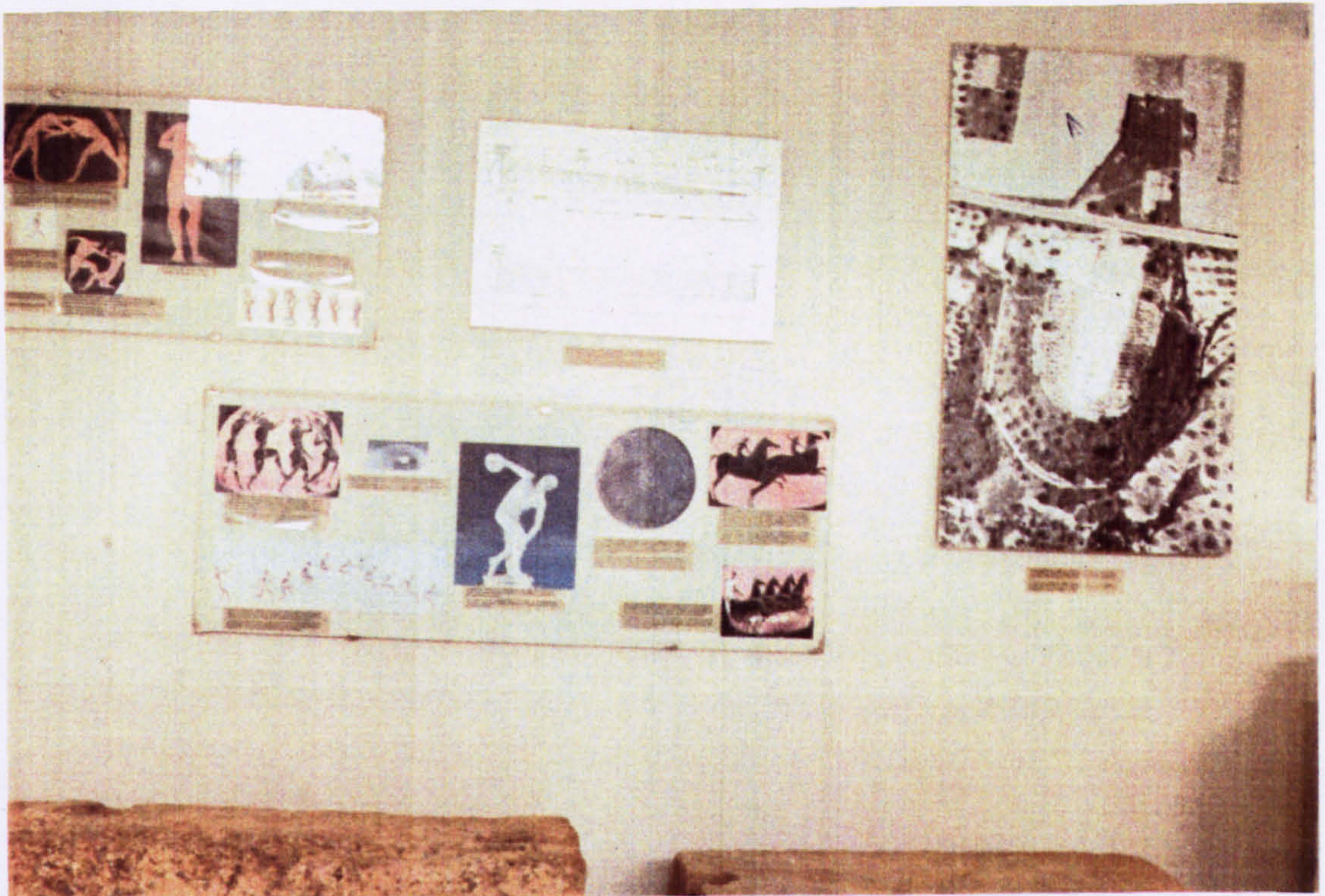


**Plate 97** Museum of Ancient Nemea: a reconstructed model of the Sanctuary of Zeus as it would have appeared early in the 3<sup>rd</sup> c. BC (scale 1:200) [Photo by the author].





**Plate 98** Museum of Ancient Nemea. authentic and secondary (e.g. photographic and textual) material from the galleries [Photo by the author].



**Plate 99** Museum of Ancient Nemea: a display on the athletic aspects of Nemea including authentic athletic equipment and gear together with colour representations of the various athletic events and aerial photos of the stadium [Photo by the author].





**Plate 100** Ancient Athenian Agora [Photo by the author].



**Plate 101** Ancient Athenian Agora and the Stoa of Attalos before reconstruction [Courtesy of the ASCS, Agora excavations, No.LVI-49].





**Plate 102** Ancient Athenian Agora and the Stoa of Attalos during reconstruction [Courtesy of the ASCS, Agora excavations, No.LXXIV-3].



**Plate 103** Ancient Athenian Agora and the Stoa of Attalos after reconstruction [Courtesy of the ASCS, Agora excavations, No.81-266].



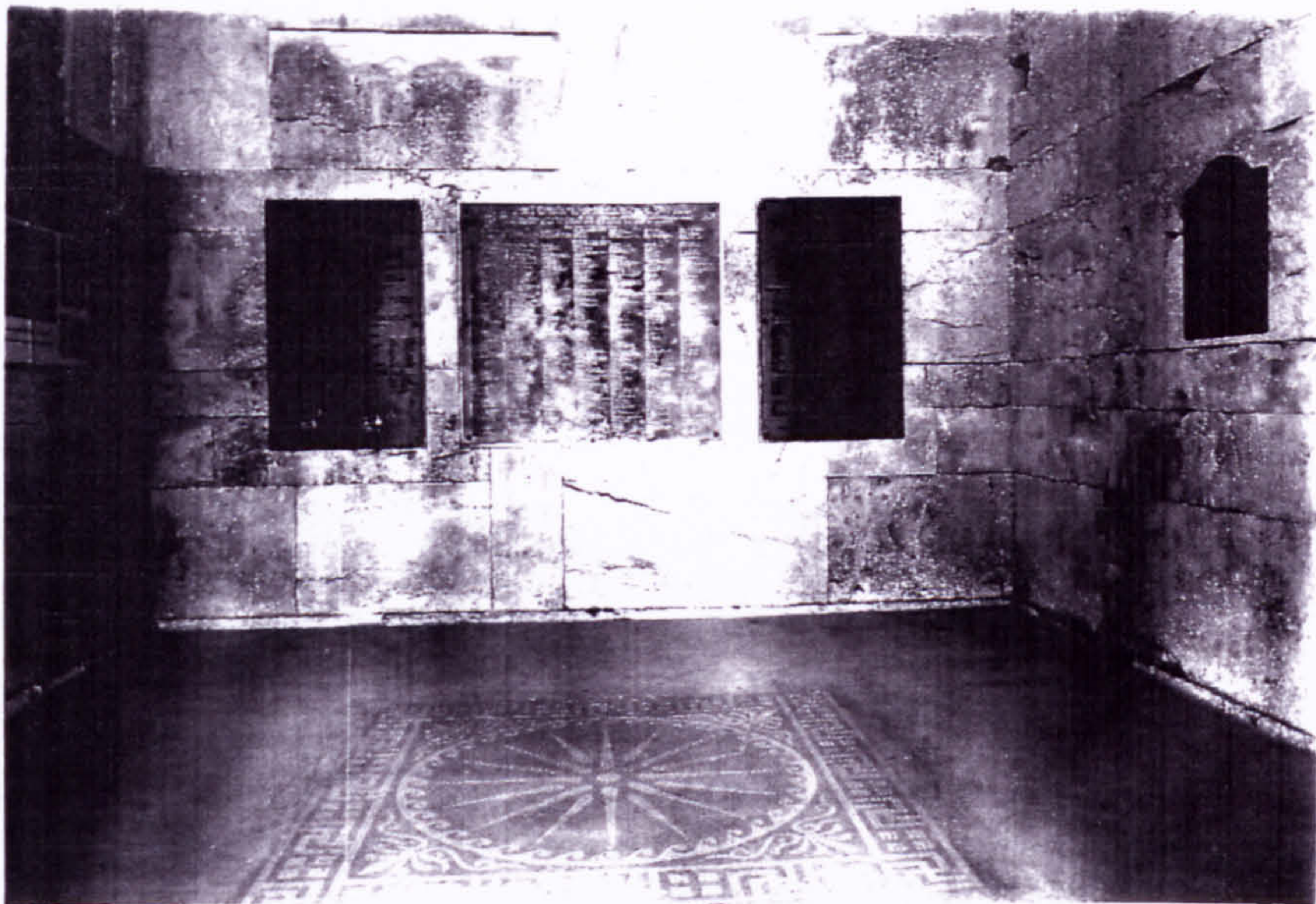


**Plate 104** The Stoa of Attalos as museum: ground floor colonnade where there are statues, other pieces of sculpture and inscriptions [Photo by the author].

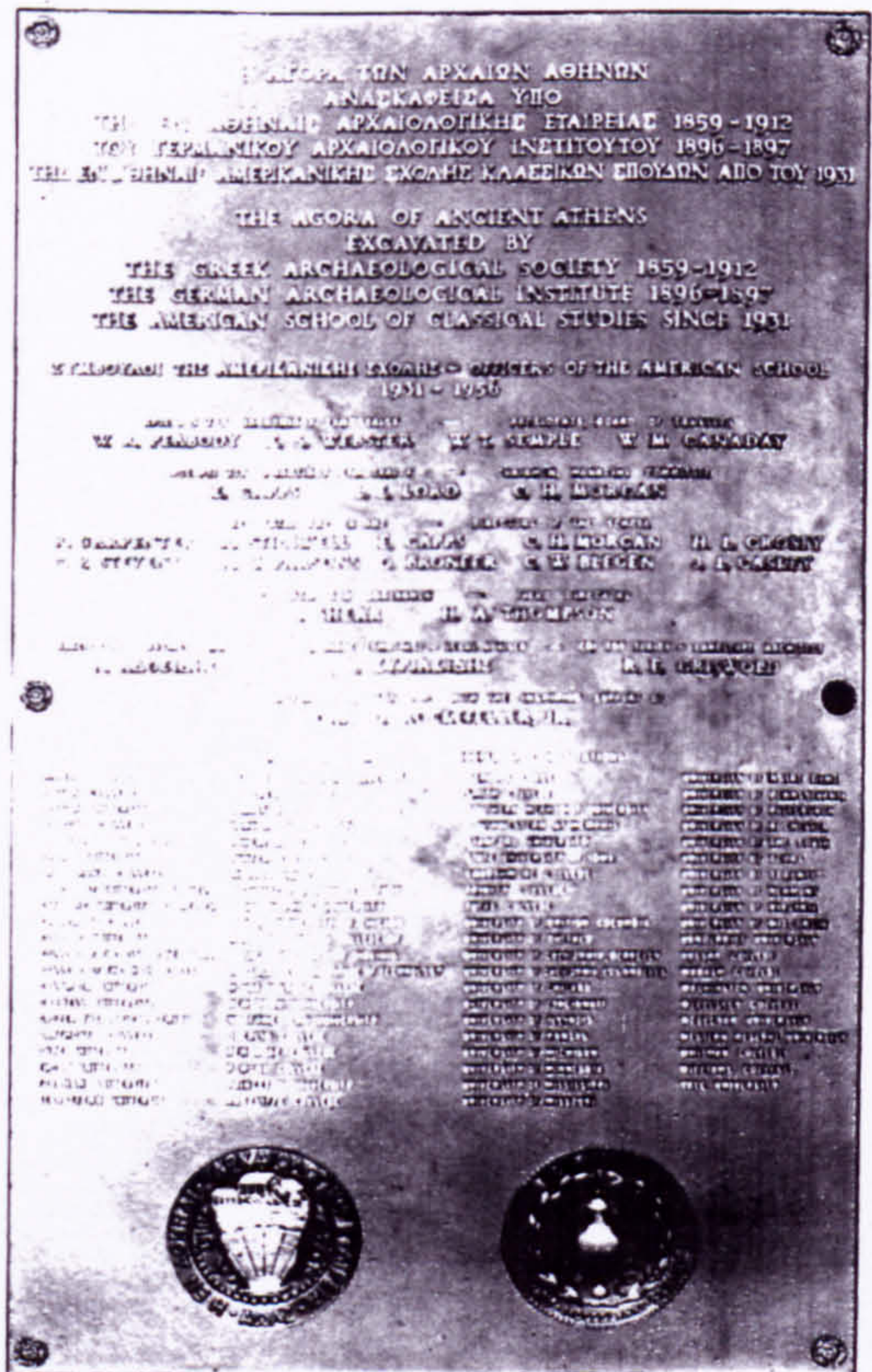


**Plate 105** The Stoa of Attalos as a museum: view of the ground floor colonnade [Photo by the author].





**Plate 106** The Stoa of Attalos as museum: view of the memorial room displaying three bronze plaques on the back wall commemorating the excavation of the Agora, the rebuilding of the Stoa of Attalos and the landscaping of the area [Courtesy of the ASCS, Agora excavations, No.83-144].

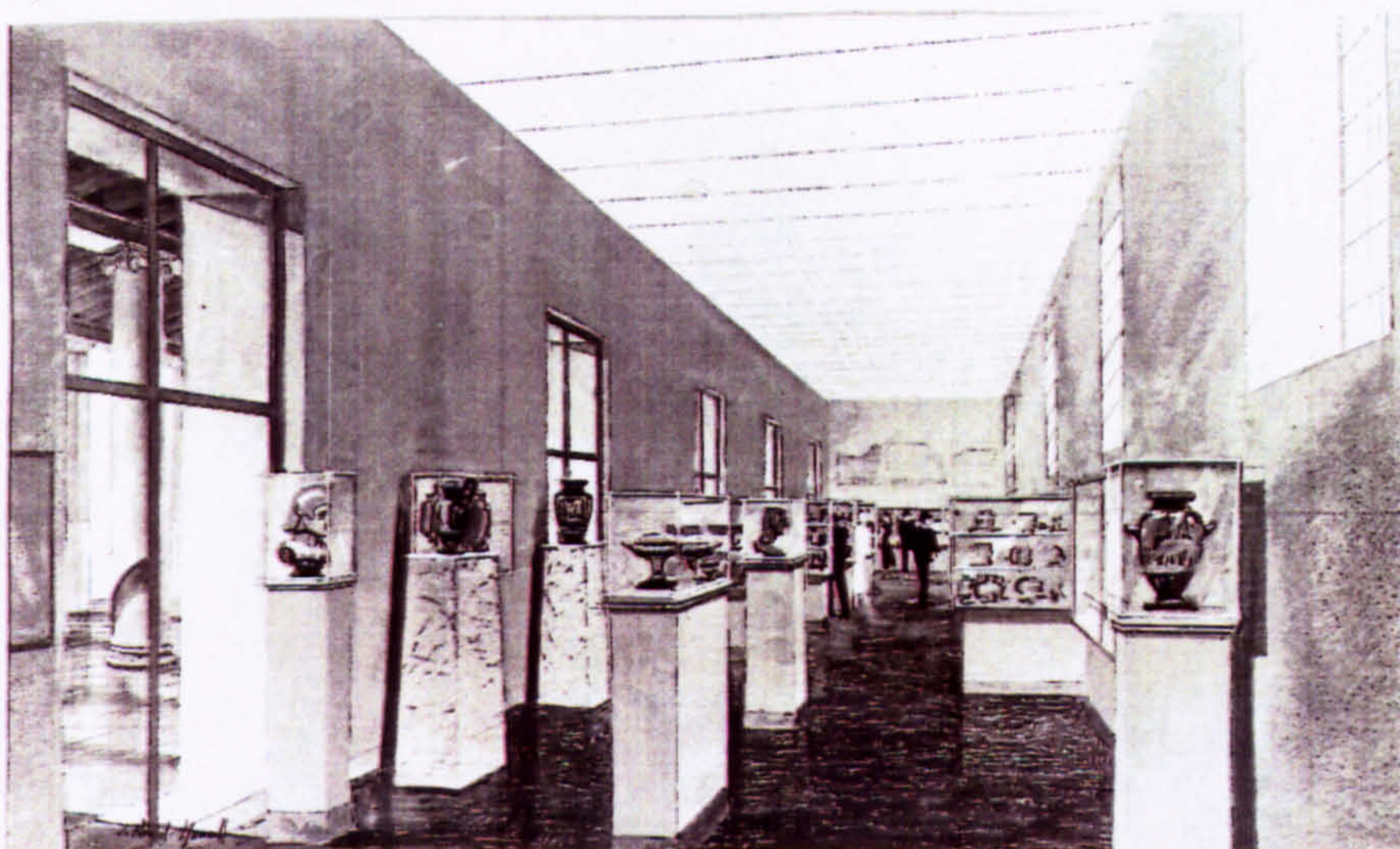


**Plate 107** The Stoa of Attalos as museum: dedicatory bronze plaque from the memorial room [Courtesy of the ASCS, Agora excavations, No.81-483].





**Plate 108** The Stoa of Attalos as museum: view of the room containing a collection of ancient wine amphoras [Photo by the author].



**Plate 109** The Stoa of Attalos as museum: view of the main gallery as conceived by the display authors [Courtesy of the ASCS, Agora excavations, No. 80-65].





**Plate 110** The Stoa of Attalos as museum: view of the main gallery. In the exhibition areas, there has been care for the provision of informative secondary material (e.g. interesting labels, some texts, topographic plans and maps, models, drawings of objects, of cross-sections from excavated graves, wells, etc.) whose quantity is surprising if one considers that the exhibition has been put together in the 1950s and since then has remained generally unaltered [Photo by the author].





**Plate 111** The Stoa of Attalos as museum: view of the main gallery [Photo by the author].





**Plate 112** The Stoa of Attalos as museum: display of objects from the public life of ancient Athenians [Courtesy of the ASCS, Agora excavations, No.82-314].



**Plate 113** The Stoa of Attalos as museum: display of ostraka used in the process of ostracism [Courtesy of the ASCS, Agora excavations, No.81-418].





Plate 114 The Ancient cemetery of Kerameikos [Photo by the author].



Plate 115 The Ancient cemetery of Kerameikos [Photo by the author].





**Plate 116** The Museum of Kerameikos soon after its erection in 1936 [Courtesy of the DAI, No. Ker 4350].



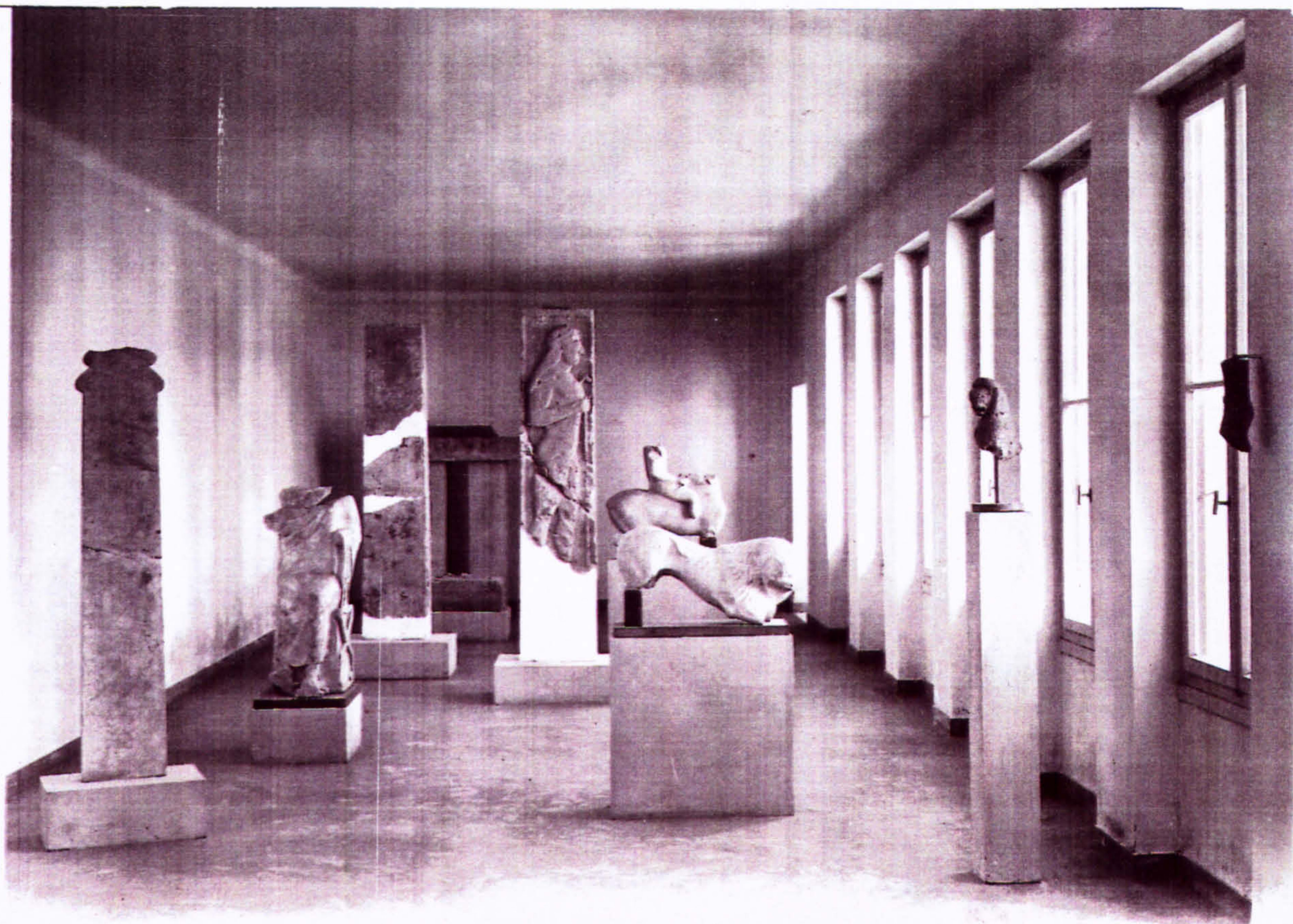
**Plate 117** The Museum of Kerameikos as it is today [Photo by the author].





**Plate 118** The Museum of Kerameikos: view of its first display before World War II [Courtesy of the DAI, No. Ker 3502].





**Plate 119** The Museum of Kerameikos: view of Gallery I, which contains Funerary stela recovered from the Themistoclean Wall and other funerary sculpture such as sphinxes, acroteria of Funerary stelae, bases, etc. [Courtesy of the DAI, No. Ker 4349a].



**Plate 120** The Museum of Kerameikos: view of Gallery II, which contains a very significant collection of Sub-Mycenaean, Protogeometric, Geometric and Protoattic vases [Photo by the author].





**Plate 121** The Museum of Kerameikos: view of Gallery III, which contains grave groups of the Archaic and Classical period [Photo by the author].



**Plate 122** Classical antiquities as tourist commodities; Tourist shops selling Greek art souvenirs in Monastiraki and Plaka districts of Athens [Photo by the author].



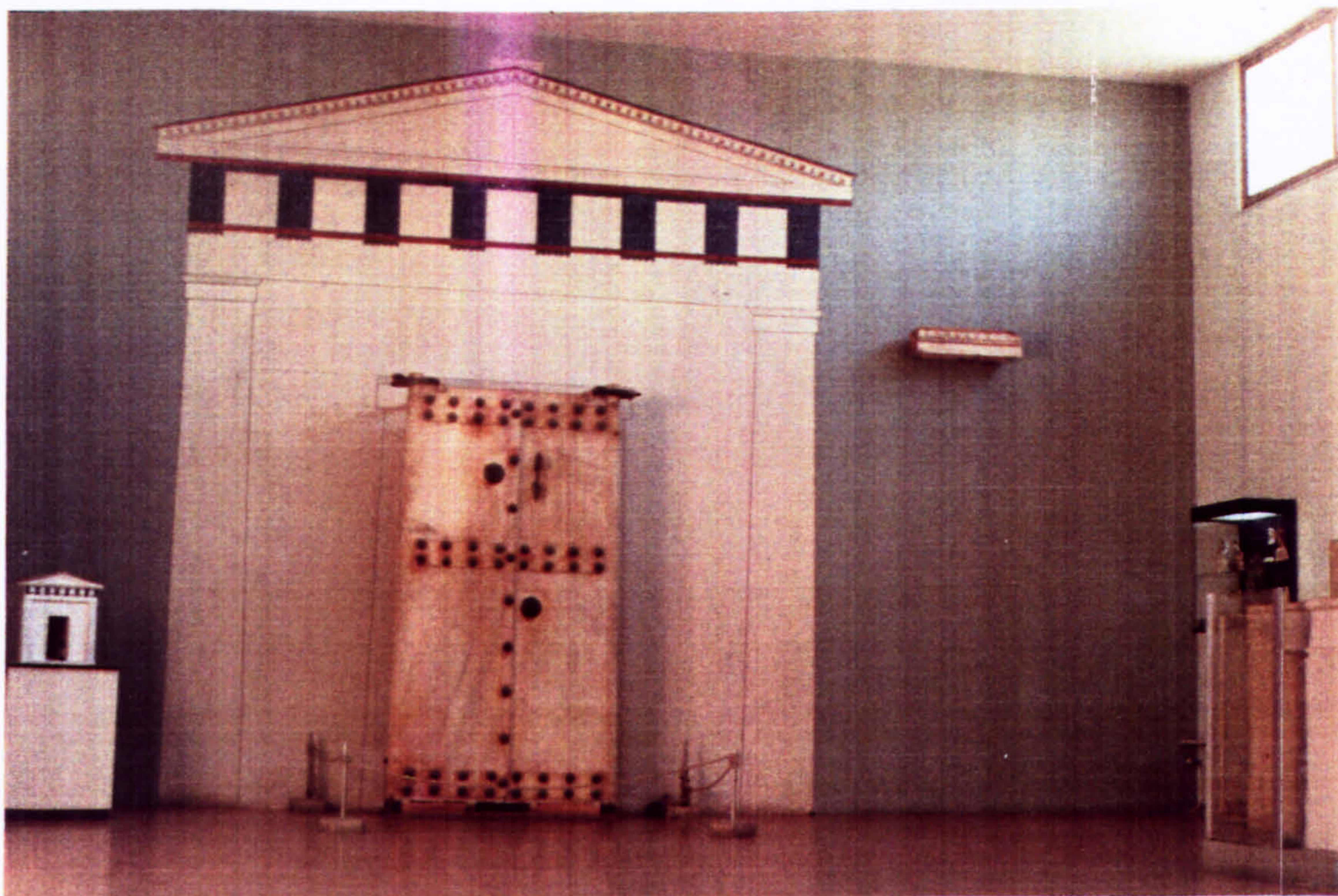


**Plate 123** Classical antiquities as tourist commodities; Tourist shops selling Greek art souvenirs in Monastiraki and Plaka districts of Athens [Photo by the author].



**Plate 124** Archaeological Museum of Thessaloniki [Source: Fessa-Emmanouil 1987:116].





**Plate 125** Archaeological Museum of Thessaloniki: display of a reconstructed Macedonian tomb [Photo by the author].



**Plate 126** Archaeological Museum of Thessaloniki: view of the Gallery of Roman Sculpture [Photo by the author].





**Plate 127** Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].



**Plate 128** Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].





**Plate 129** Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].





**Plate 130** Archaeological Museum of Thessaloniki: view of the 'Thessaloniki from the Prehistoric Period to Christianity' Gallery [Courtesy of the Archaeological Museum of Thessaloniki].





**Plate 131** Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].



**Plate 132** Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].





**Plate 133** Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].



**Plate 134** Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].






**Plate 135** Archaeological Museum of Thessaloniki: view of a temporary display in 1992, which is now dismantled [Photo by the author].

## Macedonia


*For 4,000 years,\* steeped in the history of Greece.*

**Museo di Aristotele, Stagira**




Aristotle, the tutor of Alexander the Great, was born in Stagira in Macedonia in 384 BC. Together with Plato, he is regarded as one of the greatest philosophers the world has known. Aristotle was a true academic, concerned with Physics, Astronomy, Rhetoric, Literature, Political Science and History. His teachings have laid the foundation for modern scientific thought.

**The White Tower of Thessaloniki**



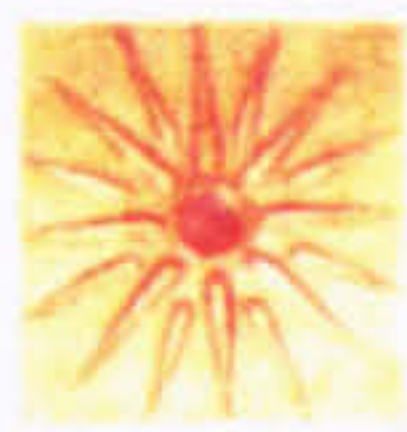
Thessaloniki, the second city of Macedonia, has a modern city with 1,000,000 inhabitants. It is strategically located at the crossroads of Europe with Asia. Having spread the word of Philip, the Apostle Paul continued his teachings in Thessaloniki. Its important monuments and relics, dating through the ages, provide testimony to the role that the city has played as the second capital of Hellenism.

**The Bust of Alexander the Great, Arapides Museum, Athens**




Alexander was born in 356 BC, in Pella, Macedonia, established by his father Philip II, as the centre of Hellenism. Nurtured on the thoughts of his tutor Aristotle, he rose to fame as a brilliant military leader. He influenced the course of history, rightfully earning his title as Alexander the Great. In 335 BC, he became Military Chief of all the Greeks. By the time of his death in 323 BC, he had created an enormous empire, stretching from the Adriatic Sea to the Indian, and from the Caucasian Mountains to Egypt. He spread the Greek spirit far and wide among nations who admired this great man.

**Symbol of the Great Macedonian Dynasty from the tomb of Philip II, Archaeological Museum, Thessaloniki**




The 16 pointed star of Vergina was discovered during the archaeological excavations at Vergina. This symbol of the Macedonian Dynasty, known as the golden rosette of Philip II, the Star of Vergina, extracted from the soil of Macedonia, has since become the symbol of Hellenism.

**The Olympian Aphrodite (3rd Century BC), Museum of Dion**




This statue of Aphrodite came to light during archaeological digs at the ancient sacred city of Dion. Dion, at the foot of Mt Olympus, was the most important spiritual site for the Northern Greeks, playing the same role in their lives as that of the oracle at Delphi.

**St. Dimitrios, detail of 7th Century Mosaic, Church of St. Dimitrios, Thessaloniki**



St. Dimitrios, Patron of the city of Thessaloniki, was martyred in 305 AD, defending Christians. He is regarded as the Patron Saint of Thessaloniki, saving the city during its difficult moments.

**Come to Greece and Visit Macedonia**

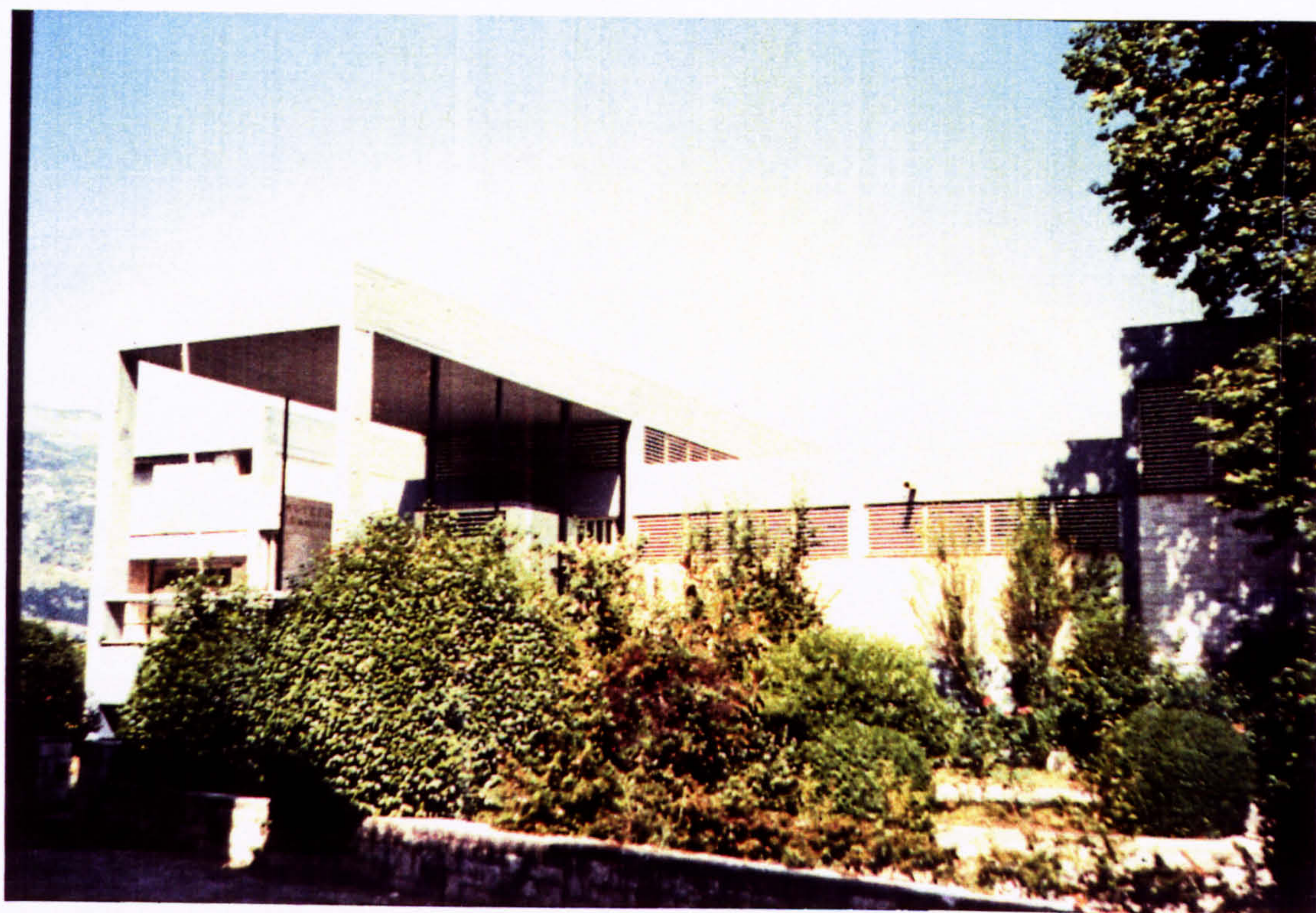


**GREECE**  
CREATED BY THE GREEK

\* 4,000 years - 7 First Macedonian kingdom, ruled by the Argeads (Philip II, Alexander the Great); 2nd kingdom, ruled by the Antigonids (Philip V, Perseus); 3rd kingdom, ruled by the Ptolemies (Ptolemy I, Ptolemy II, Ptolemy III, Ptolemy IV, Ptolemy V, Ptolemy VI, Ptolemy VII); 4th kingdom, ruled by the Seleucids (Seleucus I, Seleucus II, Seleucus III, Seleucus IV, Seleucus V, Seleucus VI, Seleucus VII); 5th kingdom, ruled by the Attalids (Attalus I, Attalus II, Attalus III); 6th kingdom, ruled by the Antigonids (Antigonos I, Antigonos II, Antigonos III, Antigonos IV, Antigonos V, Antigonos VI, Antigonos VII); 7th kingdom, ruled by the Antigonids (Antigonos I, Antigonos II, Antigonos III, Antigonos IV, Antigonos V, Antigonos VI, Antigonos VII).

**Plate 136** National Tourist Board of Greece: advertisement of 1994 for Macedonia [Source: National Tourist Board of Greece].





**Plate 137** Archaeological Museum of Ioannina [Photo by the author].





**Plate 138** Archaeological Museum of Ioannina. The lighting system of the galleries by means of atrium glass panes or skylights with aluminium louvres, the exterior walls made of local prime materials (brick or exposed stone), and the incorporation of the building within the form of the natural environment added to its particular architectural personality [Photo by the author].





**Plate 139** Archaeological Museum of Ioannina: view of the Prehistoric displays [Photo by the author].



**Plate 140** Archaeological Museum of Ioannina: view of the displays from the cemeteries of Vitsa and the Nekyomanteion of Ephyra [Photo by the author].





**Plate 141** Archaeological Museum of Ioannina: view of Gallery B where there are examples of ancient Greek and Roman marble sculpture [Photo by the author].

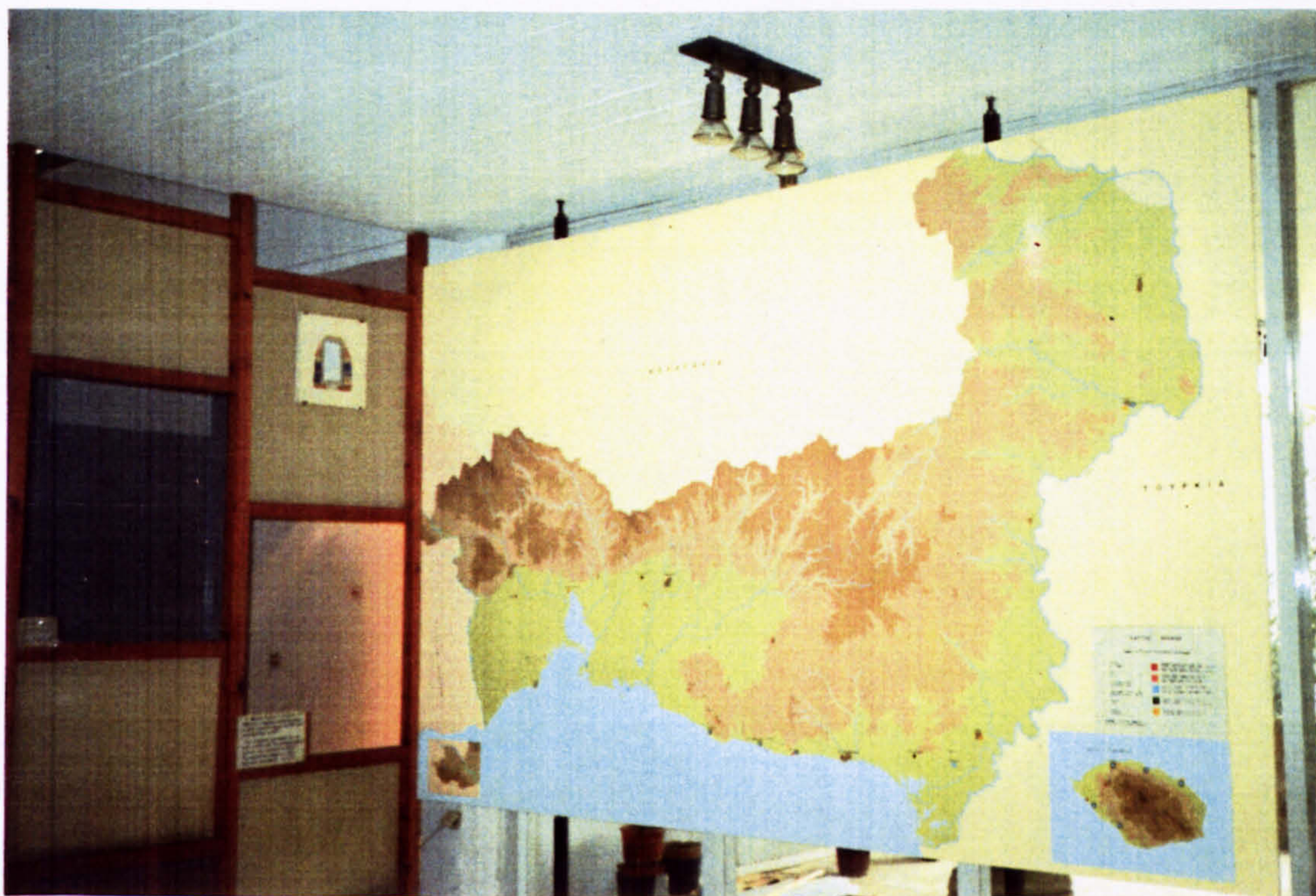


**Plate 142** Archaeological Museum of Ioannina: view of Gallery D with recent finds from the excavations of the local Ephorate in the cemeteries of the region [Photo by the author].





**Plate 143** Archaeological Museum of Komotini [Photo by the author].



**Plate 144** Archaeological Museum of Komotini: archaeological map of Thrace [Photo by the author].



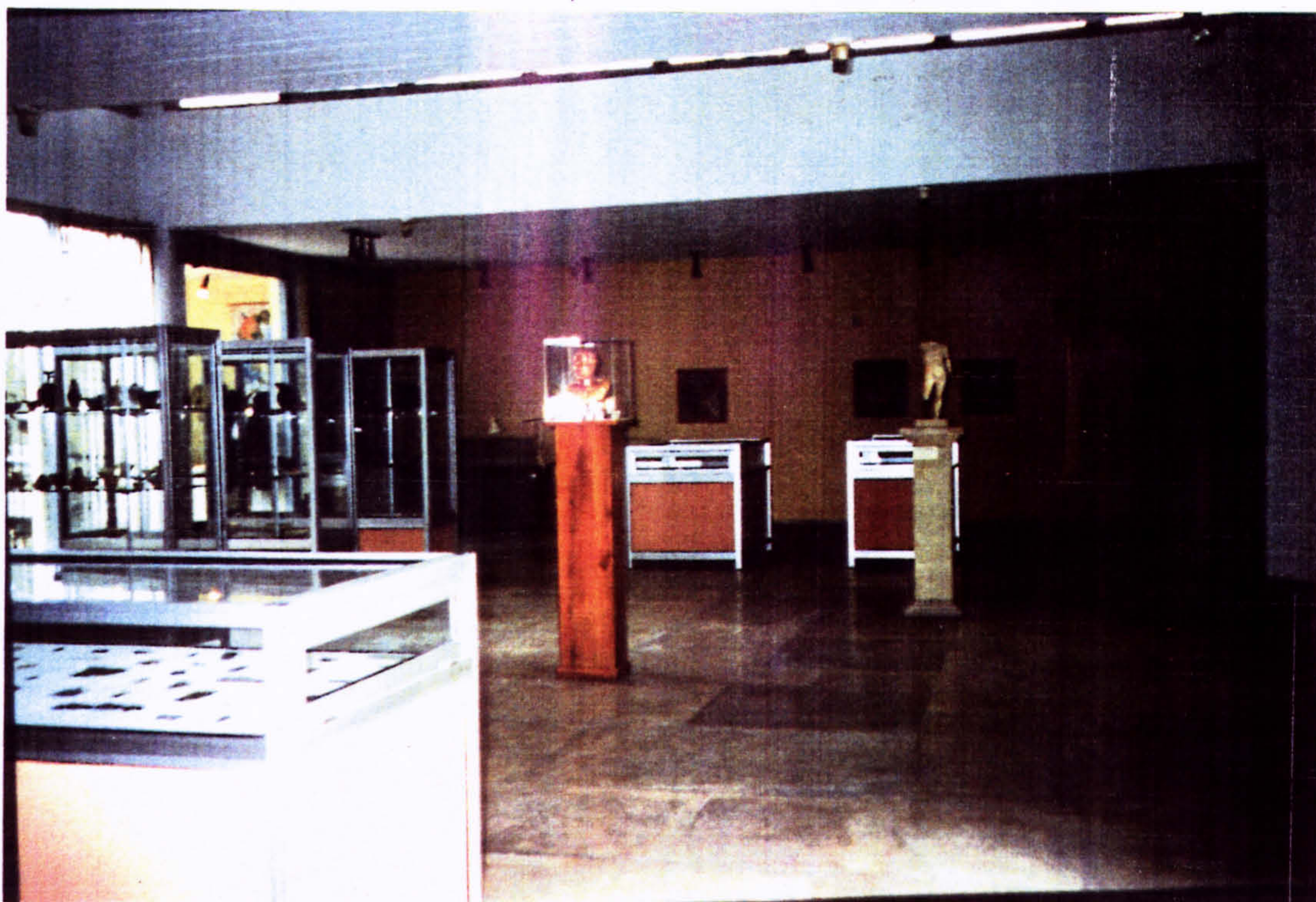


**Plate 145** Archaeological Museum of Komotini: view of the Sculpture Room [Photo by the author].



**Plate 146** Archaeological Museum of Komotini: view of the galleries [Photo by the author].





**Plate 147** Archaeological Museum of Komotini: view of the galleries [Photo by the author].



**Plate 148** Archaeological Museum of Komotini: view of the gallery that was prepared in 1992 presenting the new excavations and finds of various Thracian sites, on the occasion of an International Congress on Ancient Thrace and Greek civilisation [Photo by the author].





Plate 149 A mosque in Komotini [Photo by the author].



Plate 150 Archaeological Museum of Volos [Source: TAP Museum leaflet].





**Plate 151** Archaeological Museum of Volos: view of the display of the painted funerary stelae from the cemetery of ancient Demetrias, as prepared by D.Theocharis in 1961 [Photo by the author].



**Plate 152** Archaeological Museum of Volos: view of a gallery that was re-displayed in 1961 [Photo by the author].





**Plate 153** Archaeological Museum of Volos: view of the Neolithic Gallery which was re-displayed by G.Hourmouziadis in 1975 [Photo by the author].



**Plate 154** Archaeological Museum of Volos: view of the Neolithic Gallery. One of the principal innovations of this re-display was the abolition of the glass showcases. The glass cases have been replaced by niches, shelves and tables on drystone walls [Photo by the author].





**Plate 155** Archaeological Museum of Volos: view of the Neolithic Gallery. The displays are lying or hung exactly as they would have been in a Neolithic house. Colours, materials and the formation of space all had as a starting point the knowledge of Neolithic culture. The colours were based on the ochre [Photo by the author].



**Plate 156** Archaeological Museum of Volos: view of the Neolithic Gallery [Photo by the author].





**Plate 157** Archaeological Museum of Volos: view of the Neolithic Gallery. Display units were generated simply by using raw materials such as stone, clay, wood and reed. The soil and the stone, (used in different structures), were brought from the surroundings of Neolithic settlements themselves [Photo by the author].

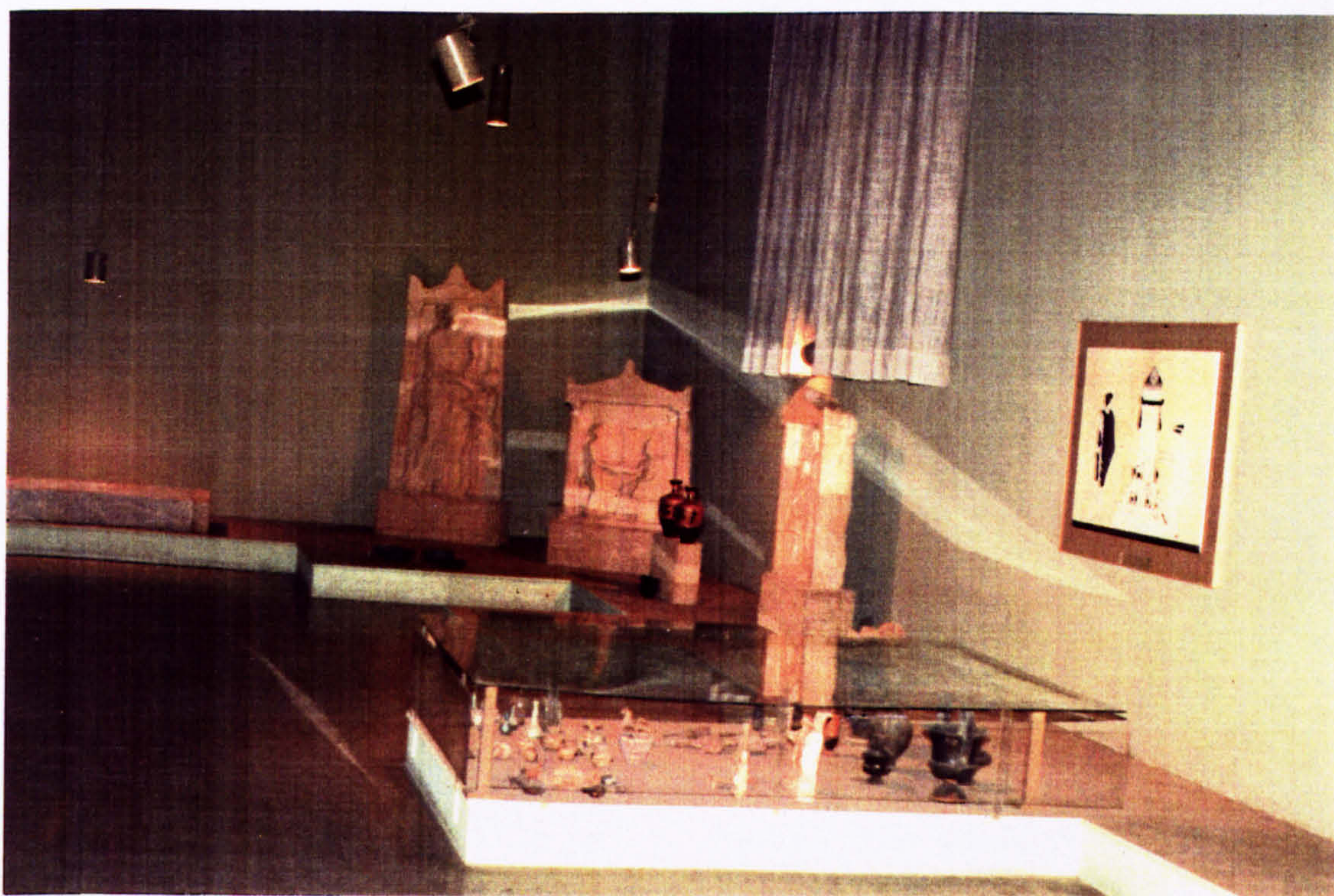


**Plate 158** Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millennium-3rd century BC) [Photo by the author].



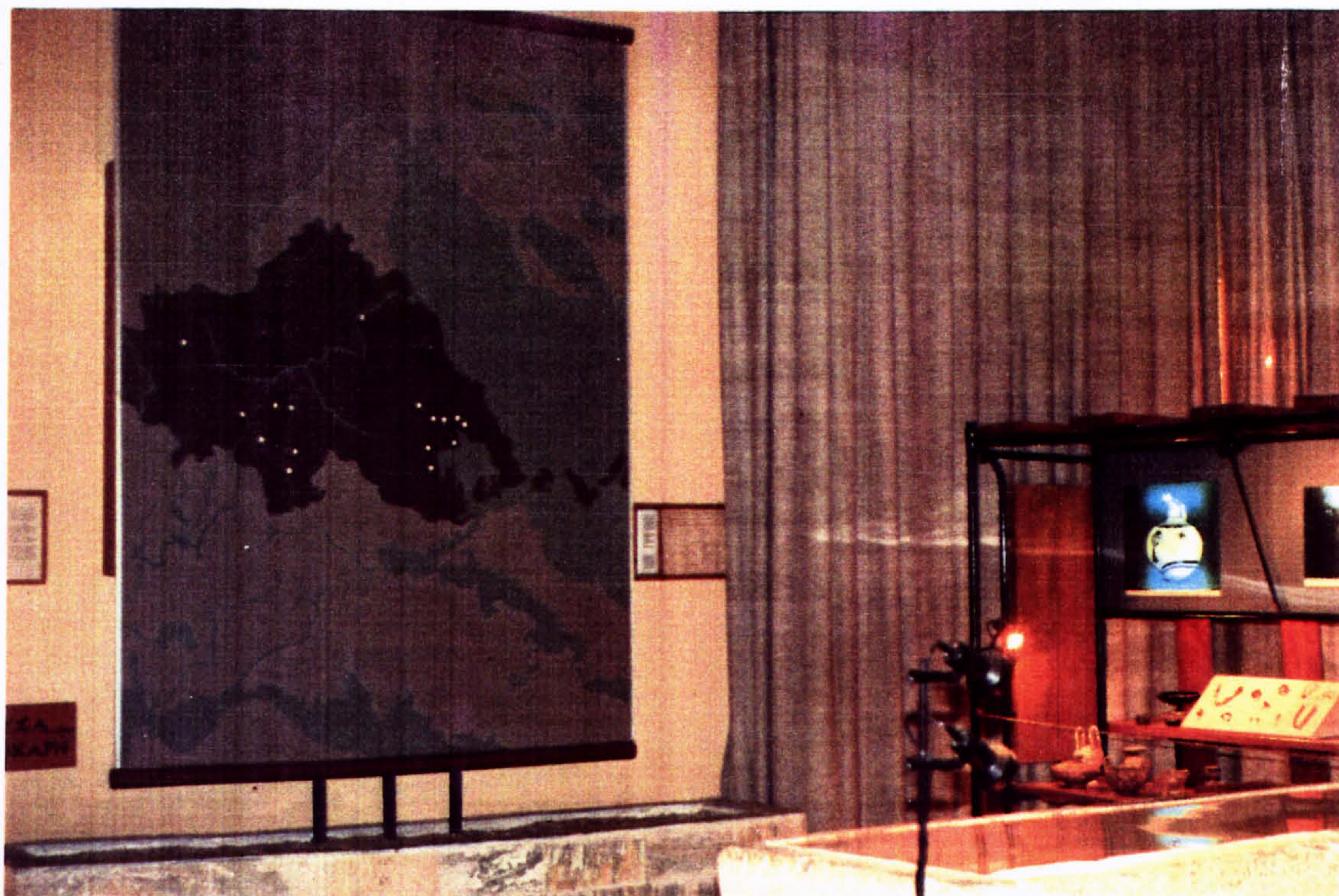


**Plate 159** Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millenium-3rd century BC) [Photo by the author].

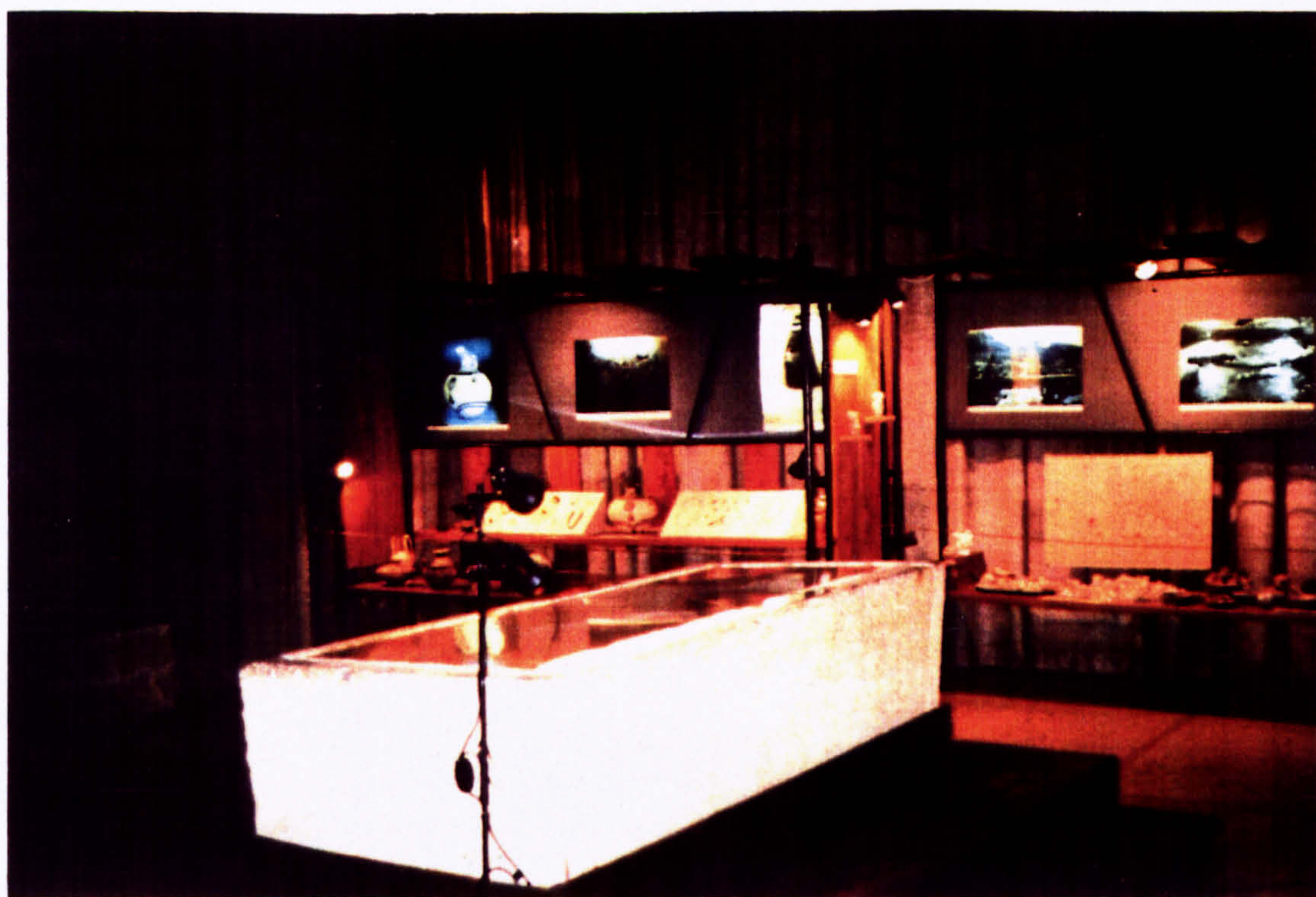


**Plate 160** Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millenium-3rd century BC) [Photo by the author].





**Plate 161** Archaeological Museum of Volos: view of Gallery One with temporary displays [Photo by the author].



**Plate 162** Archaeological Museum of Volos: view of Gallery One with temporary displays [Photo by the author].





**Plate 163** Archaeological Museum of Samos: the old building is at the right side of the picture and the new one at the left side. Between the two buildings, there is a small square [Photo by the author].



**Plate 164** Archaeological Museum of Lemnos [Photo by the author].





**Plate 165** Archaeological Museum of Samos: the new building with the sculpture galleries [Courtesy of the DAI, No. 87/668].





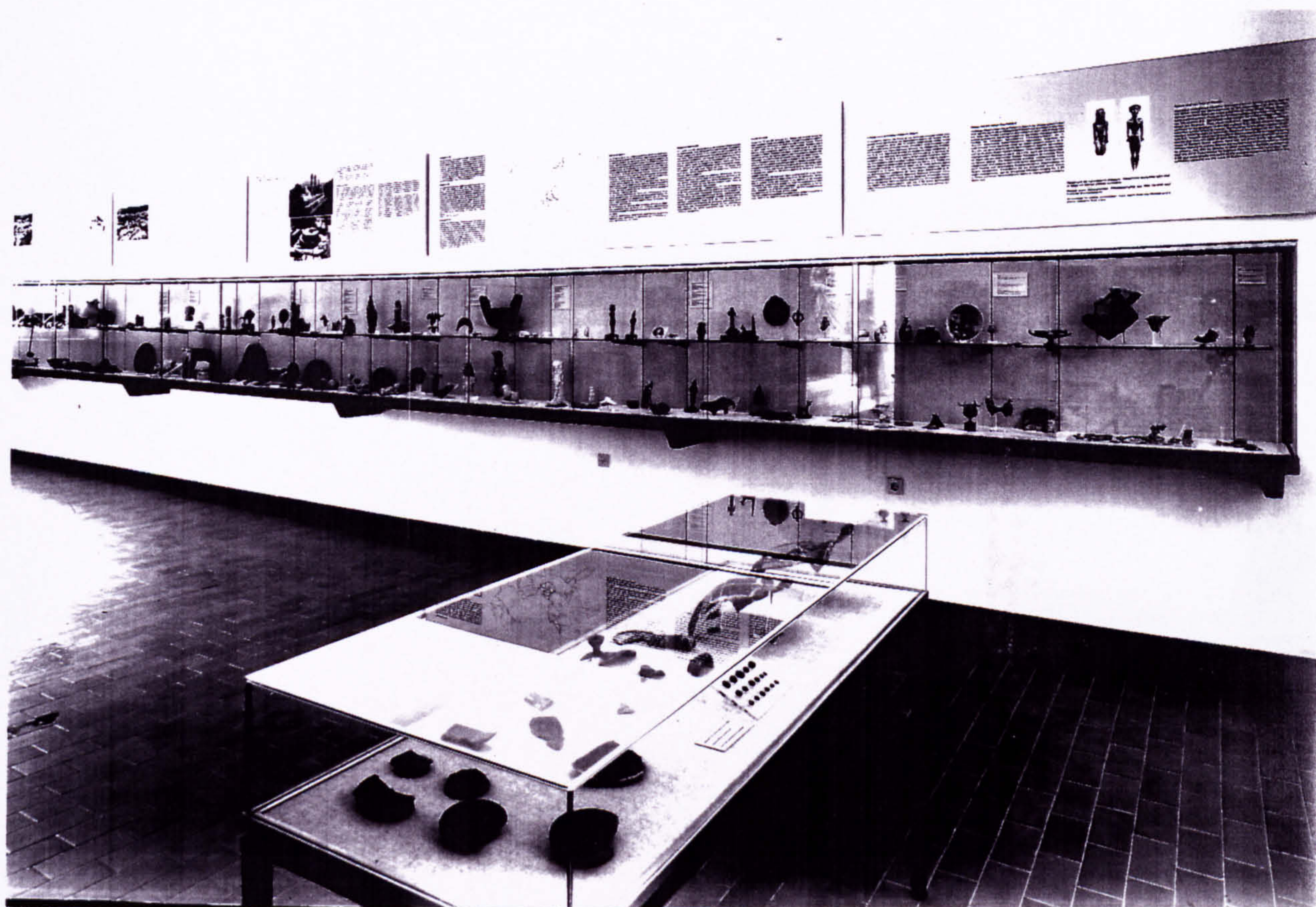
**Plate 166** Archaeological Museum of Samos: the new building with the sculpture galleries [Photo by the author].





**Plate 167** Archaeological Museum of Samos: the famous gigantic Kouros of Samos in the new museum building [Courtesy of the DAI, No.87/669].



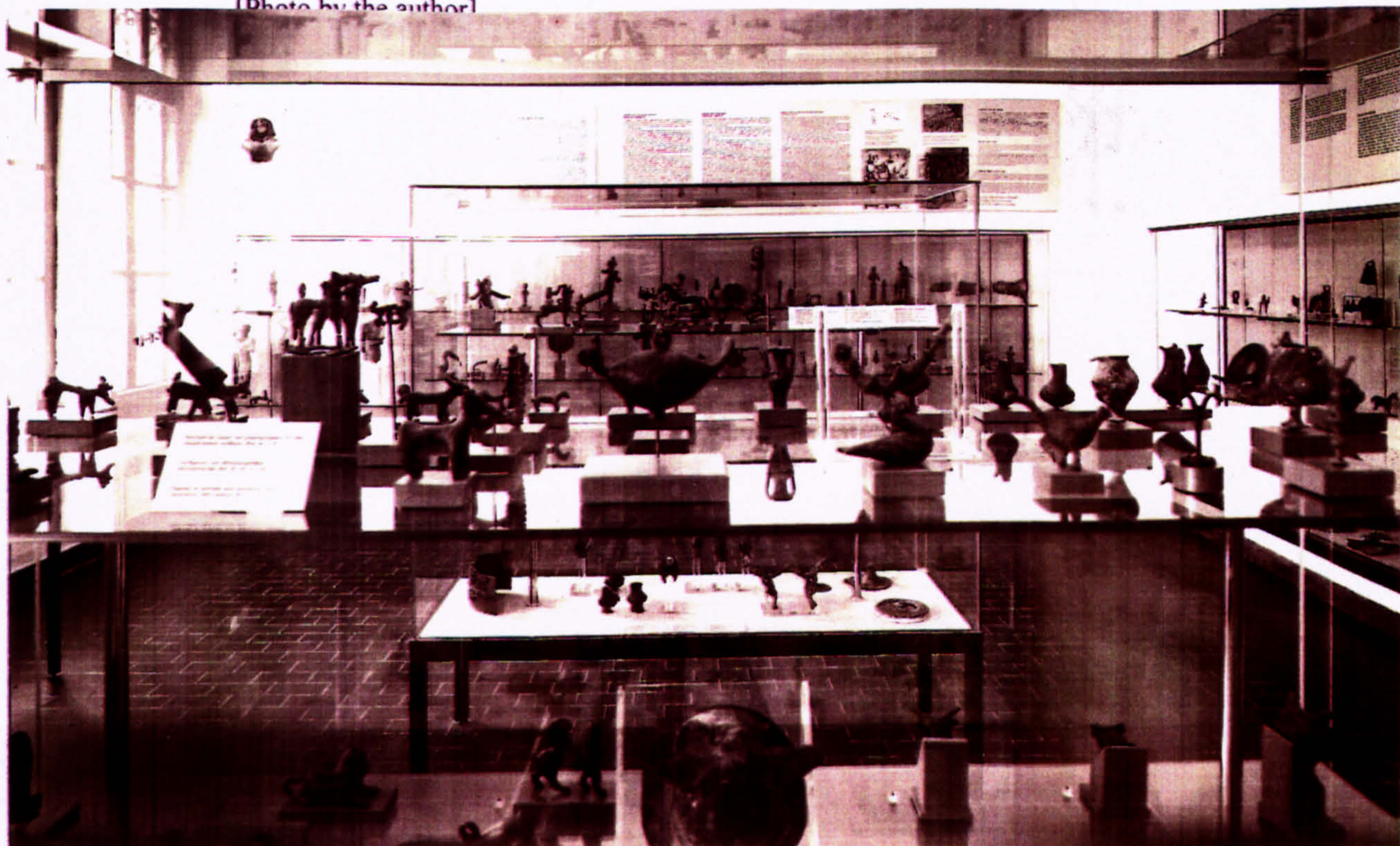


**Plate 168** Archaeological Museum of Samos: the old building and view of a recently re-displayed gallery which contains various objects from the Heraion of [Samos Courtesy of the DAI, No.87/674].





**Plate 169** Archaeological Museum of Samos: the old building and another view of the same gallery  
[Photo by the author]

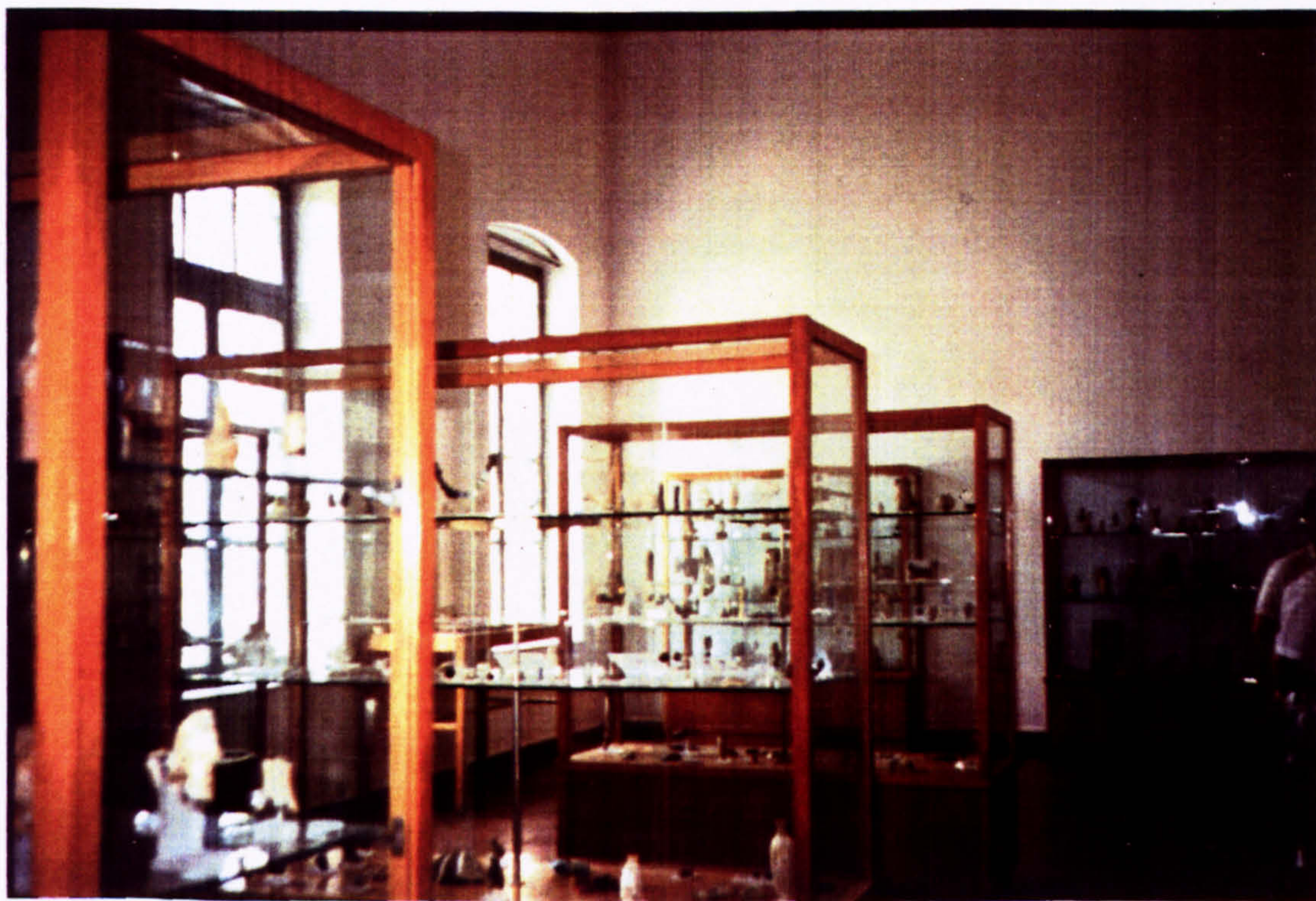


**Plate 170** Archaeological Museum of Samos: the old building and view of a recently re-displayed gallery which contains bronze objects from the Heraion of Samos. The themes here are: Griffin Protomes, Hammered Griffin- Protomes, Cast Griffin-Protomes, Samian Bronze Statuettes, Personal ornaments, Phrygian Bronze Objects, Bronze Objects from Egypt, Bronze Objects from the Ancient Near East, Bronze Objects from Cyprus, Bronze workshops, Bronze vessels and Geometric Bronzes[Courtesy of the DAI, No.87/673].





**Plate 171** Archaeological Museum of Samos: the old building and view of the unique collection of wooden objects [Photo by the author].



**Plate 172** Archaeological Museum of Samos: view of another gallery in the upper floor of the old building [Photo by the author].





**Plate 173** Archaeological Museum of Lemnos: view of the ground floor with displays of funerary monuments, inscriptions, decrees and sculptures from the later historic periods [Photo by the author].



**Plate 174** Archaeological Museum of Lemnos: view of the displays of the Prehistoric site of Poliochni [Photo by the author].





**Plate 175** Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuaries of the island [Photo by the author].



**Plate 176** Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuaries of the island [Photo by the author].





**Plate 177** Archaeological Museum of Lemnos: display of terracotta Sirens figurines, dated to the 7<sup>th</sup>-6<sup>th</sup> c. BC and found in the sanctuary of the Great Goddess at Hephaistia (Lemnos) [Photo by the author].



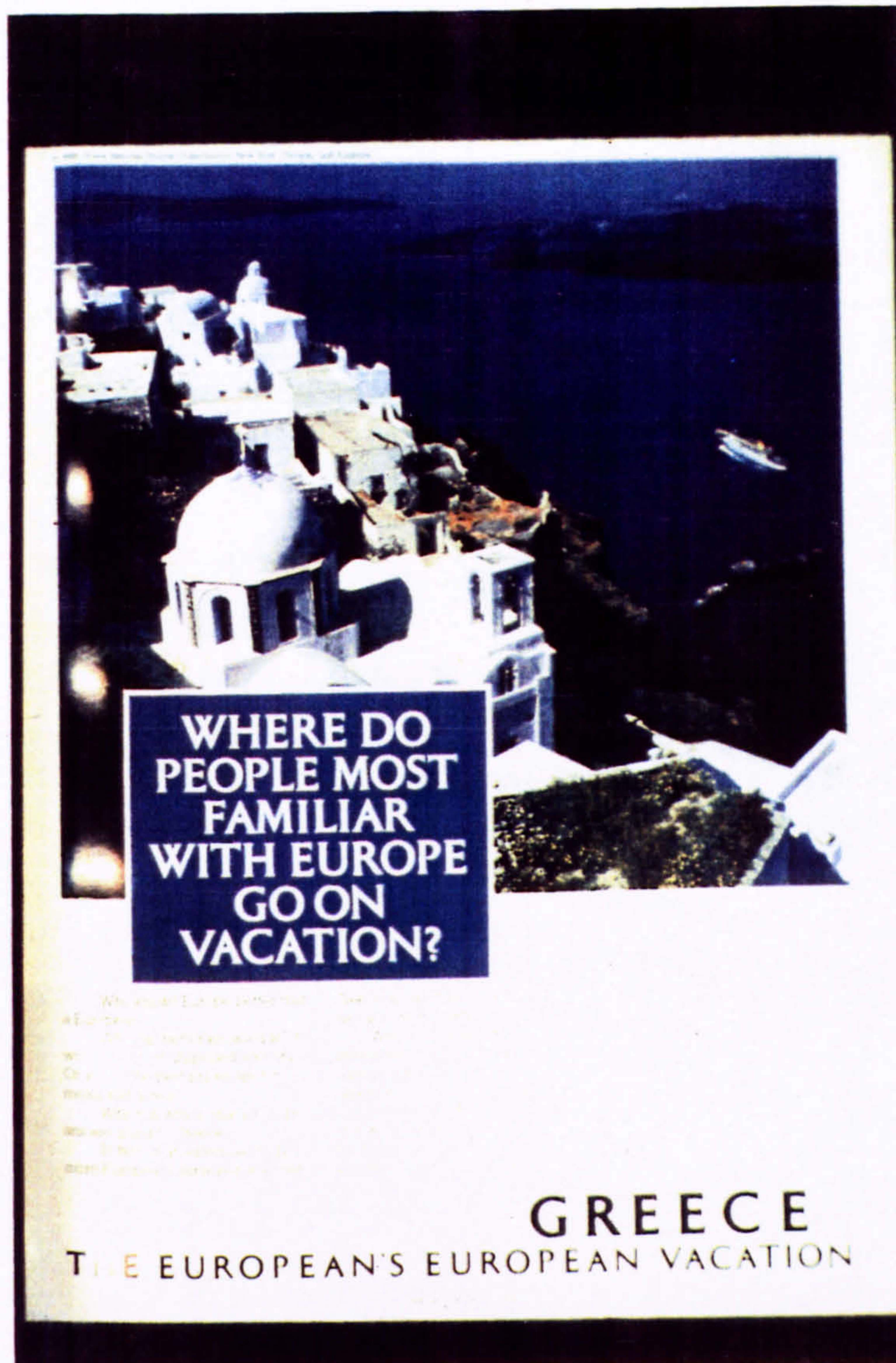
**Plate 178** Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuary of Hephaistia [Photo by the author].





**Plate 179** Archaeological Museum of Lemnos: view of gallery that contains Bronze and Gold objects [Photo by the author].





**Plate 180** National Tourist Board of Greece: advertisement of 1988 for Greece [Source: National Tourist Board of Greece].



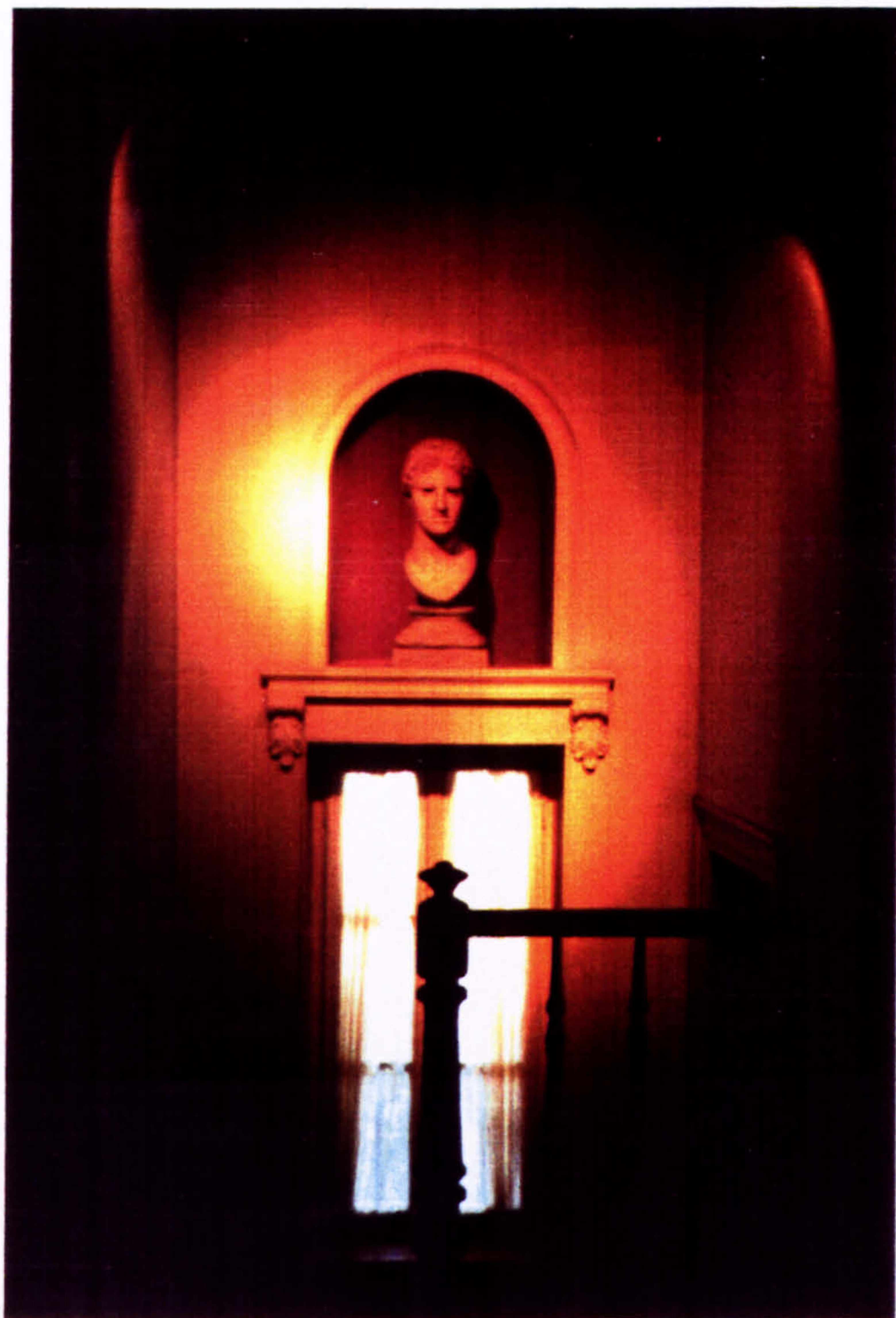


**Plate 181** Paulos Canellopoulos, the collector [Source: *To Vima*, 16/6/72].



**Plate 182** Paulos Canellopoulos, the collector [Source: *To Vima*, 7/3/66].





**Plate 183** Paulos Canellopoulos Museum, view of the interior [Photo by the author].





**Plate 184** Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].





**Plate 185** Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].



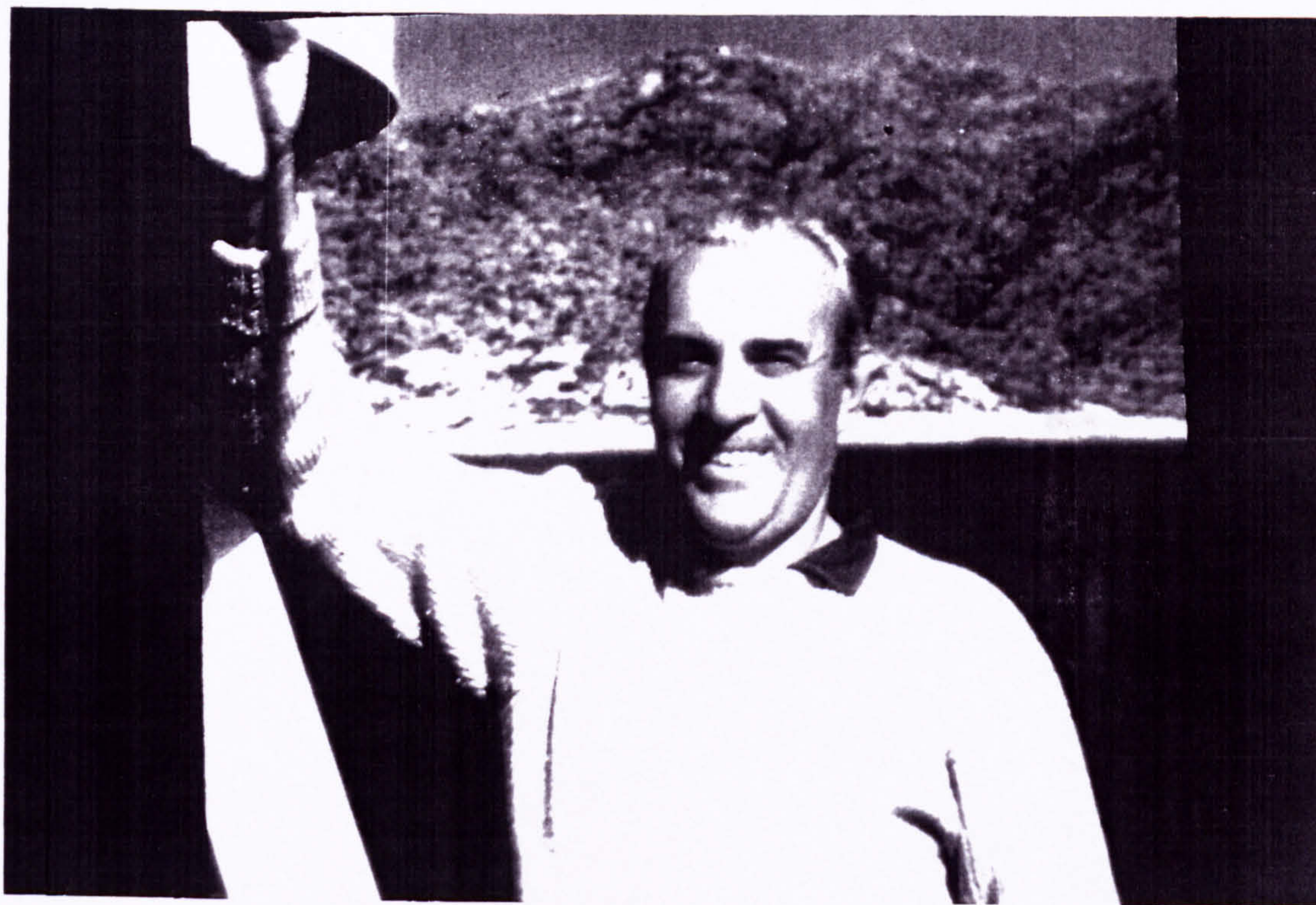


**Plate 186** Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].



**Plate 187** Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].





**Plate 188** Nicholas P. Goulandris [Source: Marangou 1991:6]





**Plate 189** Nicholas P. Goulandris; his bust displayed at the entrance of the Goulandris Museum of Cycladic and Classical Greek Art [Photo by the author].





**Plate 190** Dolly Goulandris [Source: Marangou 1991:21]





**Plate 191** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Cycladic Gallery [Photo by the author].



**Plate 192** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].





**Plate 193** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].





**Plate 194** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].



**Plate 195** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].





**Plate 196** Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the N.Politis' classical collection [Photo by the author].



**Plate 197** Paulos Canellopoulos Museum [Photo by the author].





**Plate 198** Goulandris Museum of Cycladic and Ancient Greek Art: view of the collection of posters that have been produced in the course of the tour of the Goulandris' collection to a number of foreign countries, before the establishment of the museum in Athens [Source by the author].





**Plate 199** Goulandris Museum of Cycladic and Ancient Greek Art [Photo by the author].





**Plate 200** Goulandris Museum of Cycladic and Ancient Greek Art: the Stathatos Building which serves as an extension to the main museum building [Photo by the author].

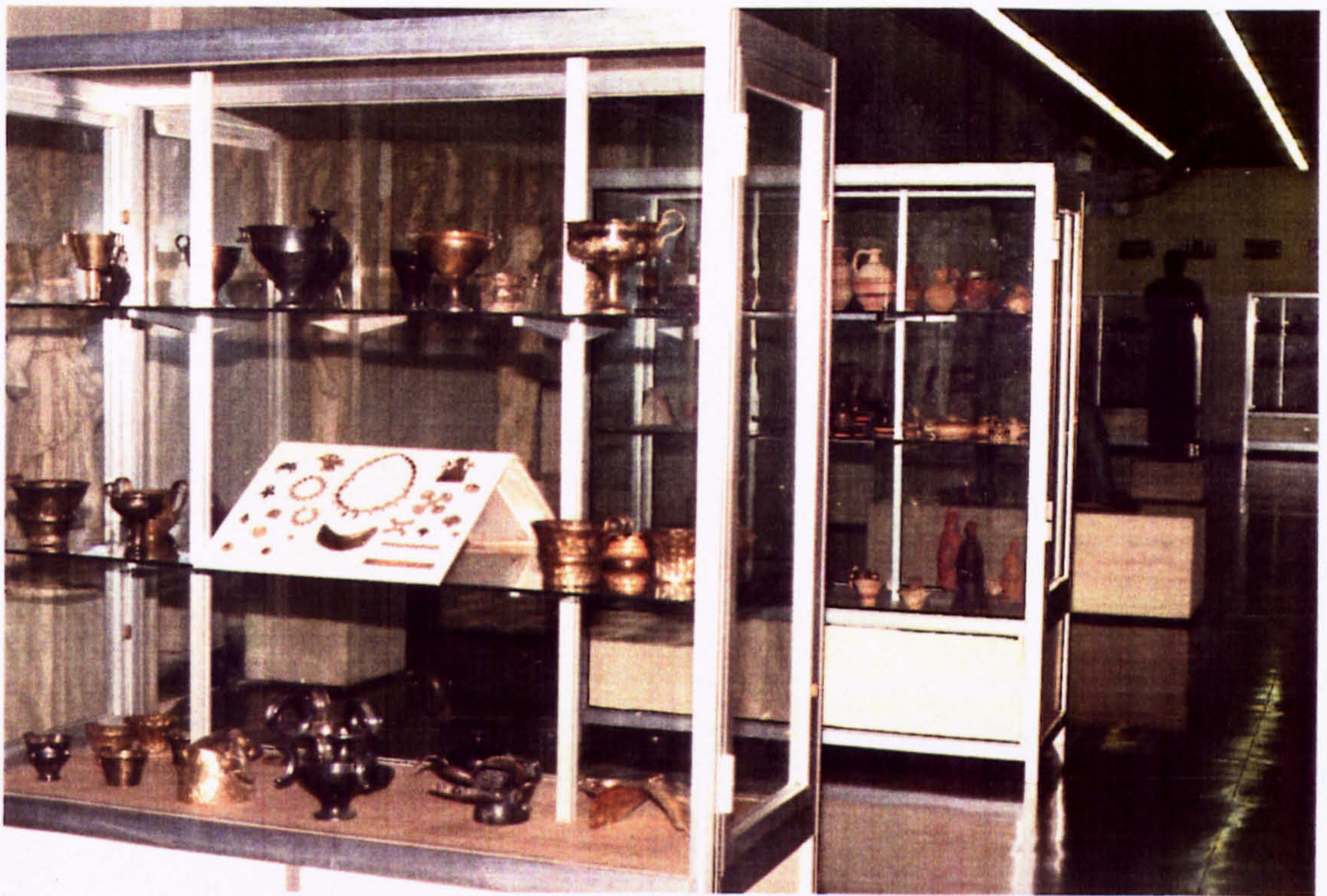


**Plate 201** Goulandris Museum of Cycladic and Ancient Greek Art: view of the entrance hall and of the museum shop [Photo by the author].



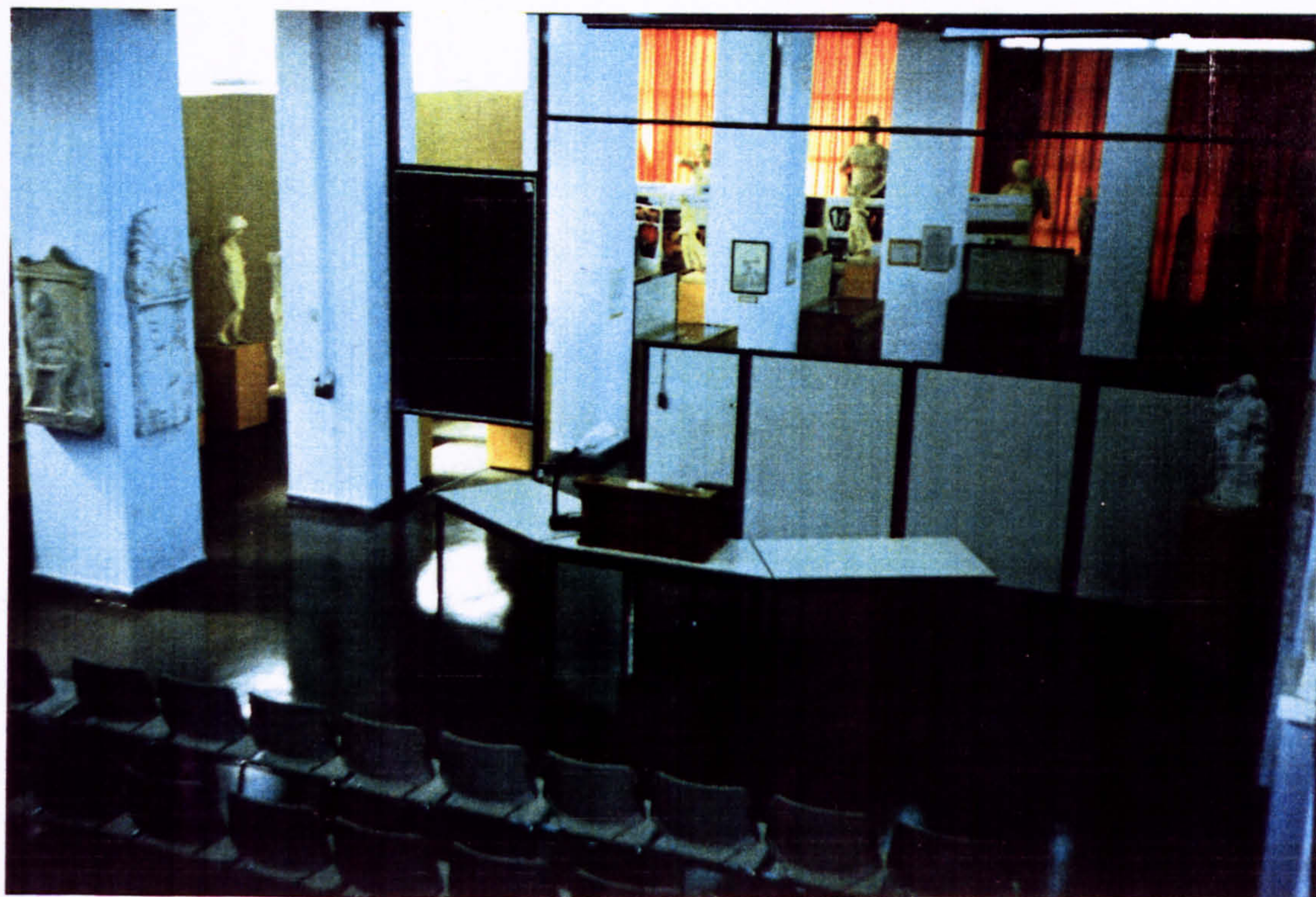


**Plate 202** Archaeological Museum of the University of Thessaloniki [Photo by the author].



**Plate 203** Archaeological Museum of the University of Thessaloniki [Photo by the author].





**Plate 204** Archaeological Museum of the University of Thessaloniki [Photo by the author].

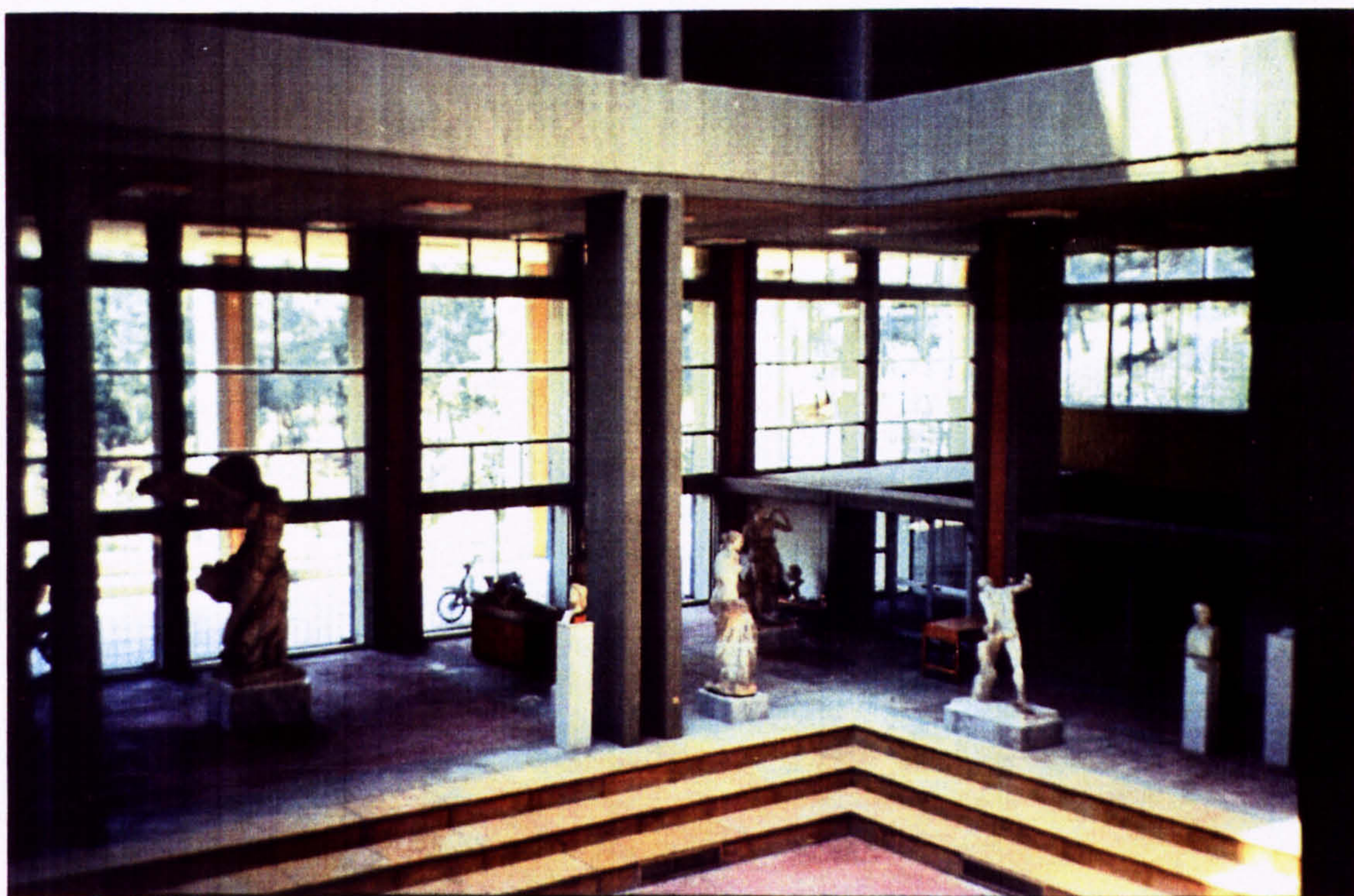


**Plate 205** Archaeological Museum of the University of Thessaloniki [Photo by the author].





**Plate 206** Archaeological Museum of the University of Thessaloniki [Photo by the author].

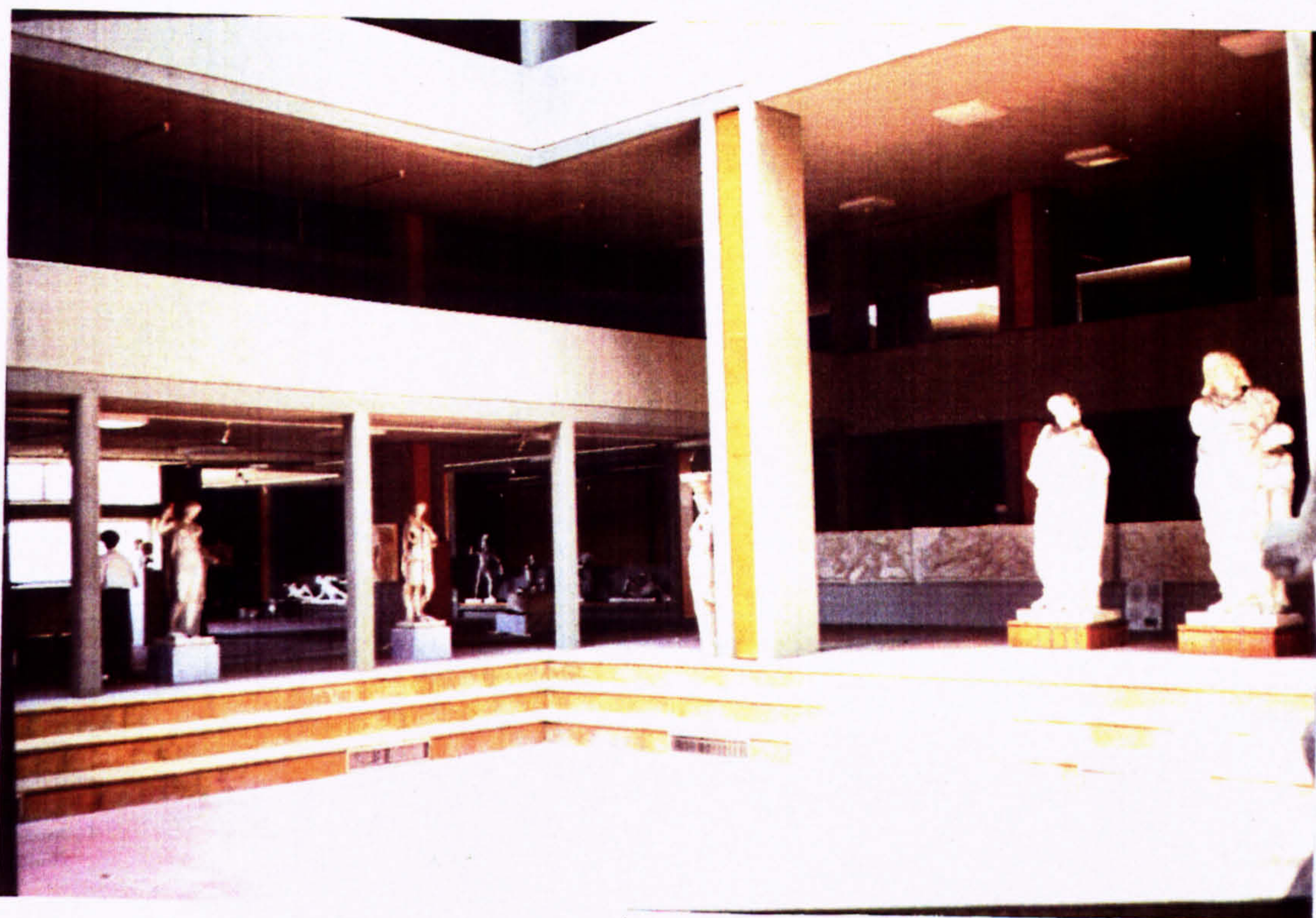


**Plate 207** Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].



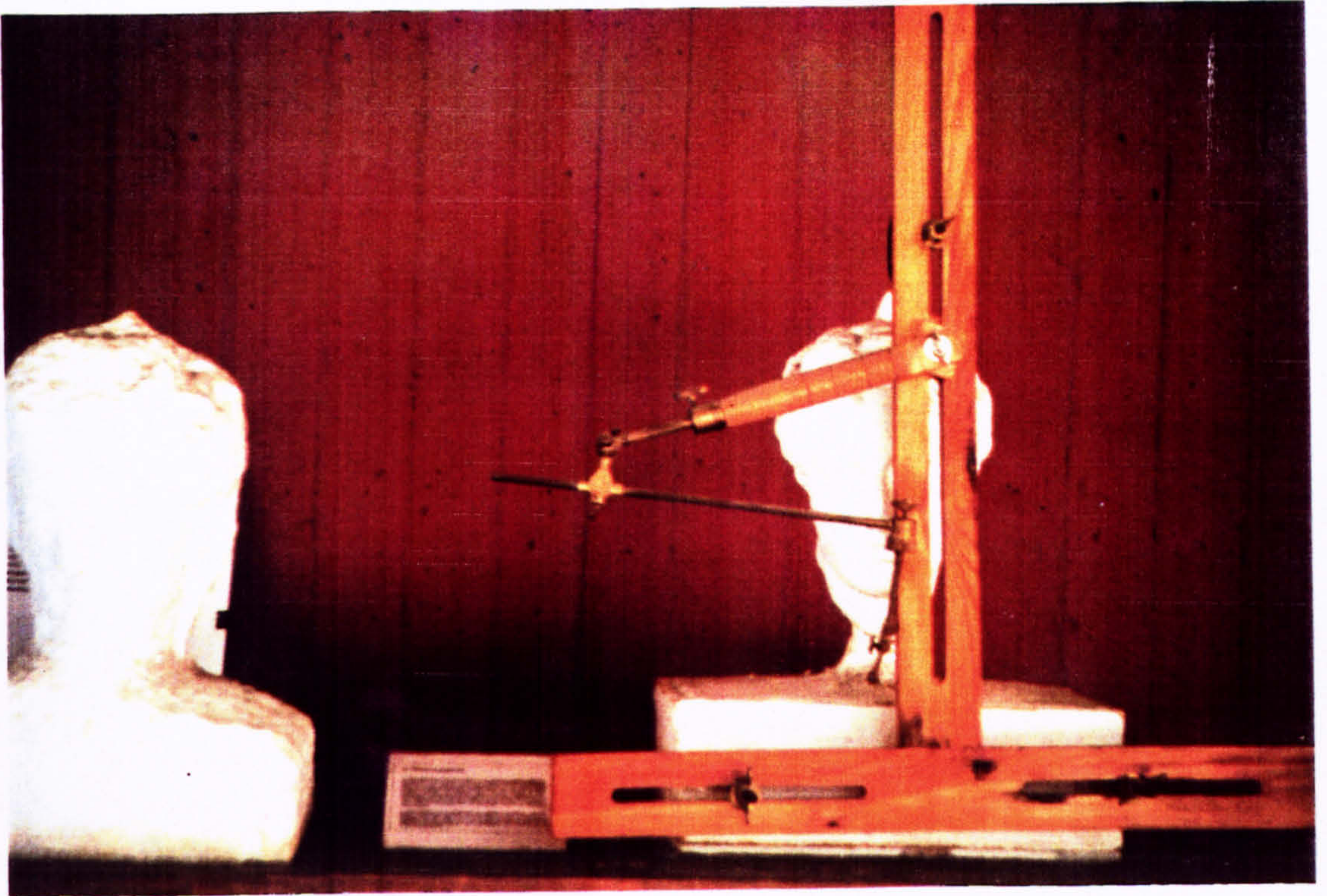


**Plate 208** Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].



**Plate 209** Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].





**Plate 210** Archaeological Museum of the University of Athens: view of a didactic display explaining the pointing technique which is one of the main methods of reproducing copies and plaster casts [Photo by the author].

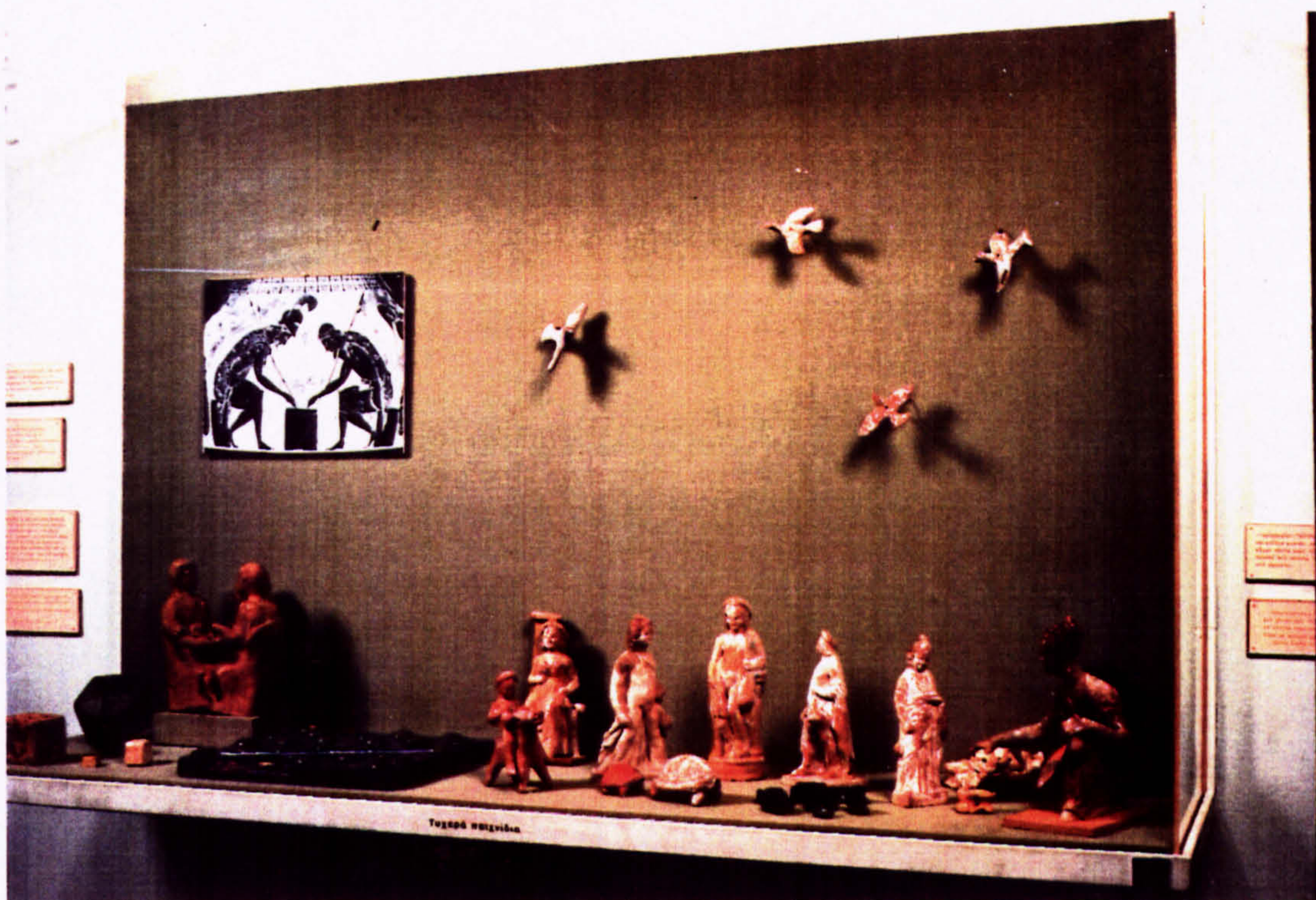


**Plate 211** Archaeological Museum of the University of Athens: view of the exhibition on ceramic groups [Photo by the author].





**Plate 212** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].

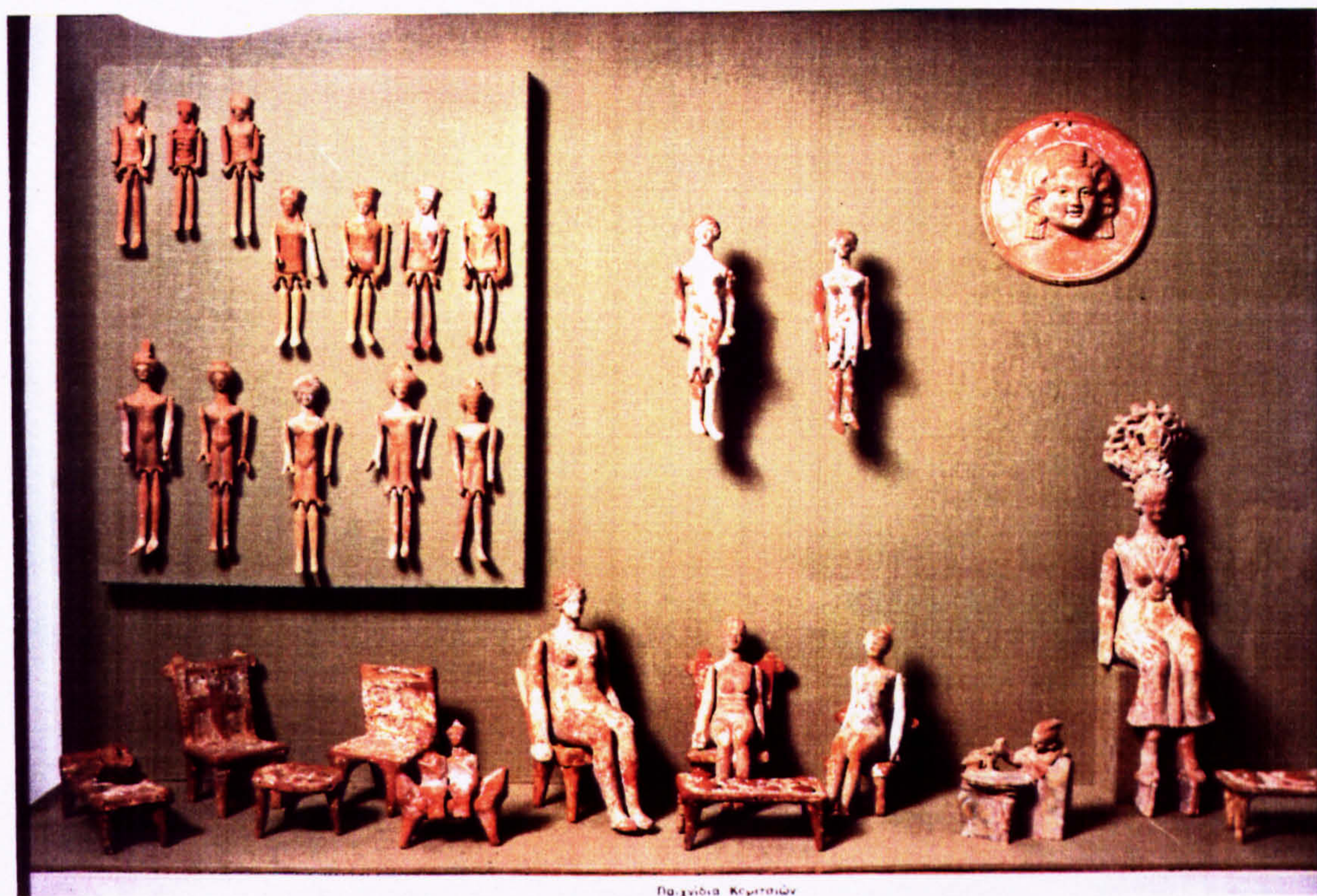


**Plate 213** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].



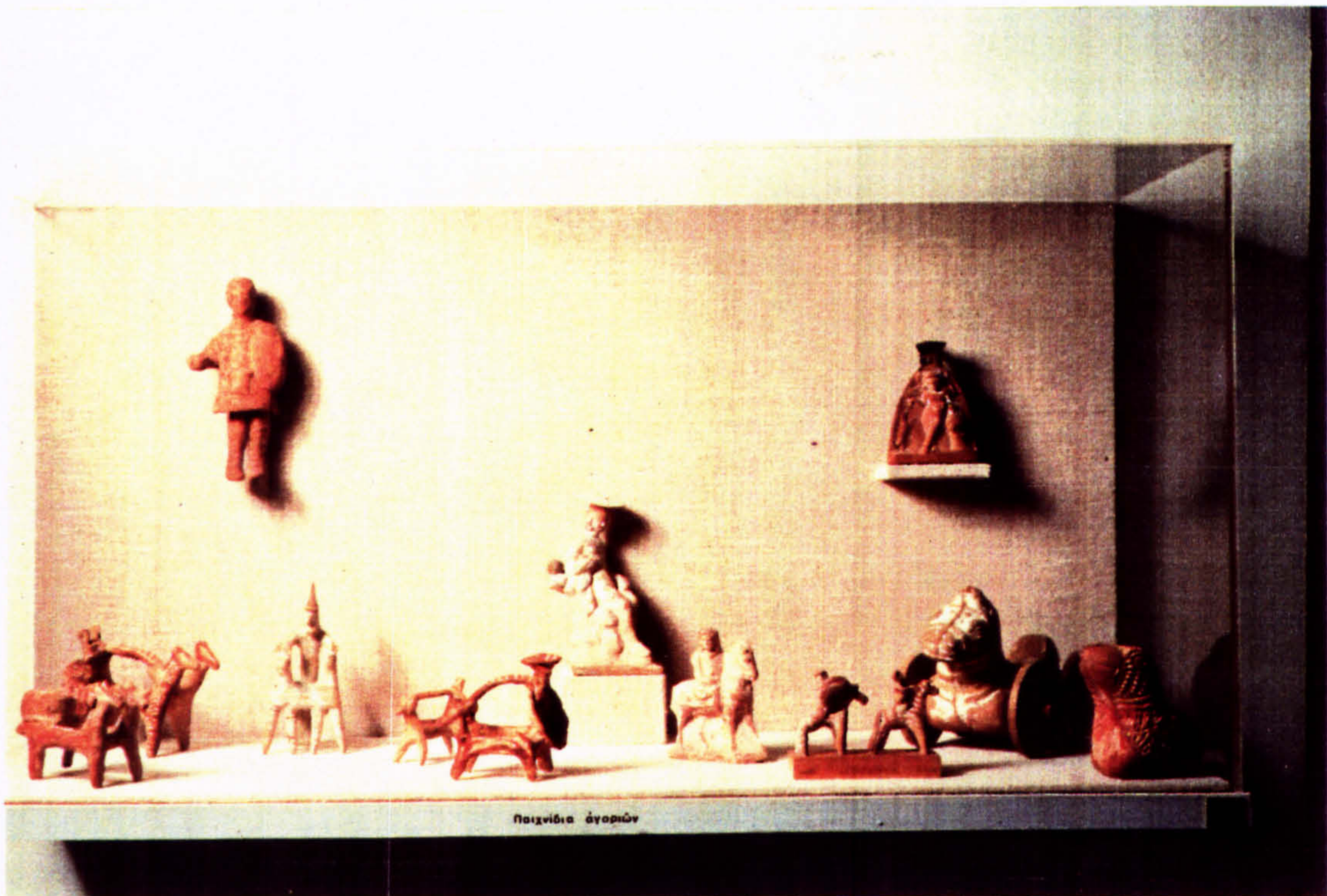


**Plate 214** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].



**Plate 215** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].



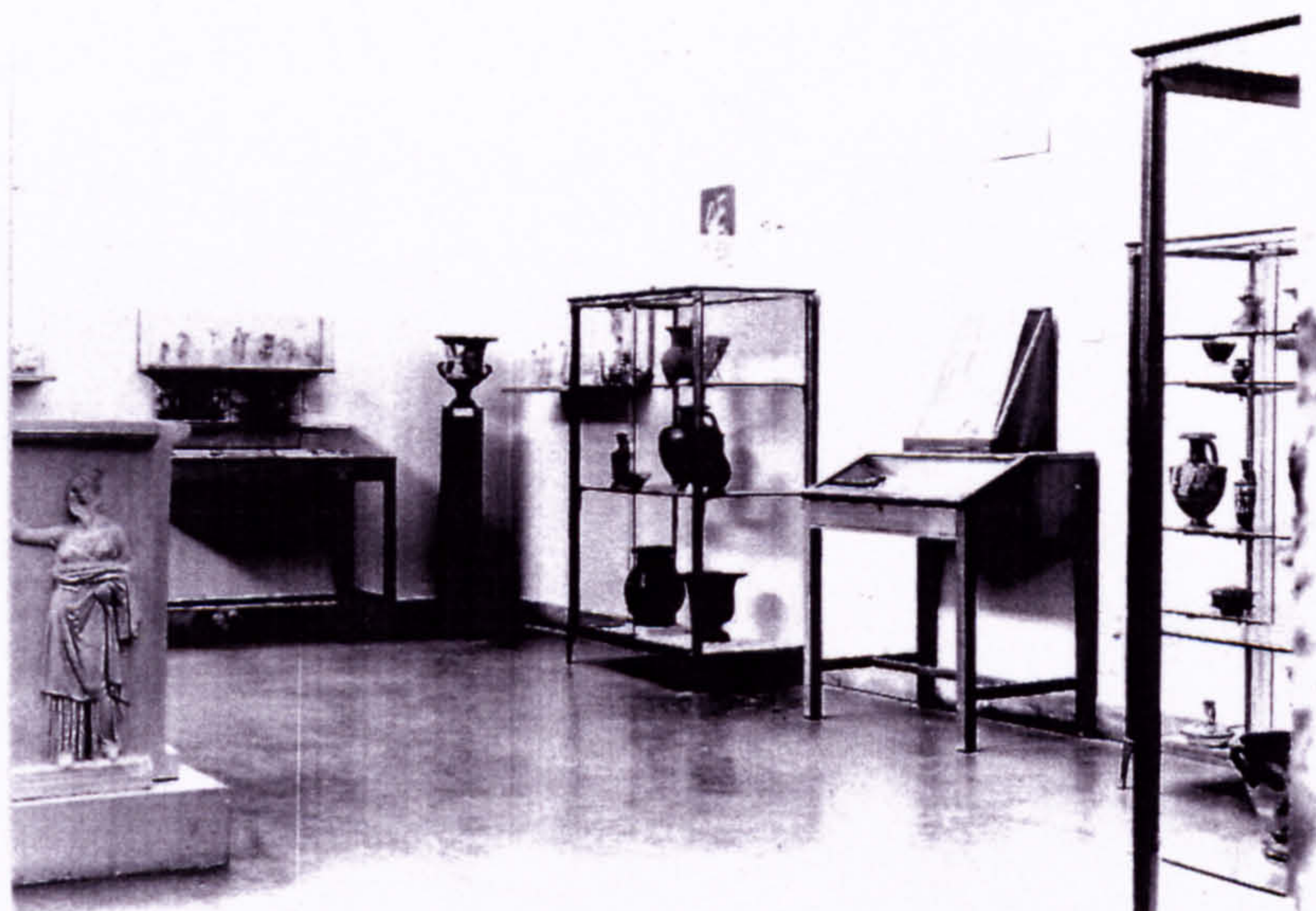


**Plate 216** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].

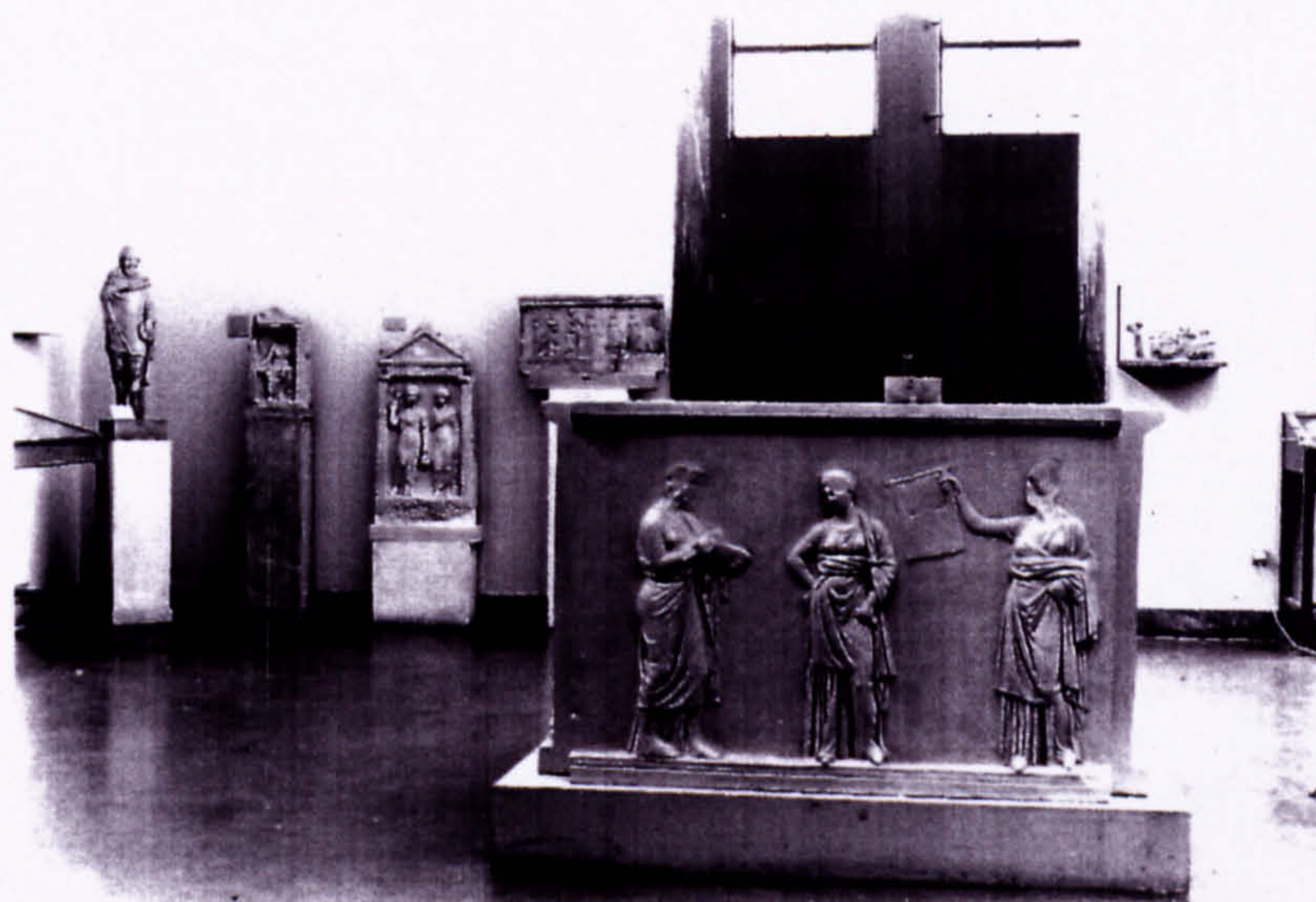


**Plate 217** Temporary exhibition 'Child in Antiquity', National Archaeological Museum at Athens, 1978-1979 [Courtesy of the NAM, No.unknown].



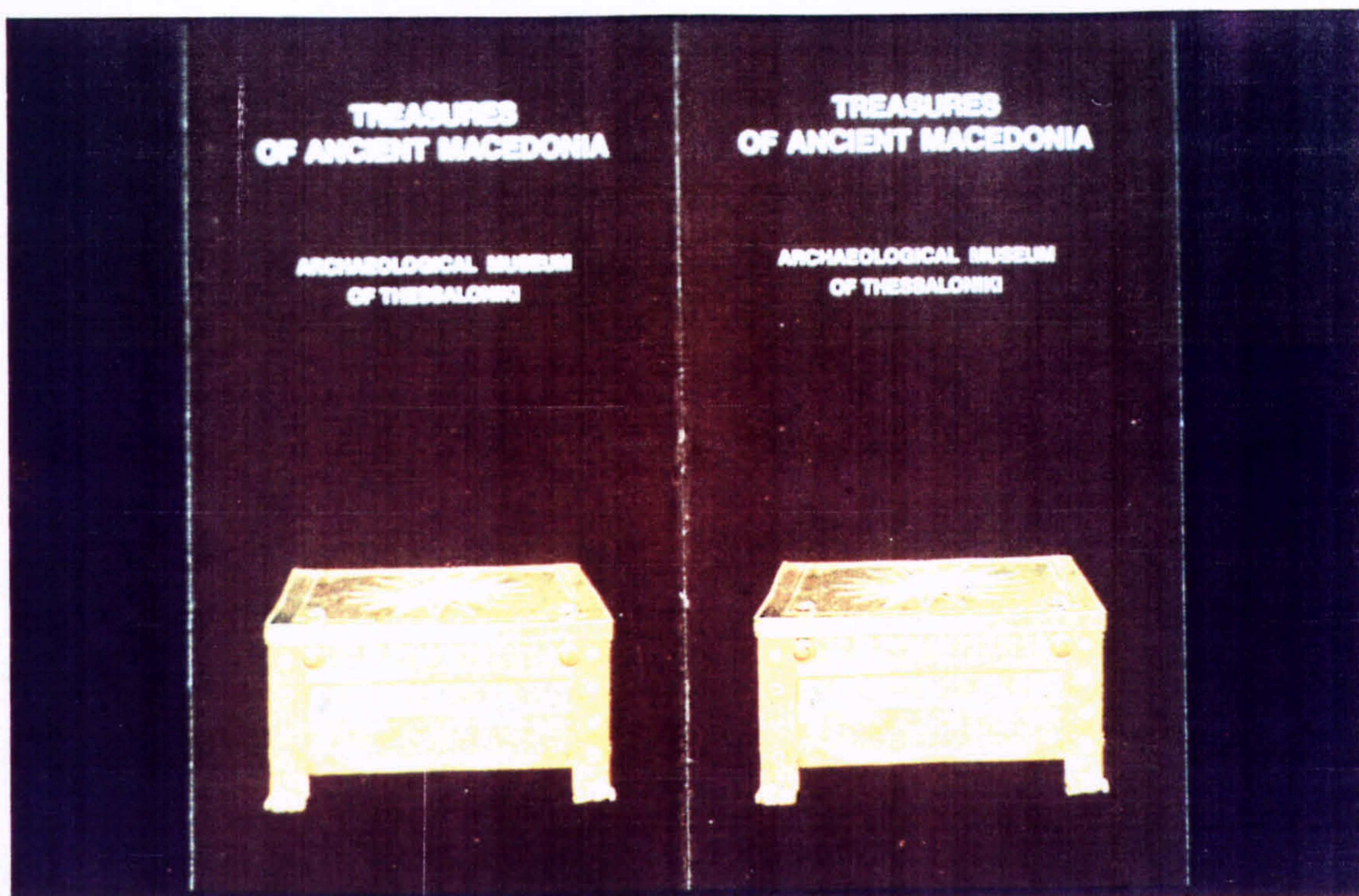


**Plate 218** Temporary exhibition 'The Ancient Greek Musical Instruments', National Archaeological Museum at Athens, 1979 [Courtesy of the NAM, No.unknown].

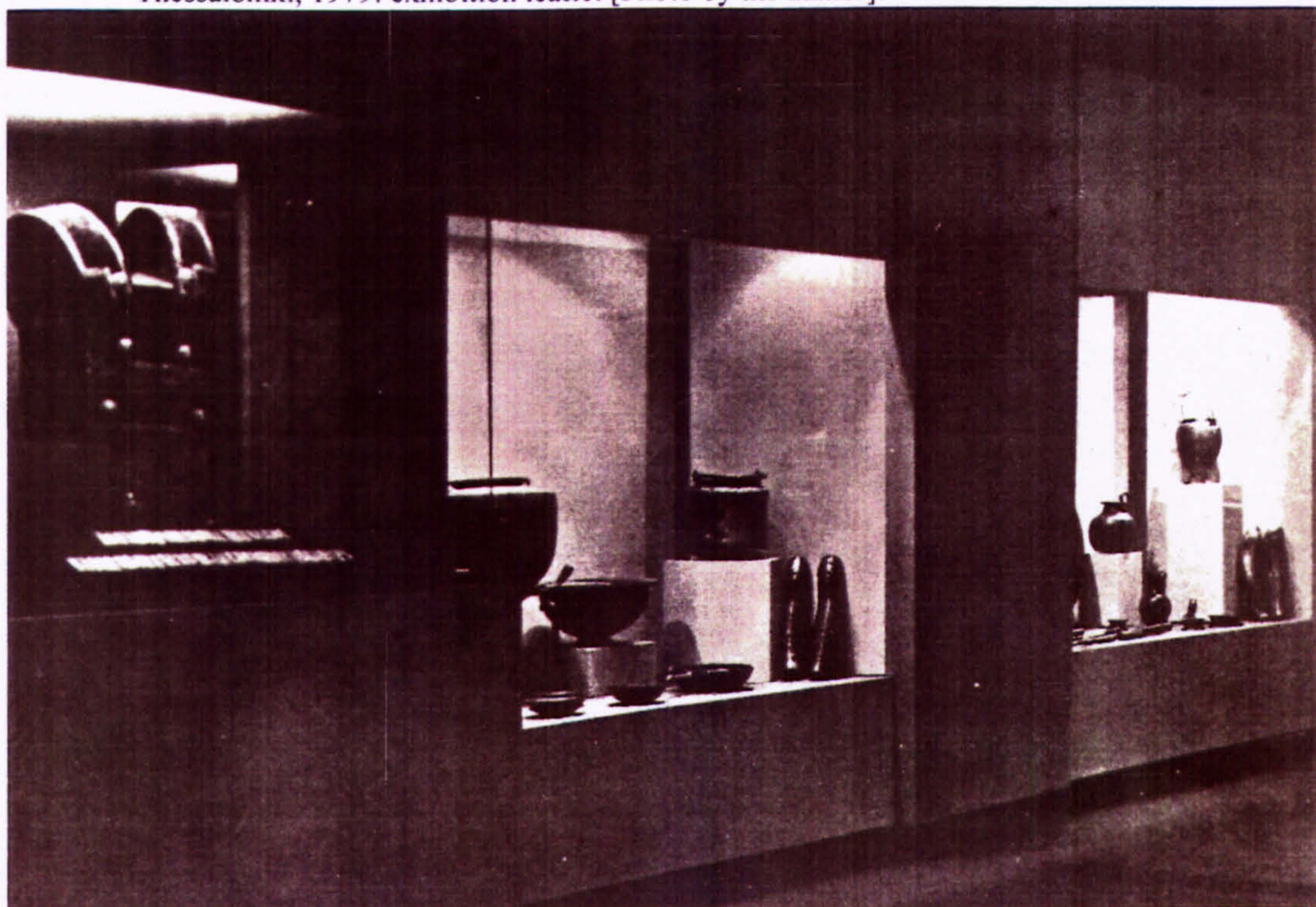


**Plate 219** Temporary exhibition 'The Ancient Greek Musical Instruments', National Archaeological Museum at Athens, 1979 [Courtesy of the NAM, No.unknown].



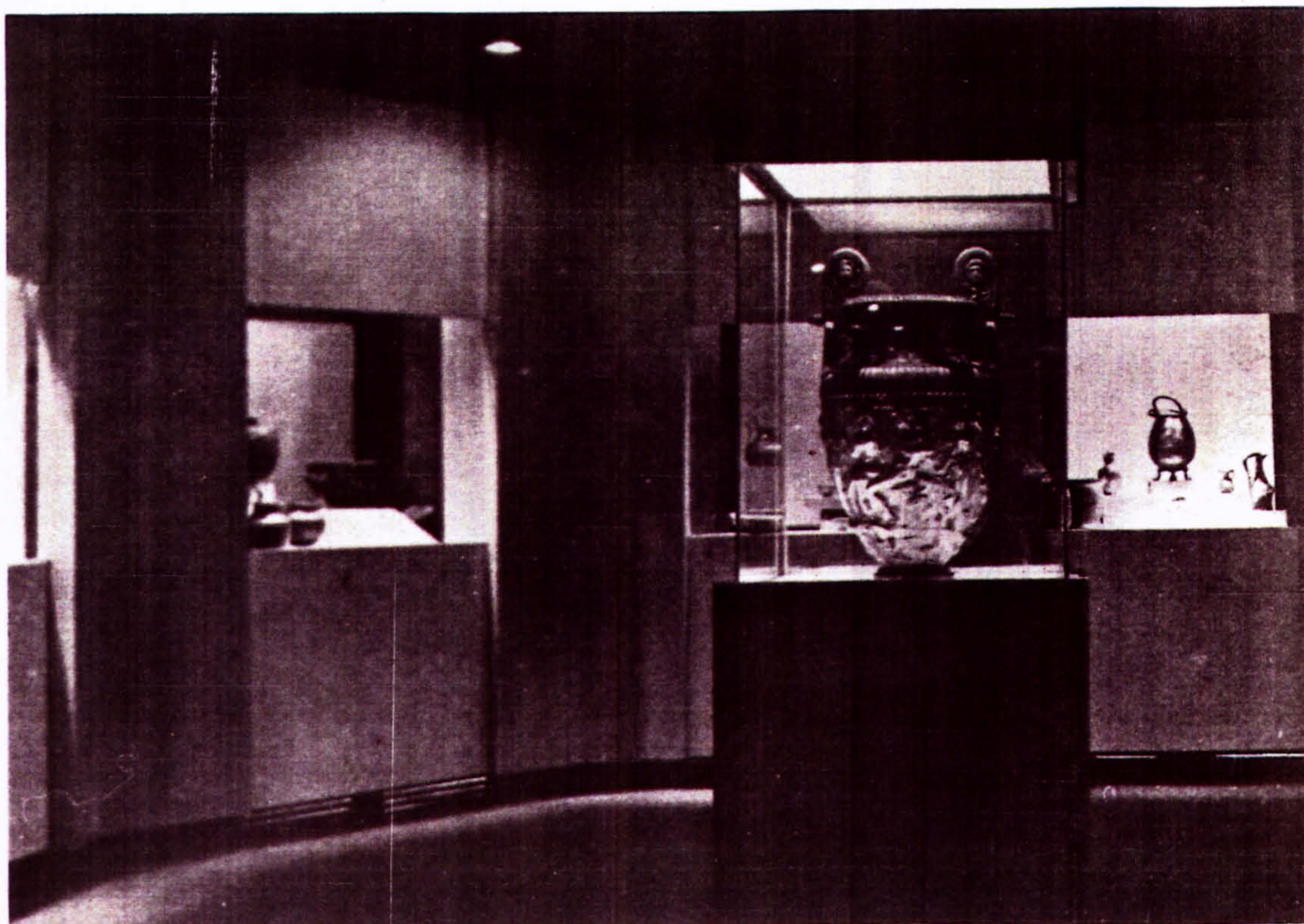


**Plate 220** Temporary exhibition 'Treasures of Ancient Macedonia', Archaeological Museum of Thessaloniki, 1979: exhibition leaflet [Photo by the author].



**Plate 221** Temporary exhibition 'Treasures of Ancient Macedonia', Archaeological Museum of Thessaloniki, 1979: at this exhibition, the intention was to create the impression of an underground chamber tomb or an enclosed reliquary containing the Macedonian ancestral heritage which would evoke deeper emotional responses and aesthetic admiration regarding the beauty, variety and functionality of the displays. To achieve this effect, there was extensive use of wooden screens and false ceilings painted with natural earth colours and heightened by artificial but unobtrusive lighting [Source: Rhomiopoulou 1978b:193, Fig.4].





**Plate 222** Temporary exhibition 'Treasures of Ancient Macedonia', Archaeological Museum of Thessaloniki, 1979 [Source: Rhomiopoulou 1978b:189, Fig.3].



**Plate 223** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].





**Plate 224** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].



**Plate 225** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].





**Plate 226** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].



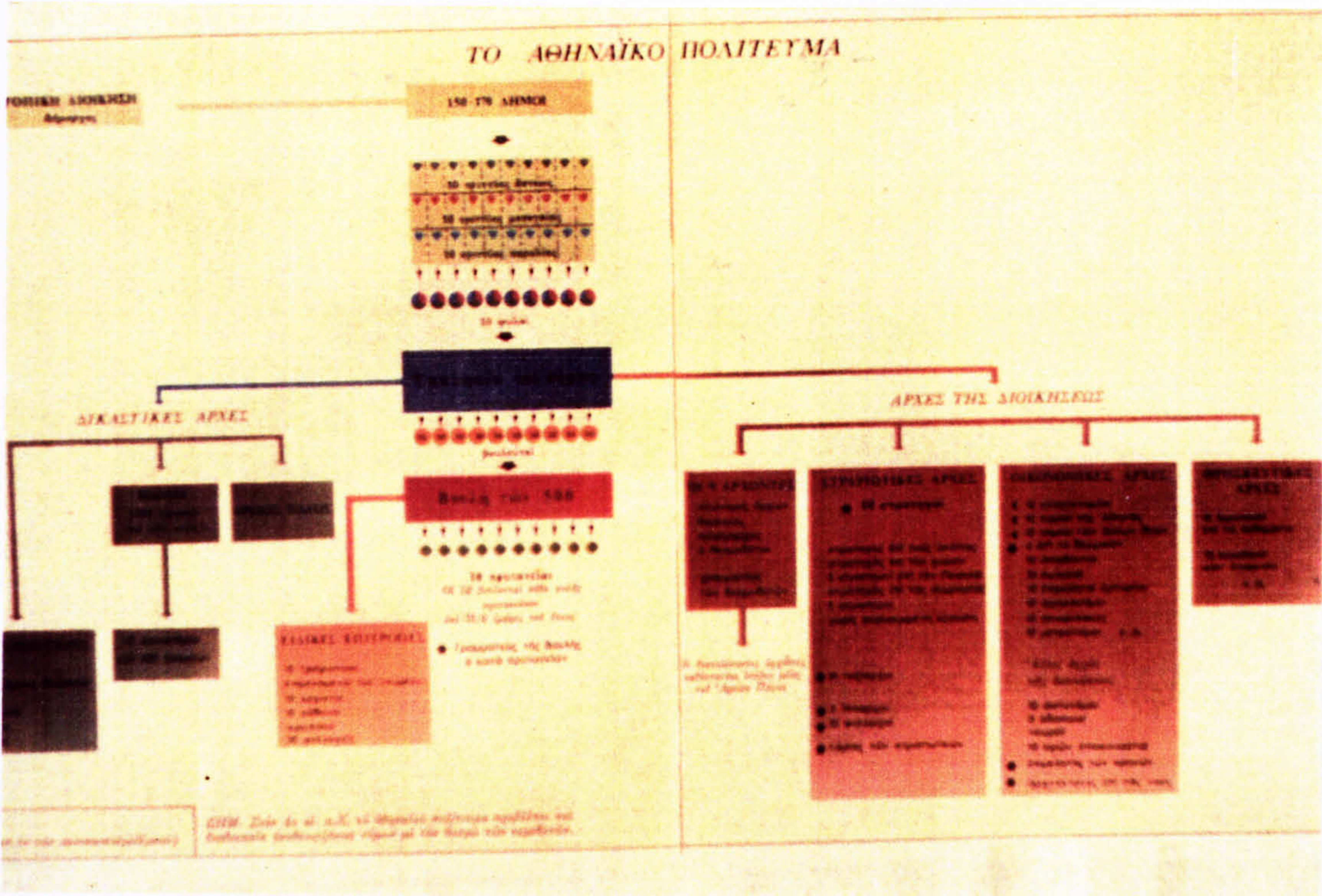


Plate 227 Temporary exhibition ‘Democracy and Classical Culture’, National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].

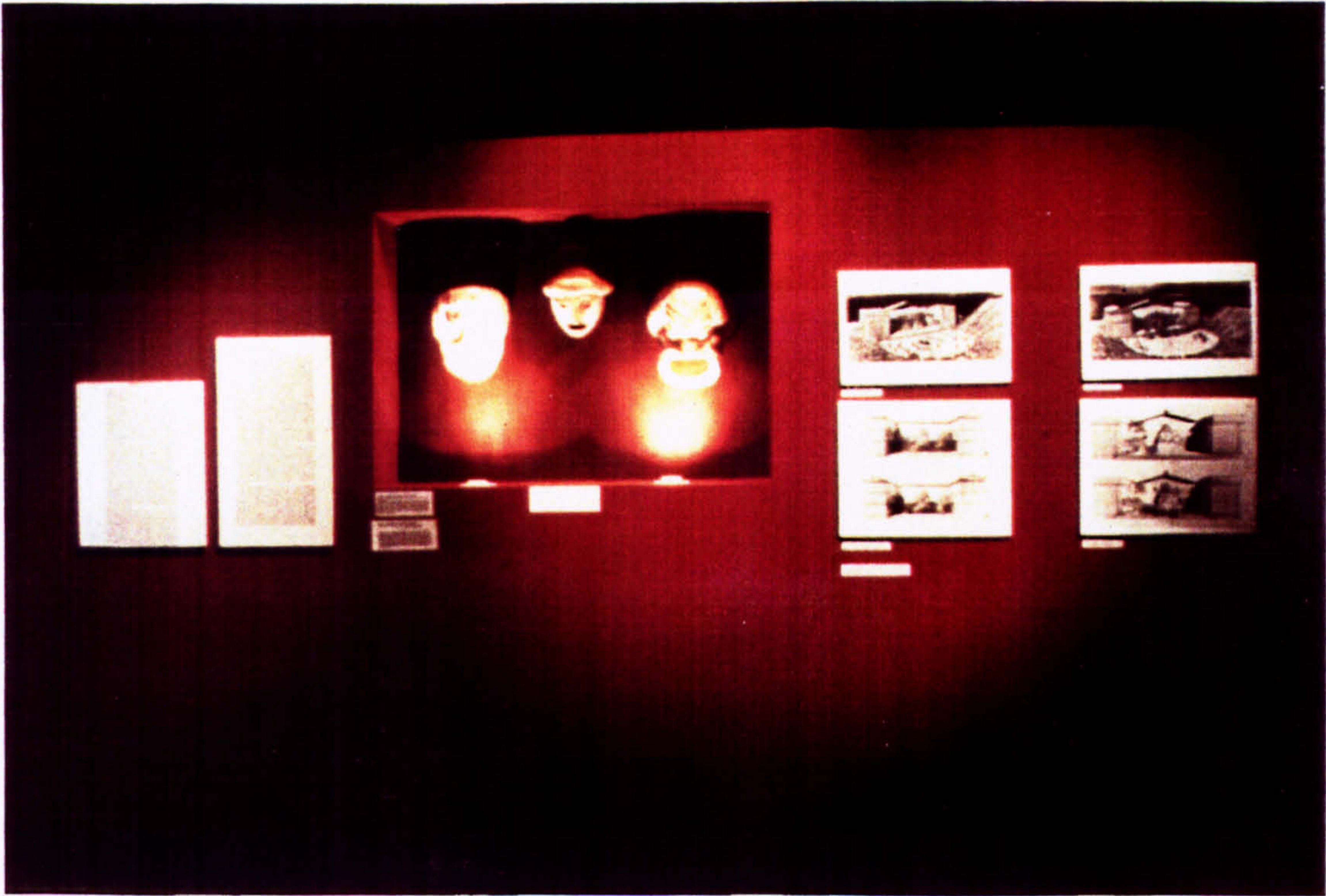


Plate 228 Temporary exhibition ‘Democracy and Classical Culture’, National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].



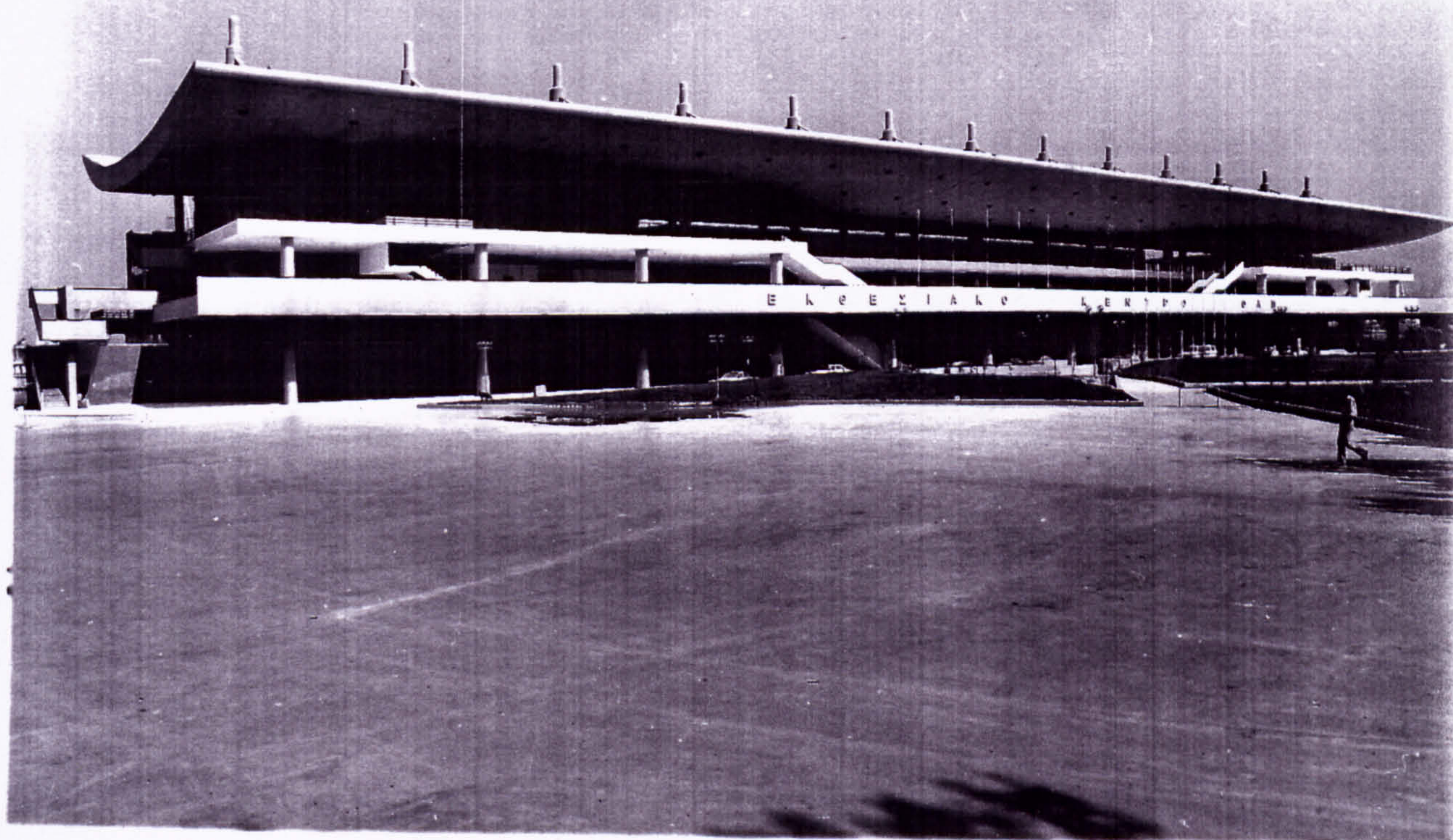


**Plate 229** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].



**Plate 230** Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].





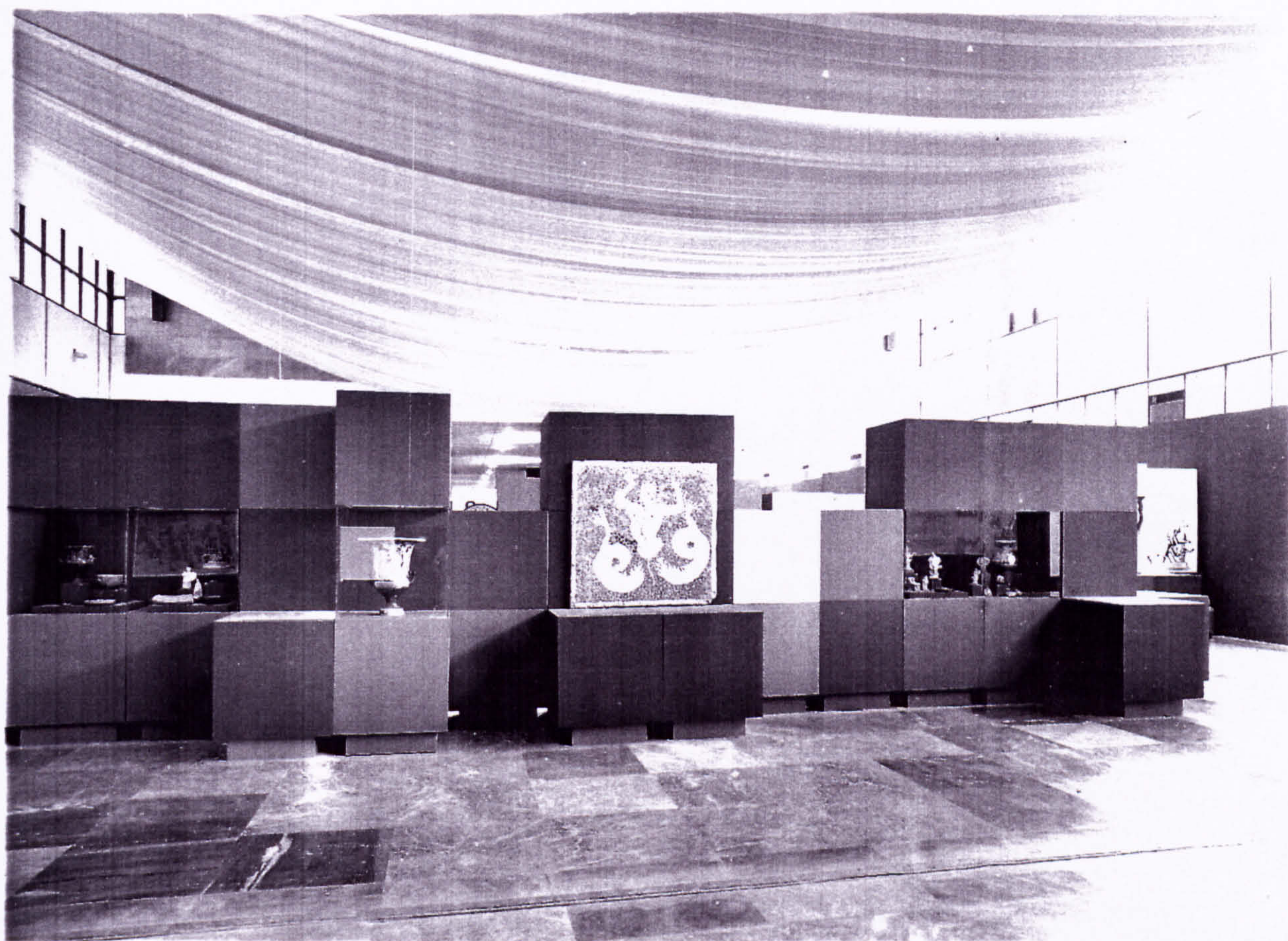
**Plate 231** Exhibition Centre in Piraeus [Courtesy of the Benaki Museum, No. unknown].





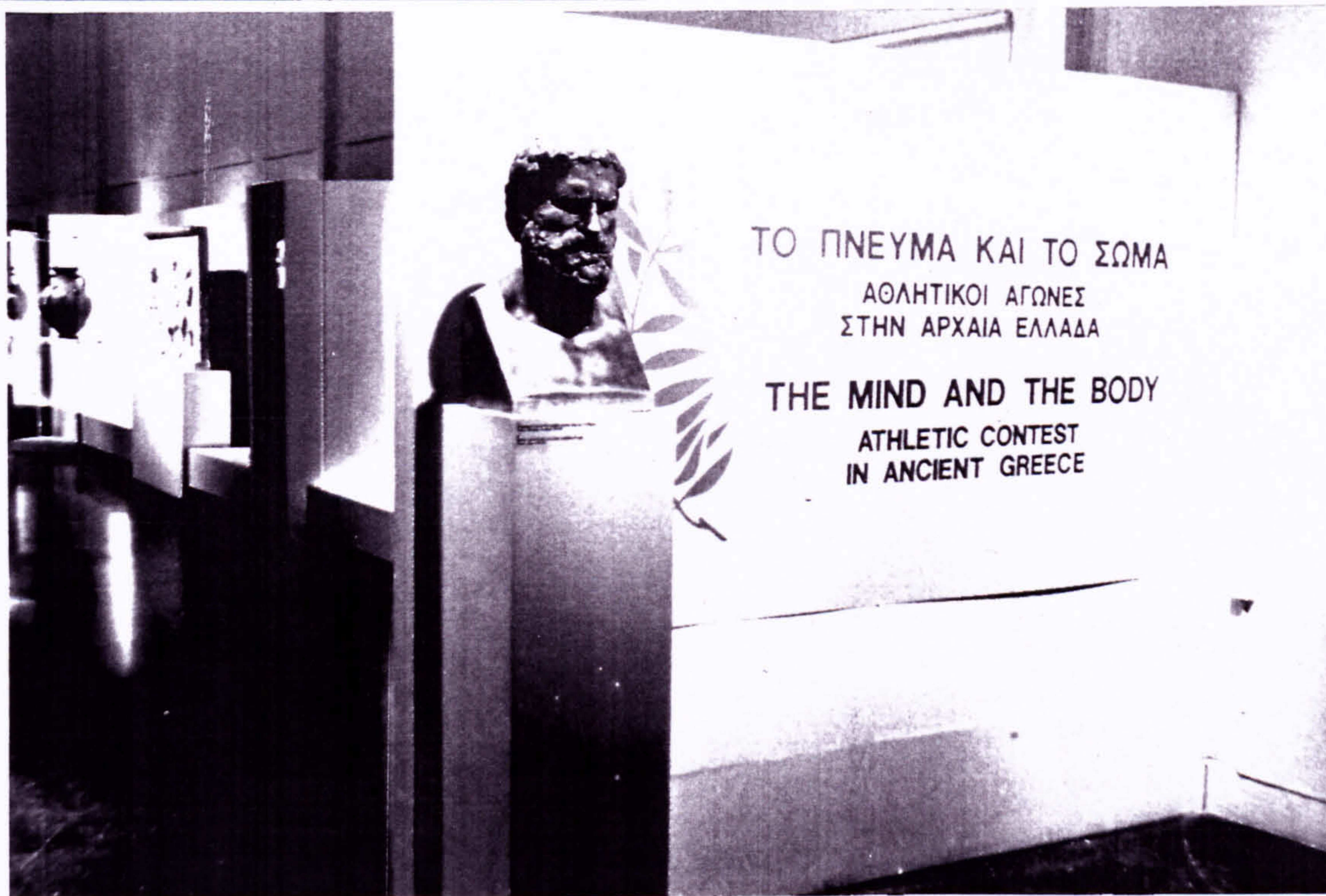
**Plate 232** Temporary exhibition 'Greece and the Sea', Exhibition Centre in Piraeus, 1985 [Courtesy of the Benaki Museum, No.unknown].





**Plate 233** Temporary exhibition 'Greece and the Sea', Exhibition Centre in Piraeus, 1985 [Courtesy of the Benaki Museum, No.unknown].





**Plate 234** Temporary exhibition 'The Mind and the Body. Athletic Contest in Ancient Greece', National Archaeological Museum at Athens, 1990 [Courtesy of the Hellenic National Committee of ICOM, No.unknown].



**Plate 235** Temporary exhibition 'The Mind and the Body. Athletic Contest in Ancient Greece', National Archaeological Museum at Athens, 1990 [Courtesy of the Hellenic National Committee of ICOM, No.unknown].



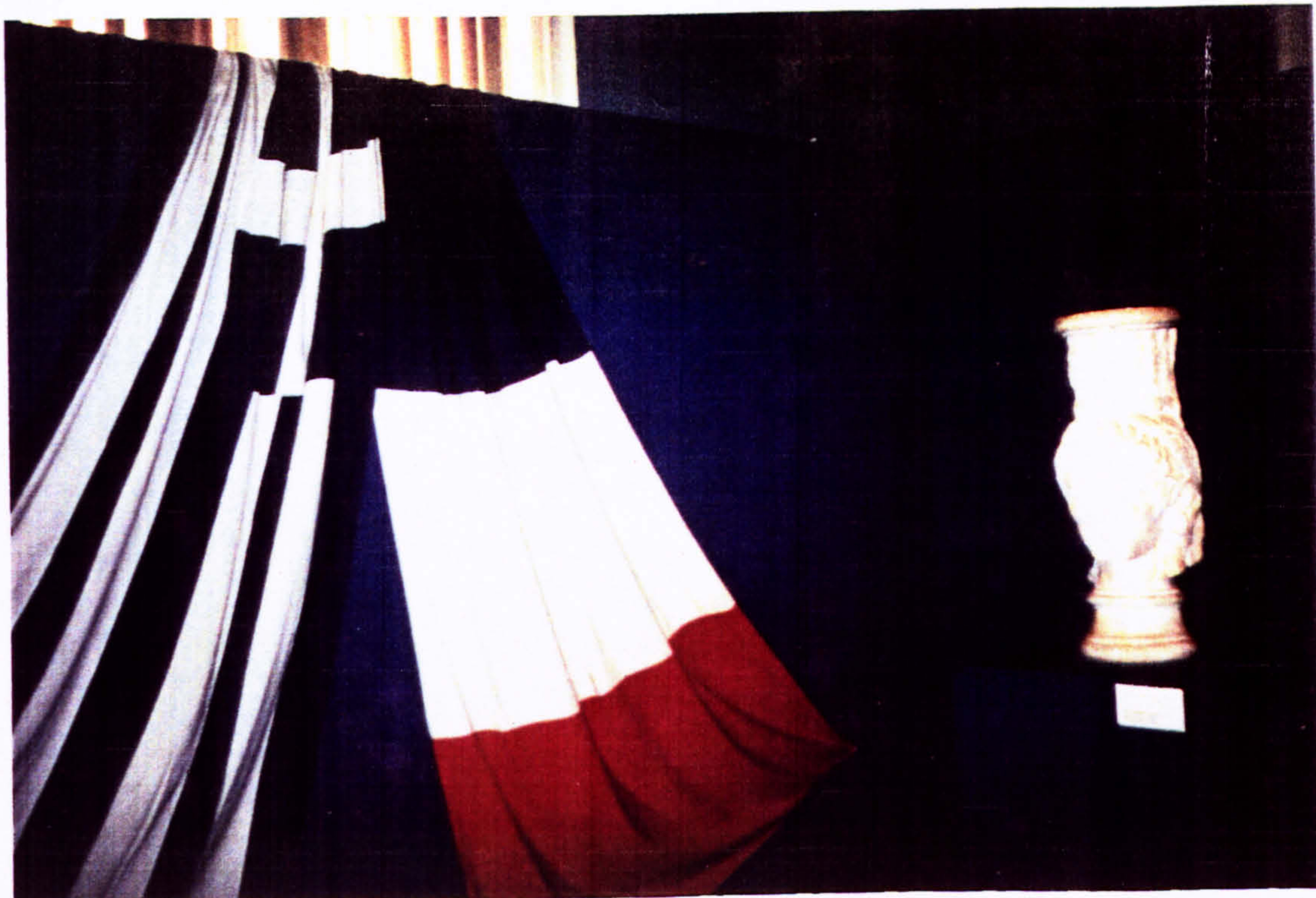


**Plate 236** Temporary exhibition 'The Mind and the Body. Athletic Contest in Ancient Greece', National Archaeological Museum at Athens, 1990 [Courtesy of the Hellenic National Committee of ICOM, No.unknown].



**Plate 237** Temporary exhibition 'The Mind and the Body. Athletic Contest in Ancient Greece', National Archaeological Museum at Athens, 1990 [Courtesy of the Hellenic National Committee of ICOM, No.unknown].



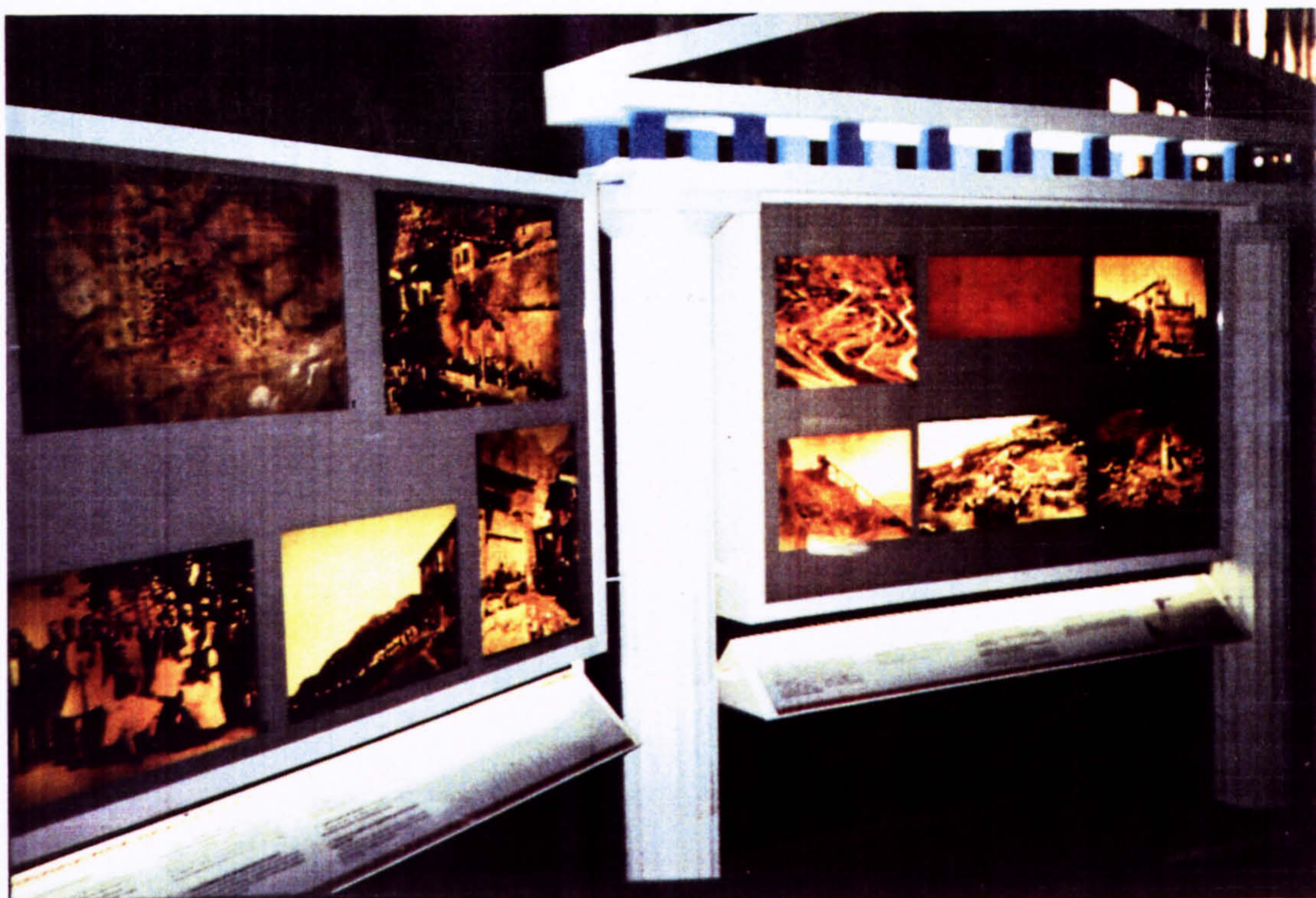


**Plate 238** Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992 [Photo by the author].

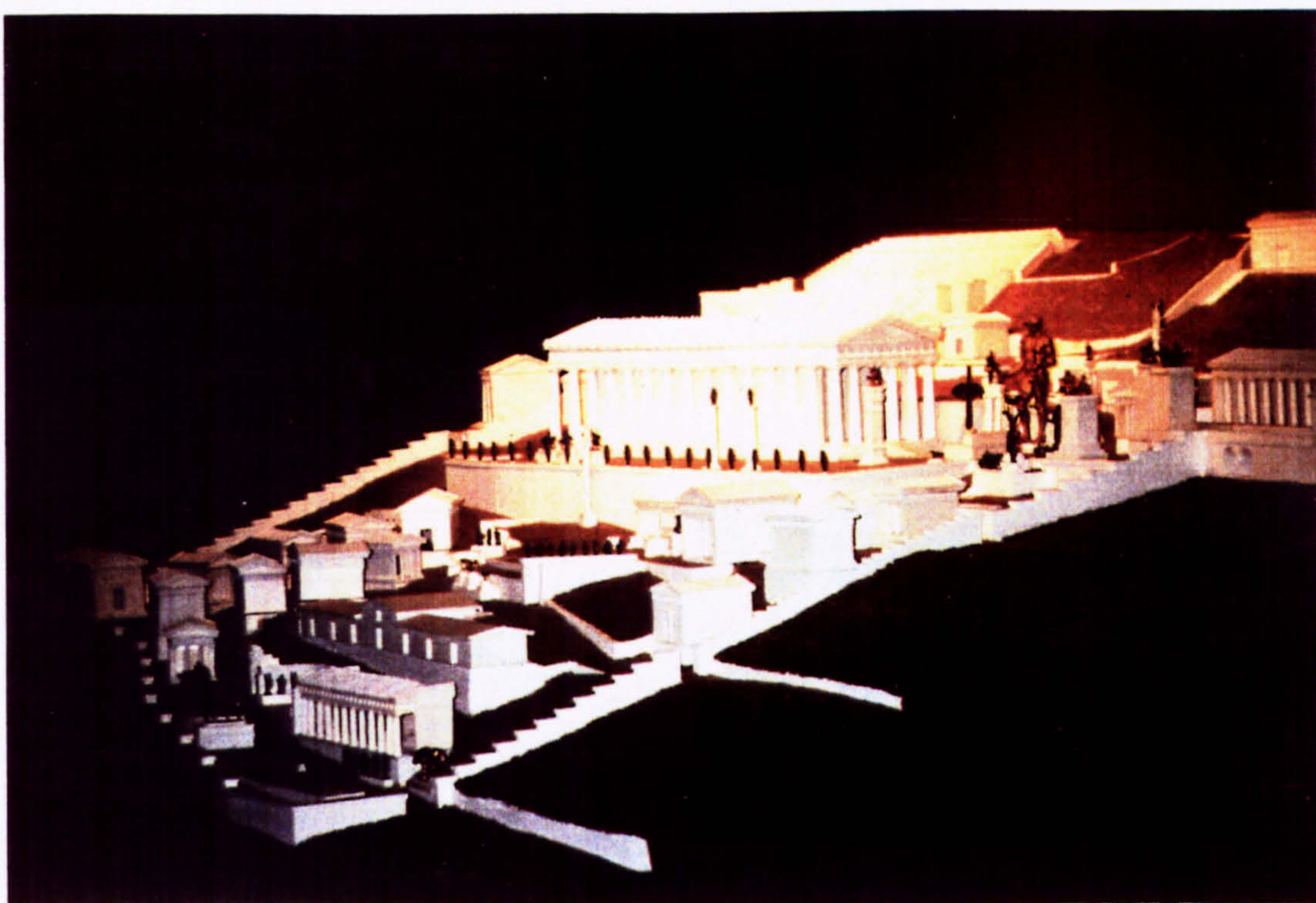


**Plate 239** Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992 [Photo by the author].



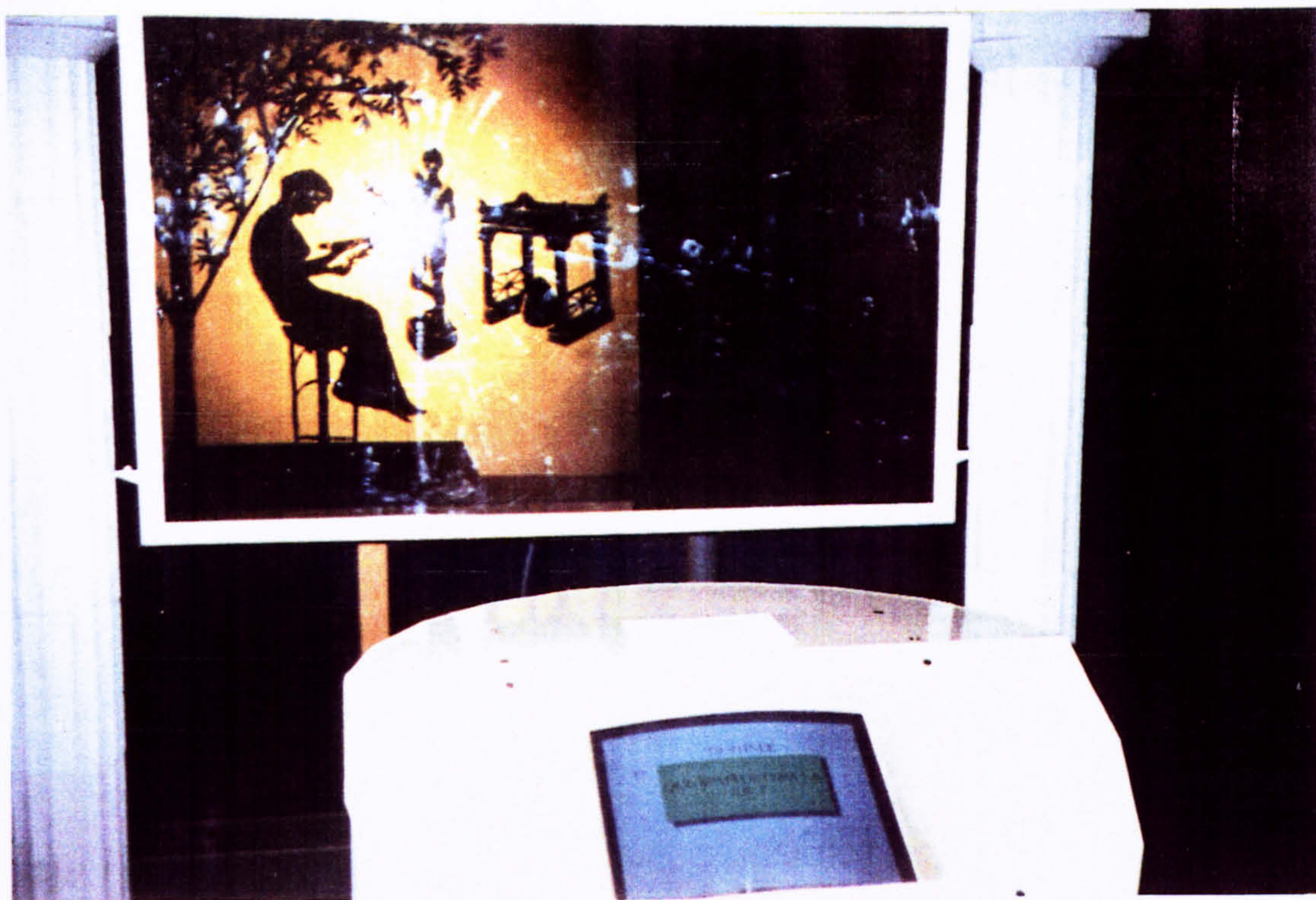


**Plate 240** Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992 [Photo by the author].



**Plate 241** Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992: plaster model of the site of Delphi [Photo by the author].



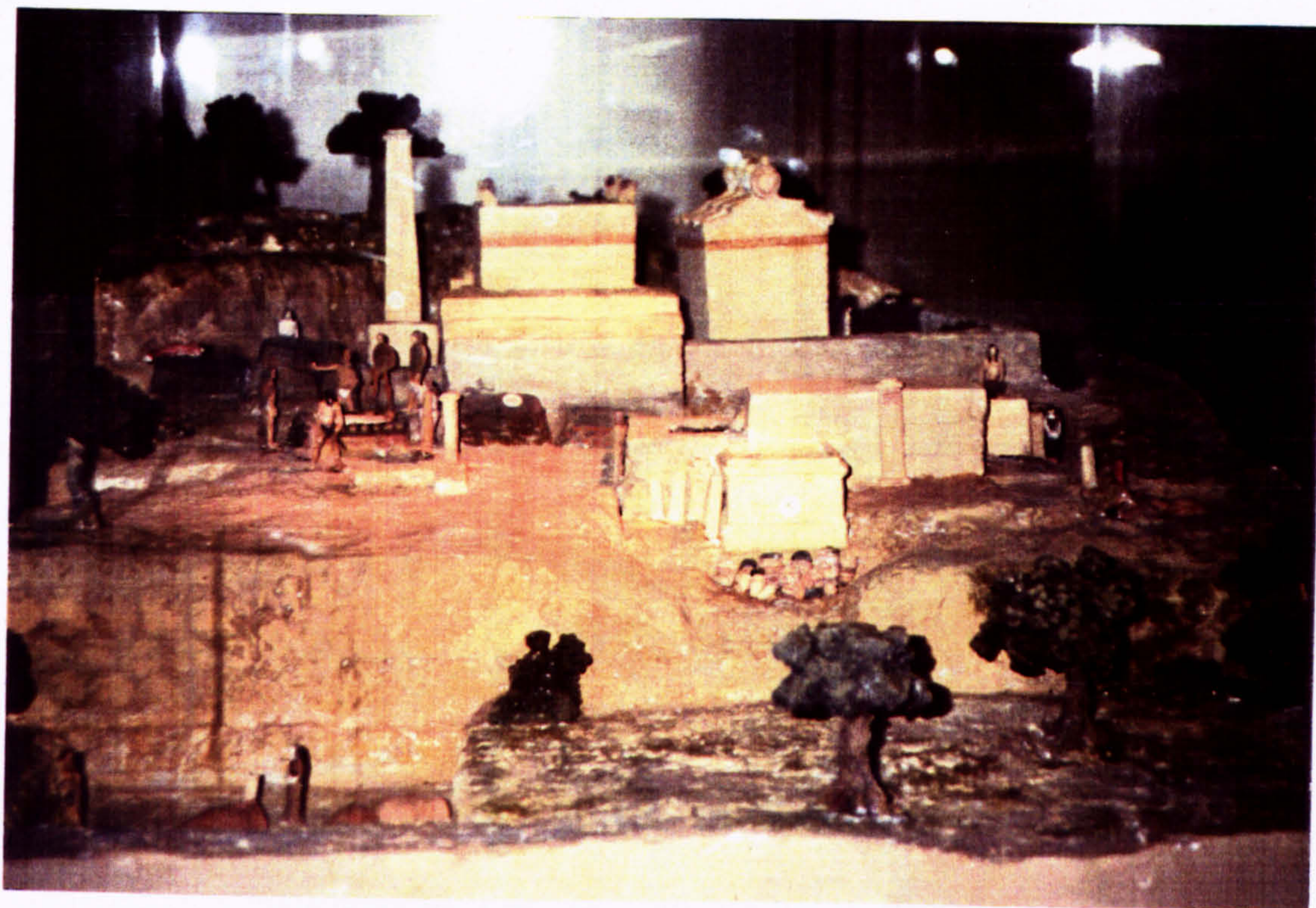


**Plate 242** Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992: an audio-visual apparatus, a kind of interactive multi-media game, that aimed to recreate for the visitor the experience of seeking and receiving an oracle by the renowned Pythia of Delphi [Photo by the author].



**Plate 243** Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].





**Plate 244** Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994: a plaster model of the site [Photo by the author].



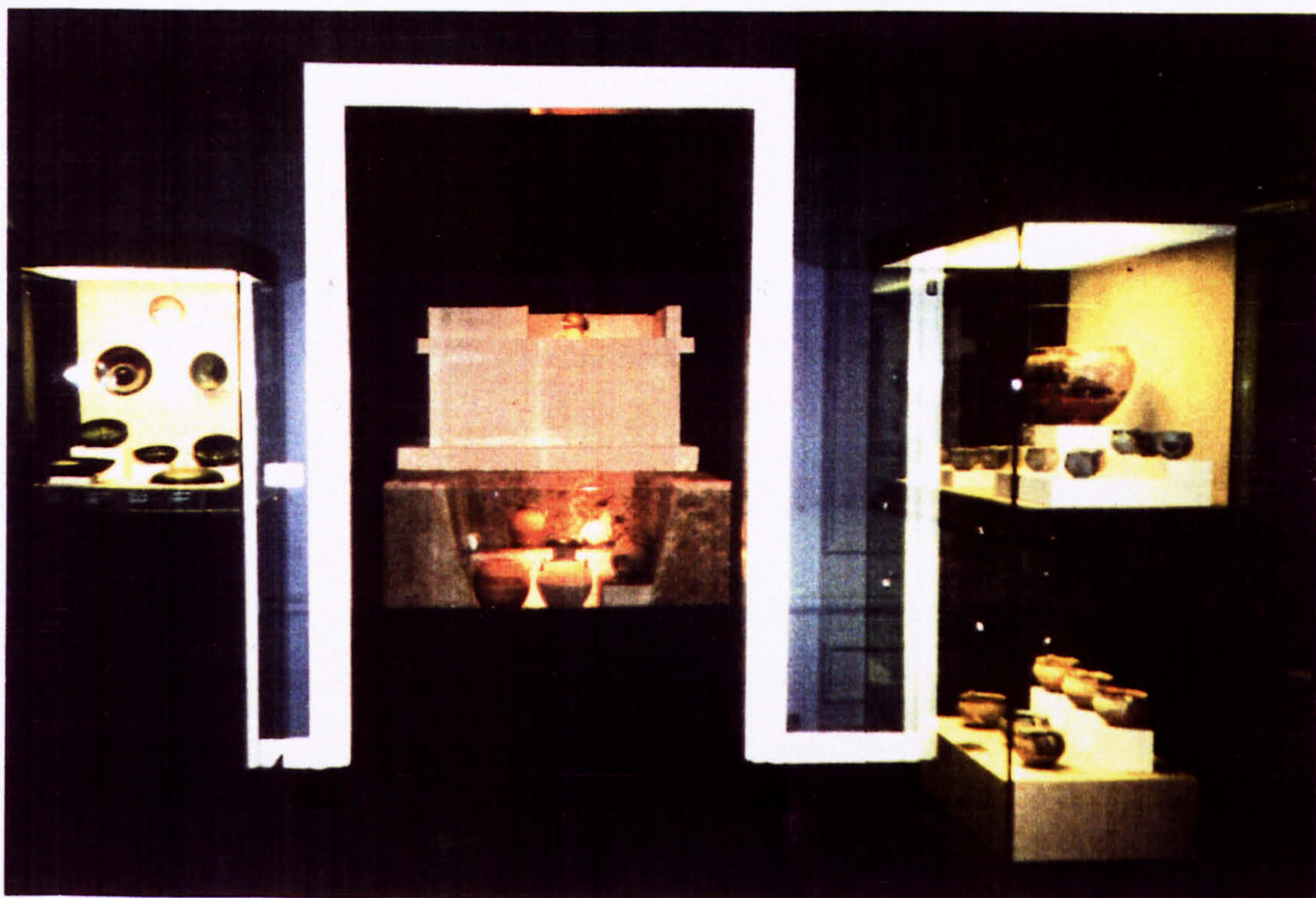


**Plate 245** Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994: newspaper clips referring to the excavations and finds of Eleutherna [Photo by the author].





**Plate 246** Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].



**Plate 247** Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].





**Plate 248** Temporary exhibition 'From Medea to Sappho. Radical Women in Ancient Greece', National Archaeological Museum at Athens, 1995 [Photo by the author].



**Plate 249** Temporary exhibition 'From Medea to Sappho. Radical Women in Ancient Greece', National Archaeological Museum at Athens, 1995 [Photo by the author].





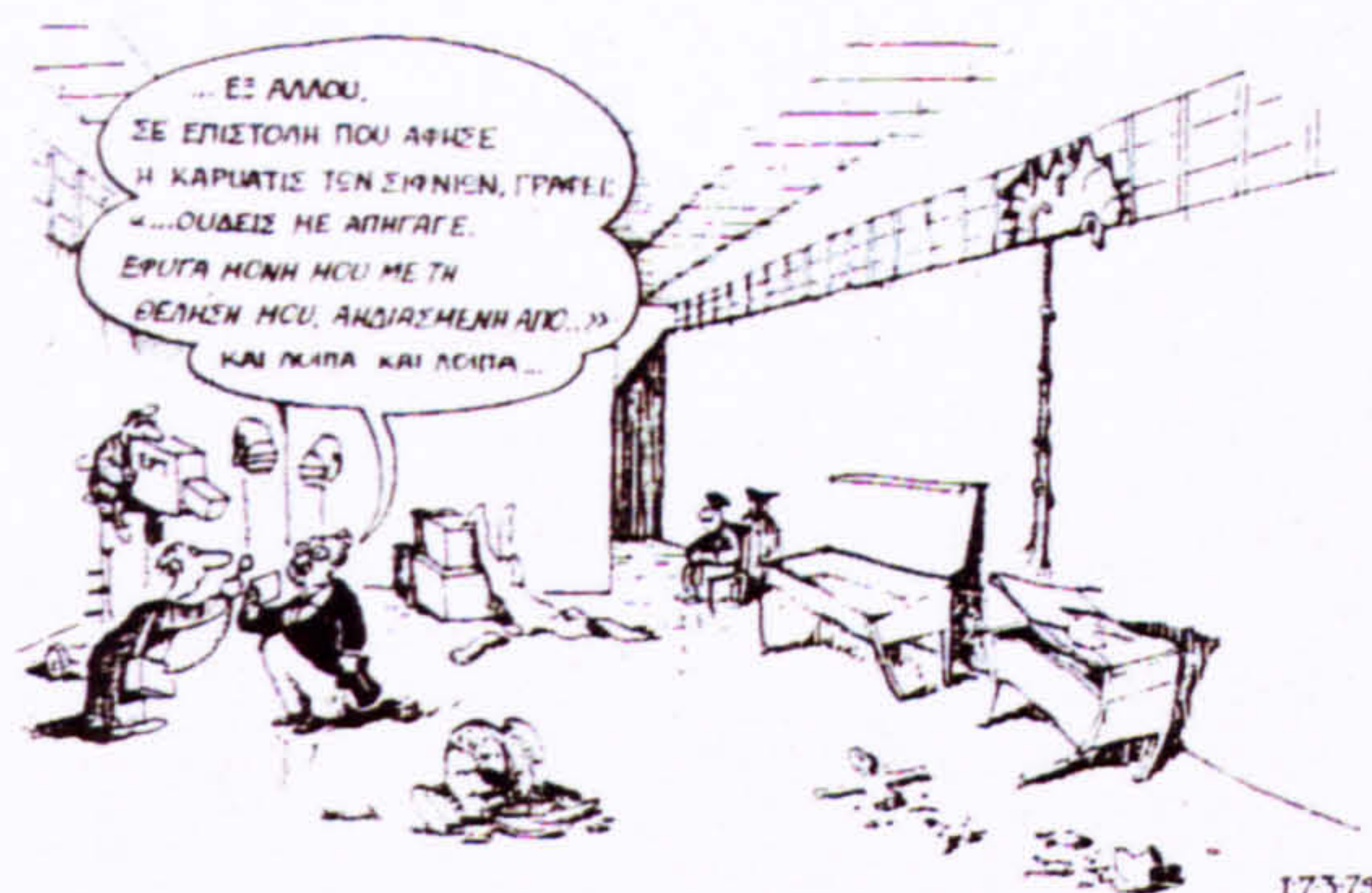
**Plate 250** Temporary exhibition 'From Medea to Sappho. Radical Women in Ancient Greece', National Archaeological Museum at Athens, 1995 [Photo by the author].



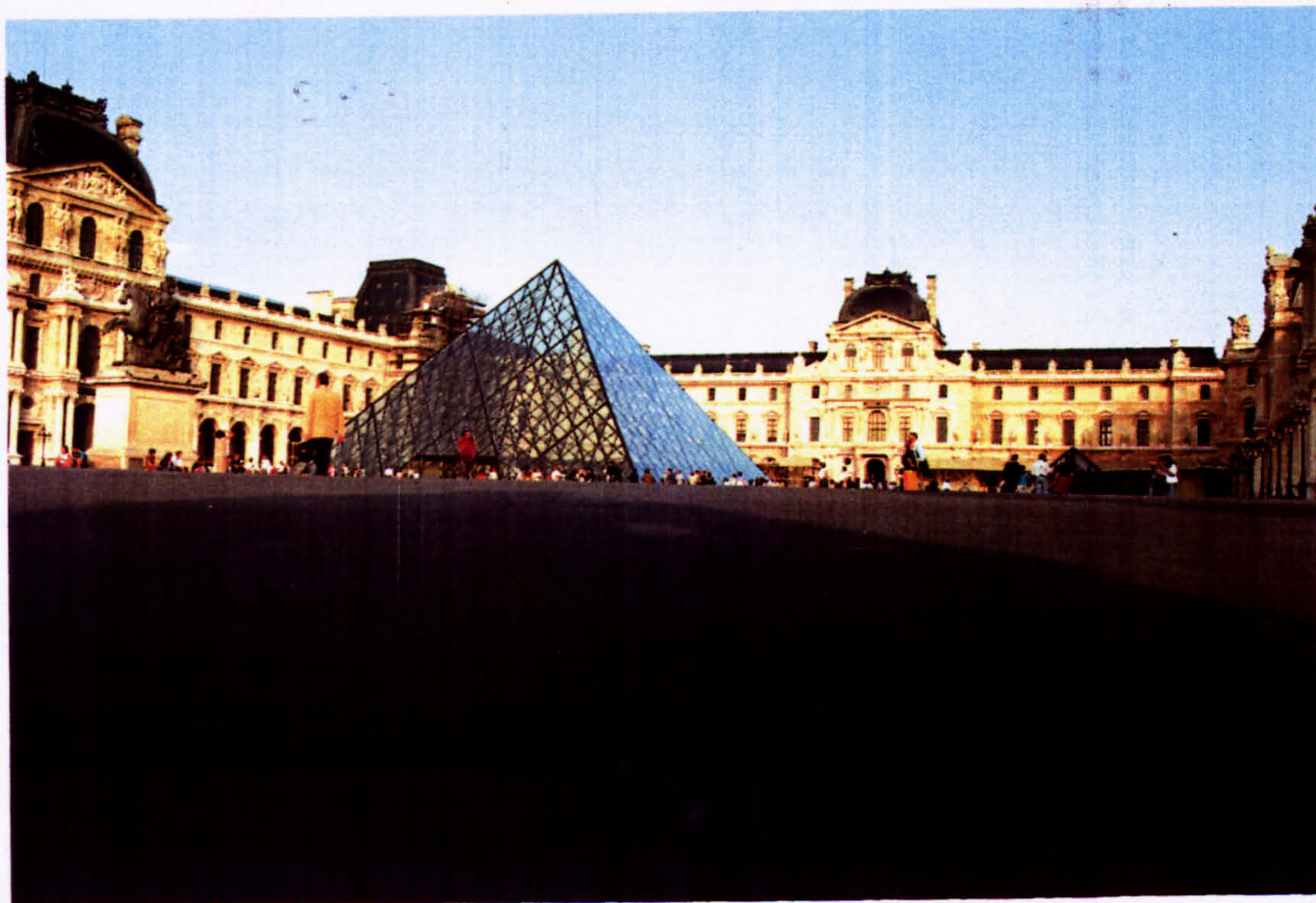


**Plate 251** Poster produced by the Panhellenic Cultural Movement in 1978, as part of a generalised campaign against the exportation of Greek antiquities abroad for the purposes of temporary exhibitions in foreign museums. The text reads as follows: 'No to the up-rooting; Yes to the abolishment of Law 654. We must not let the masterpieces of our art being exported outside Greece' [Source: *To Vima*, 3/12/78].





**Plate 252** Cartoons commenting on the exportation of Greek antiquities abroad for the purposes of temporary exhibitions, and the determination of the then right wing government (in 1978-1979) to loan antiquities to foreign museums despite the intellectuals' and Greek people's reactions [Source: Oionoskopou 1988:50-51].



**Plate 253** Museum of Louvre, Paris [Photo by the author].



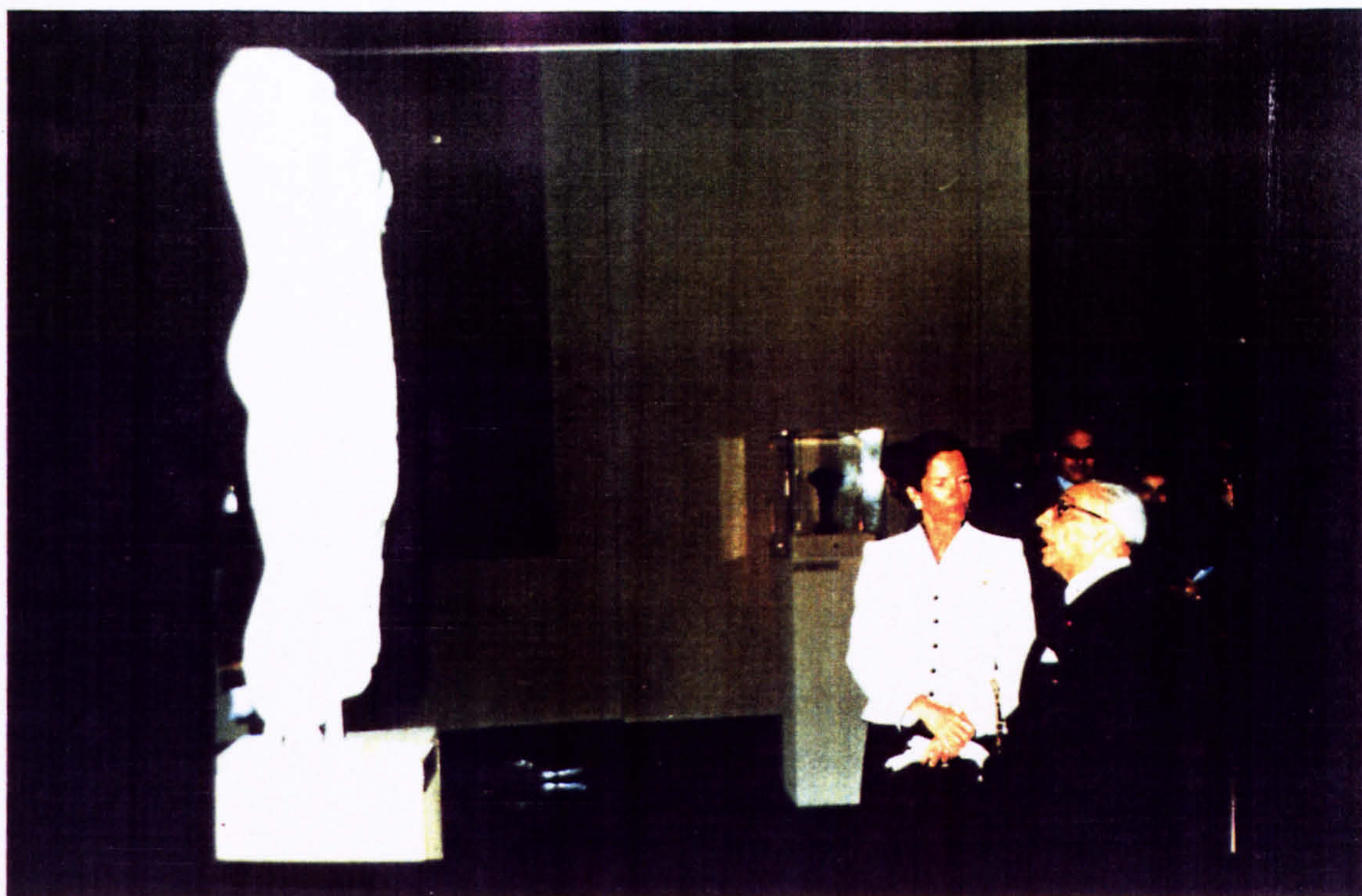


**Plate 254** Travelling exhibition 'Mer Égée Grèce des Îles', Museum of Louvre, 1979: exhibition catalogue [Photo by the author].

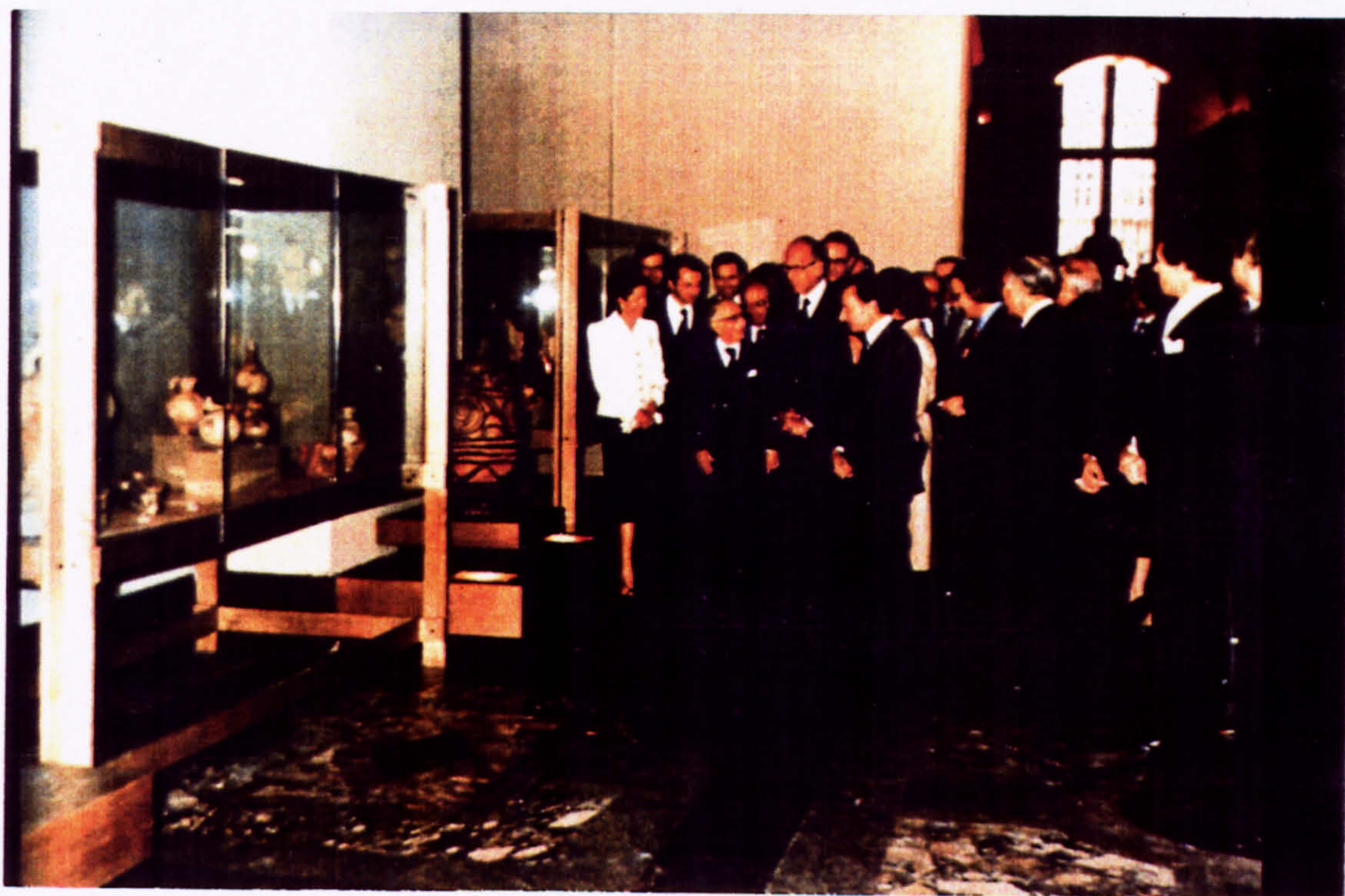


**Plate 255** Travelling exhibition 'Mer Égée Grèce des Îles', Museum of Louvre, 1979: Greek and French flags outside the museum [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].



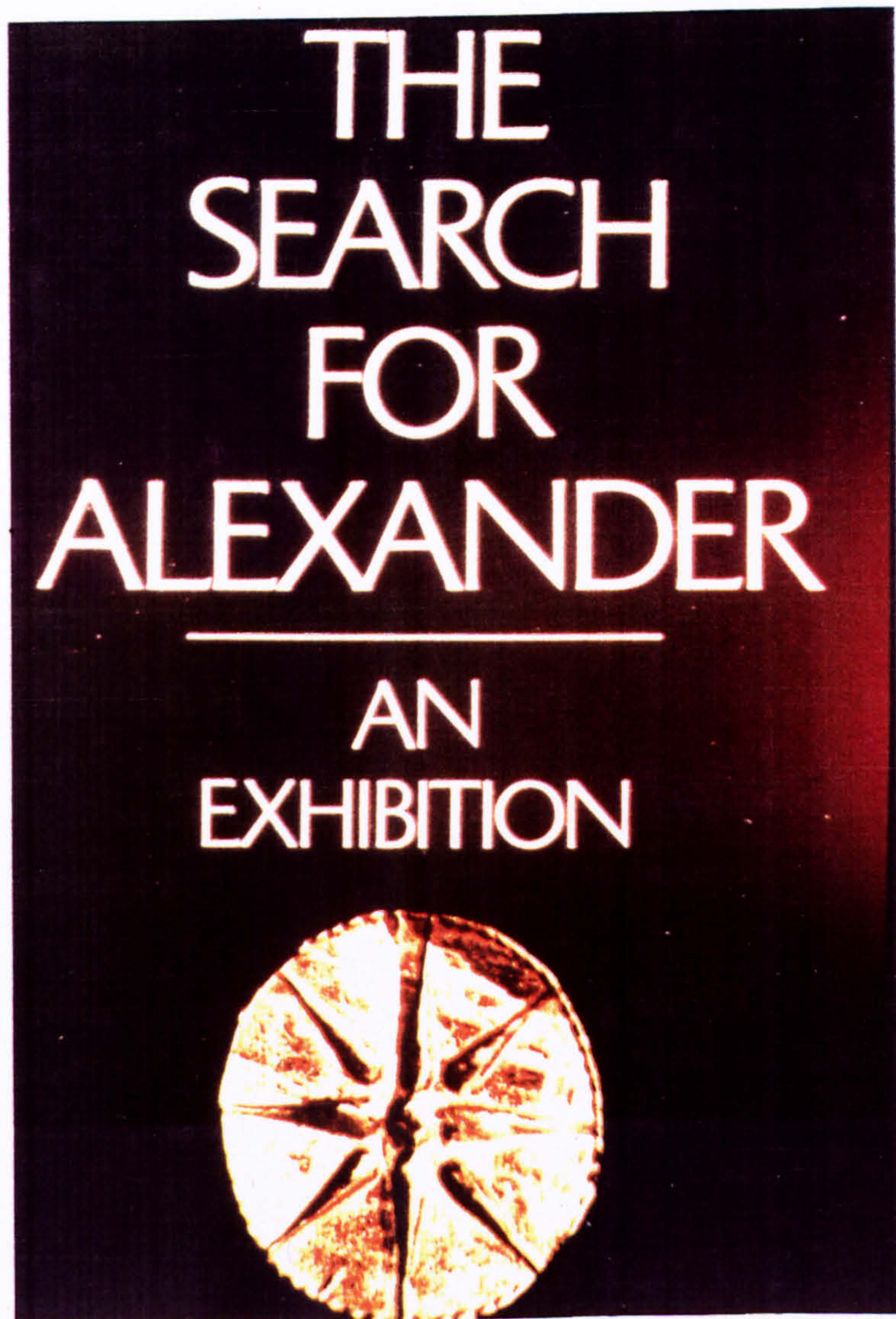


**Plate 256** Travelling exhibition 'Mer Égée Grèce des Iles', Museum of Louvre, 1979: the President of the Hellenic Republic at the opening of the exhibition [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].



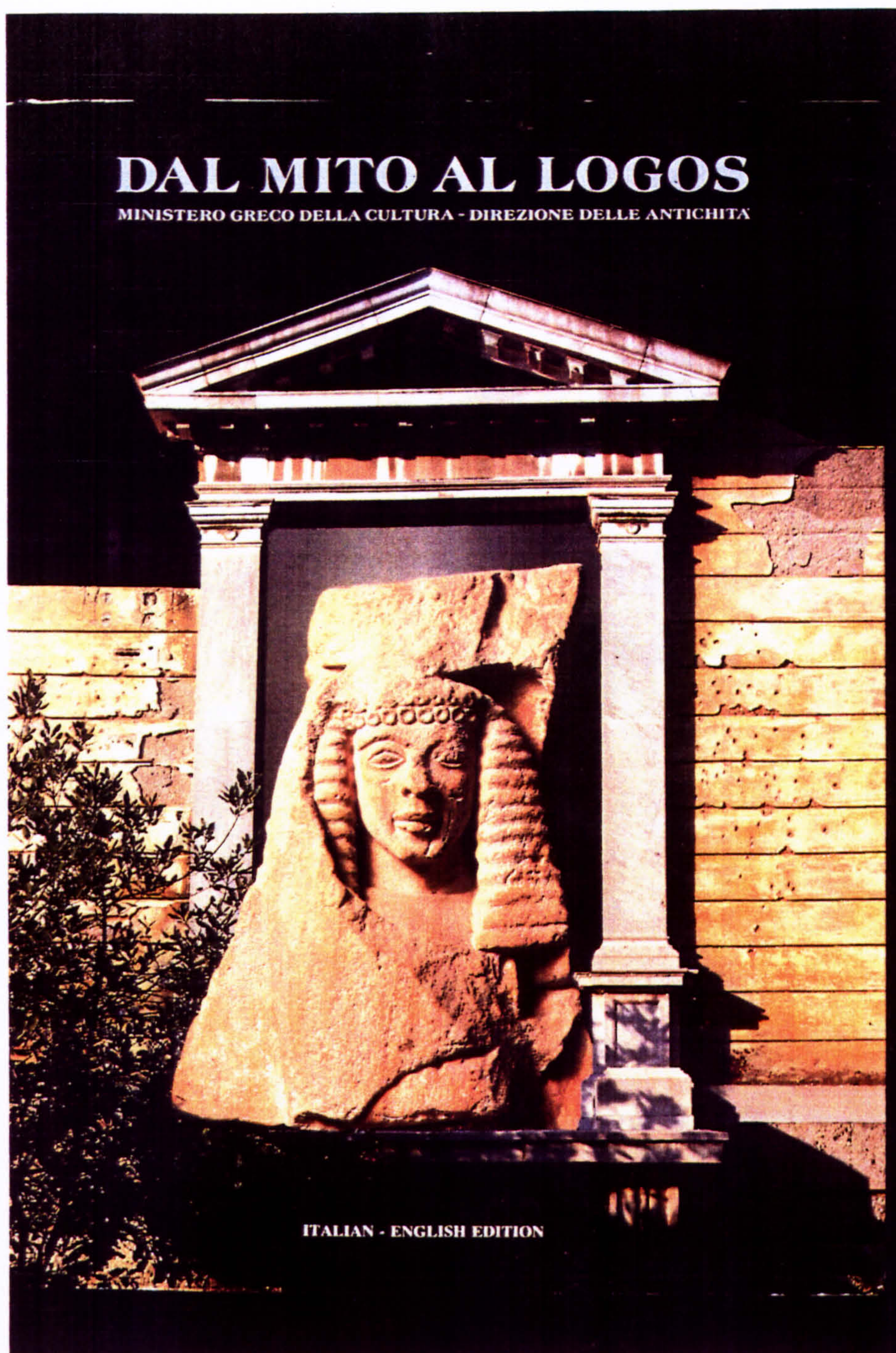
**Plate 257** Travelling exhibition 'Mer Égée Grèce des Iles', Museum of Louvre, 1979: the French and Greek Presidents of the two Republics at the opening of the exhibition [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].





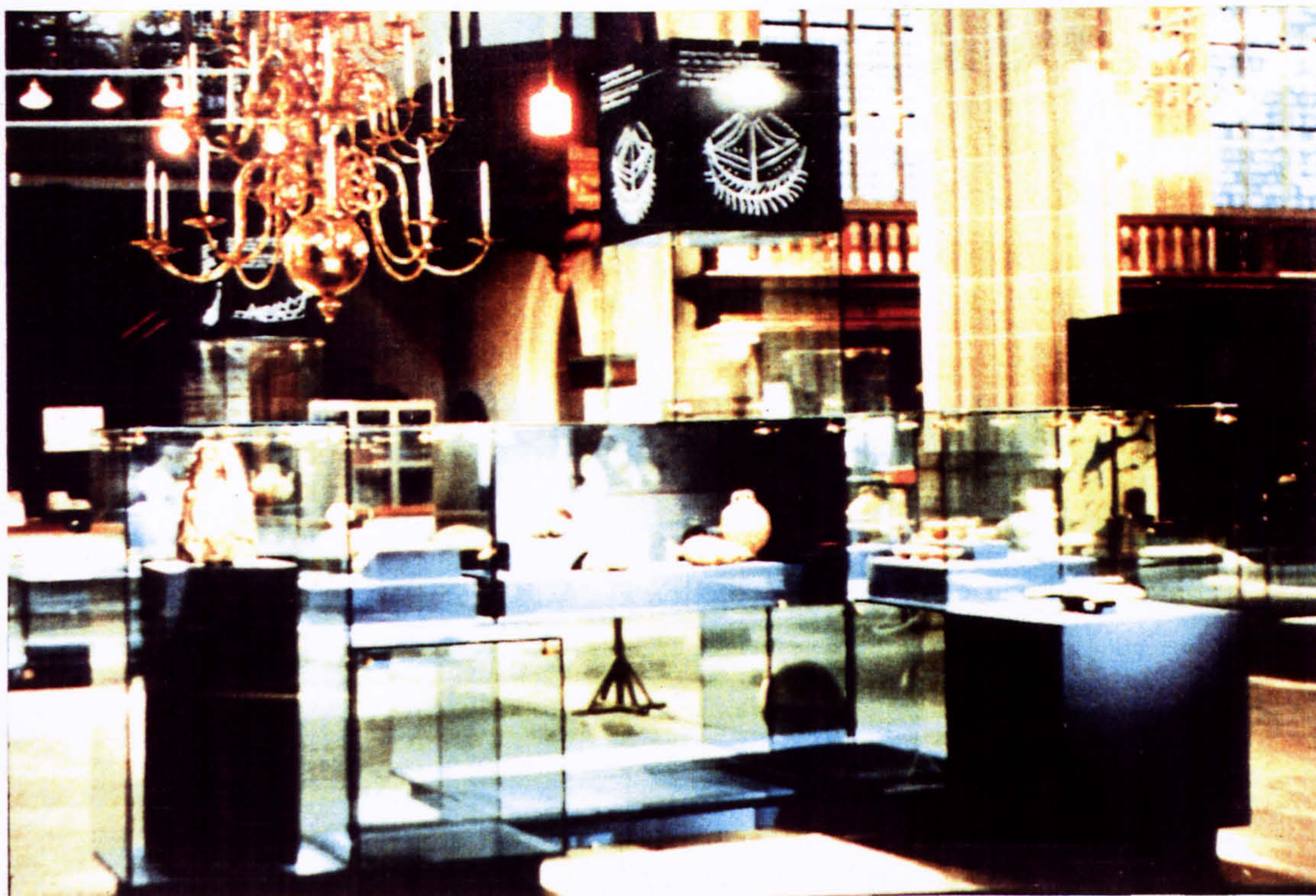
**Plate 258** Travelling exhibition 'The Search for Alexander', USA, 1980-1983: exhibition catalogue [Photo by the author].





**Plate 259** Travelling exhibition 'From Myth to Logos. The Human Figure in Early Greek Art', Palazzo Strozzi at Florence, 1986: exhibition catalogue [Photo by the author].



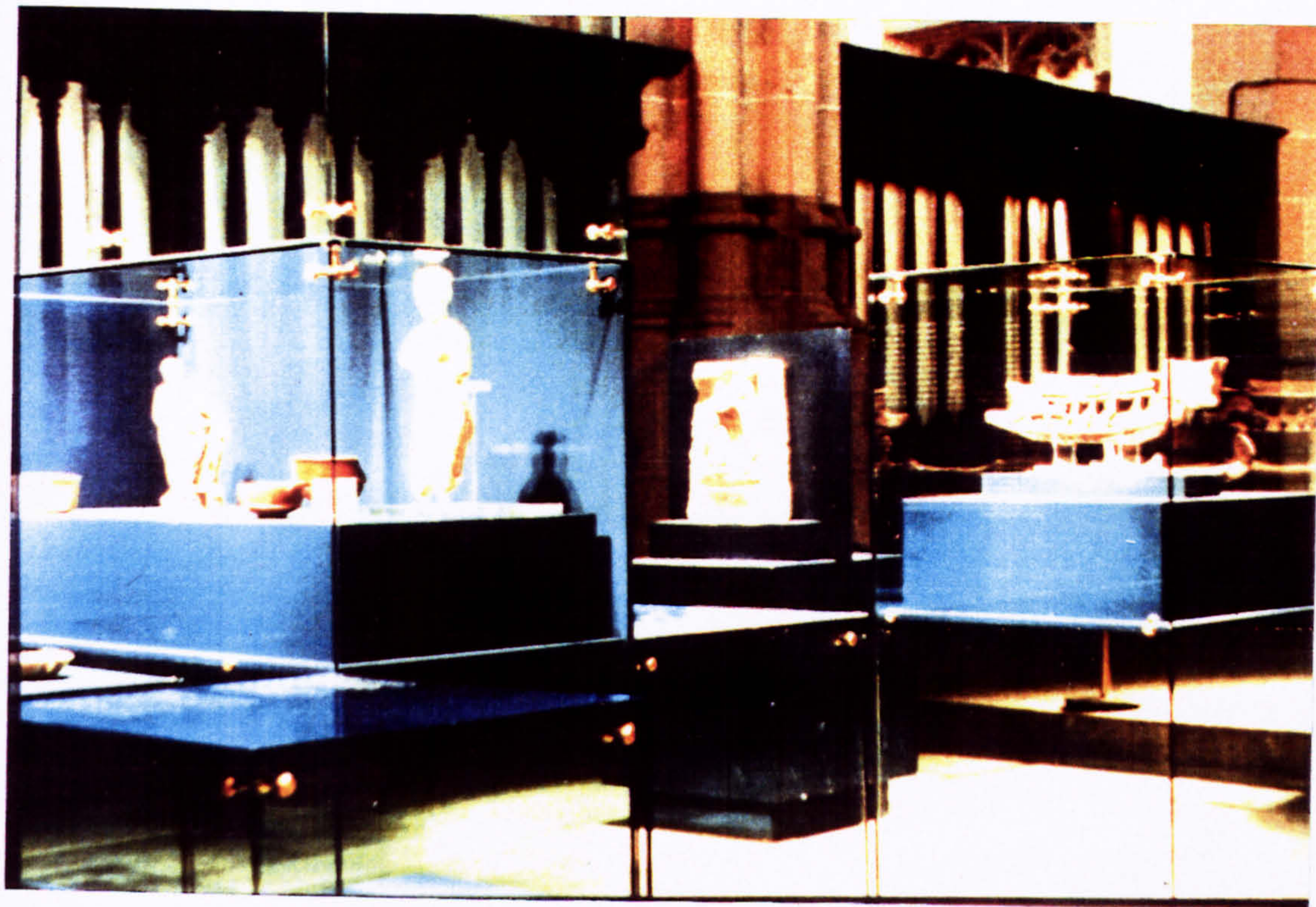


**Plate 260** Travelling exhibition 'Greece and the Sea', Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].



**Plate 261** Travelling exhibition 'Greece and the Sea', Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].





**Plate 262** Travelling exhibition 'Greece and the Sea', Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].





Plate 263 Grand Palais, Paris [Photo by the author].





**Plate 264** Travelling exhibition 'Eros Grec; Amour des Dieux et des Hommes', Galleries Nationales du Grand Palais, 1989-1990 [Courtesy of the HMC, No.unknown].



**Plate 265** Travelling exhibition 'Eros Grec; Amour des Dieux et des Hommes', Galleries Nationales du Grand Palais, 1989-1990 [Courtesy of the HMC, No.unknown].





**Plate 266** Travelling exhibition 'Eros Grec; Amour des Dieux et des Hommes', Galleries Nationales du Grand Palais, 1989-1990 [Courtesy of the HMC, No.unknown].

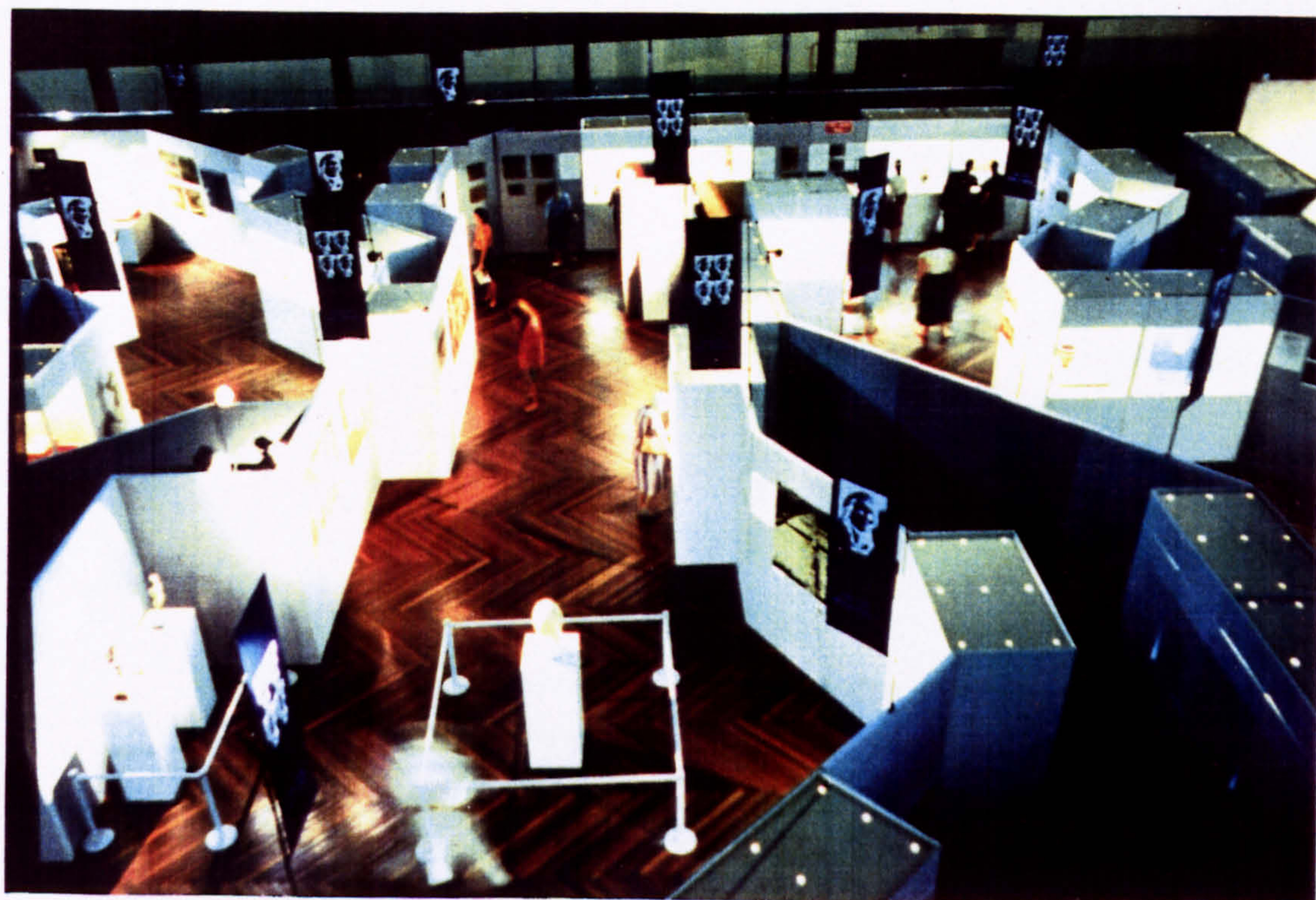


**Plate 267** Travelling exhibition 'Ancient Macedonia', Museum of Victoria, Melbourne 1988-1989 [Courtesy of the Museum of Victoria, No.unknown].





**Plate 268** Travelling exhibition 'Ancient Macedonia', Museum of Victoria, Melbourne 1988-1989  
[Courtesy of the Museum of Victoria, No.unknown].



**Plate 269** Travelling exhibition 'Ancient Macedonia', Museum of Victoria, Melbourne 1988-1989  
[Courtesy of the Museum of Victoria, No.unknown].





**Plate 270** Travelling exhibition 'Ancient Macedonia', Museum of Victoria, Melbourne 1988-1989  
[Courtesy of the Museum of Victoria, No.unknown].



# ANCIENT MACEDONIA

## "The glory that was Greece"









*Head of Alexander the Great*



*Head of Alexander the Great*

This is the largest exhibition of archaeological treasures ever to leave Greece. 1700 fabulous and historic pieces from the days of Greek history in the time of Alexander the Great, and to the end of the Hellenistic period. See it at the Museum of Ancient Greek Art.

**australian museum**

20 May to 23 July

admission children adults seniors students groups

Open Mon-Fri 10am-5pm, Sat 10am-4pm, Sun 11am-4pm. Tickets available at all major museums and galleries.

**If Alexander the Great were alive today OTC would be bringing him to Australia via satellite.**



**Instead we brought you his head.**






# INDIANA JONES WOULD KILL TO SEE THIS EXHIBITION.

Over 2000 years of history in an exhibition space before you see outside Greece.

**South Australian Museum**

Aug 20th-Oct 15th, 10am-4pm daily, Adults \$6, Concessions \$3, Family \$15

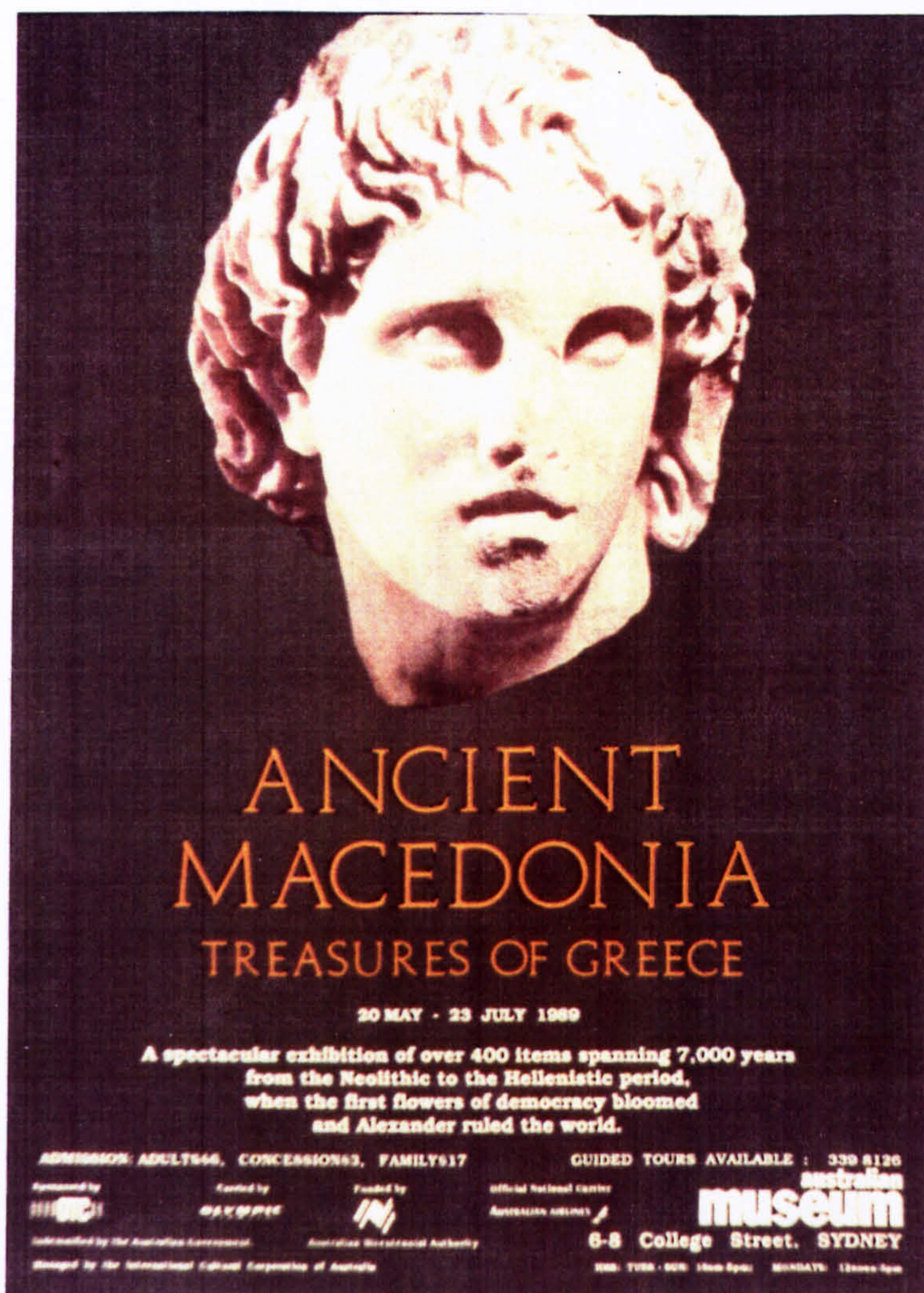
**ANCIENT MACEDONIA**

Sponsored by

OTC

**Plate 271** Promotional slogans for the exhibition 'Ancient Macedonia', Australia 1988-1989 [Source: Australian newspapers dated at the time of the exhibition].





**Plate 272** Promotional leaflet for the exhibition 'Ancient Macedonia', Australian Museum, Sydney, 1989 [Source: Archaeological Museum of Thessaloniki].



MARCH/APRIL '89 EDITION

# museum

## TREASURES OF GREECE ANCIENT MACEDONIA

**G**olden treasures from the tombs of long dead kings are the highlight of a superb exhibition of Greek antiquities at the Queensland Museum in March and April.

Ancient Macedonia, which includes more than 500 artifacts from 50 archaeological sites, is the largest exhibition of its kind ever to leave Greece and the first such collection to be seen in Australia.

The exhibition explores the mystique of the Macedonian civilisation and traces the cultural achievements of the region over a time span of 6000 years.

It covers the rise of Macedonian power from the Neolithic Period (c. 6000 BC), through the reign of the conquering soldier-king Alexander the Great, down to the Roman conquest in 200 BC.

Macedonia's golden age dates from its rise in the fifth century after the Persian Wars to the reigns of Philip II and his famous son Alexander the Great. It was during this period that the foundations of the Hellenistic Age, one of the high points of world history, were laid.

Visitors to the exhibition will gain an insight into the daily life of an important region of the ancient world. Several of the objects presented in the exhibition have not been seen outside Greece. Five superb golden wreaths, found in the tombs of royalty and the aristocracy, are the centre-piece of *Ancient Macedonia*.

The most spectacular wreath on display, and the most intricate now in existence, is from the antechamber of the tomb of Philip II and was included in the burial of one of his wives. Another, excavated only two years ago at Derveni, is a unique ivy-leaf wreath.

Among the other exhibition items are prehistoric figurines, almost 8000 years old, bone pins and clay spindles, Bronze and Iron Age ceramics, elaborate silver vessels, meticulously detailed jewellery, and important sculptures including a bust of Alexander the Great.

*Ancient Macedonia* opens on 11 March and continues until 30 April. During the exhibition the Museum will open from 9am to 8pm on Saturdays. Admission: \$6 adults, \$3 children and concessions. Special family fee for two adults and three children under 15: \$17. Guided tours for booked groups of 10-15 people will commence every day from 9-9.30 am and from 3.45-4.15 pm. Information: (07) 840 7601.





**Plate 273** Promotional leaflet for the exhibition 'Ancient Macedonia', Queensland Museum, Brisbane, 1989 [Source: Archaeological Museum of Thessaloniki].



Η ΠΑΜΜΑΚΕΔΟΝΙΚΗ ΕΝΩΣΗ  
ΜΕΛΒΟΥΡΝΗΣ ΚΑΙ ΒΙΚΤΩΡΙΑΣ

*Με μεγάλη συγκίνηση και εθνική περηφάνεια  
χαιρετίζει την έκθεση*

“Θησαυρών της Αρχαίας Μακεδονίας”

στο Εθνικό Μουσείο της Βικτώριας  
(328 Swanston Street, Melbourne)

*και καλεί όλους τους Έλληνες και  
Αυστραλούς να επισκεφτούν και θαυμάσουν  
τον Ελληνικό Πολιτισμό 8.000 χρόνων*

THE PAMMACEDONIAN ASSOCIATION  
OF MELBOURNE & VICTORIA

*Welcomes*

*with deep emotion and national pride the Exhibition of*

**“Ancient Macedonia”**

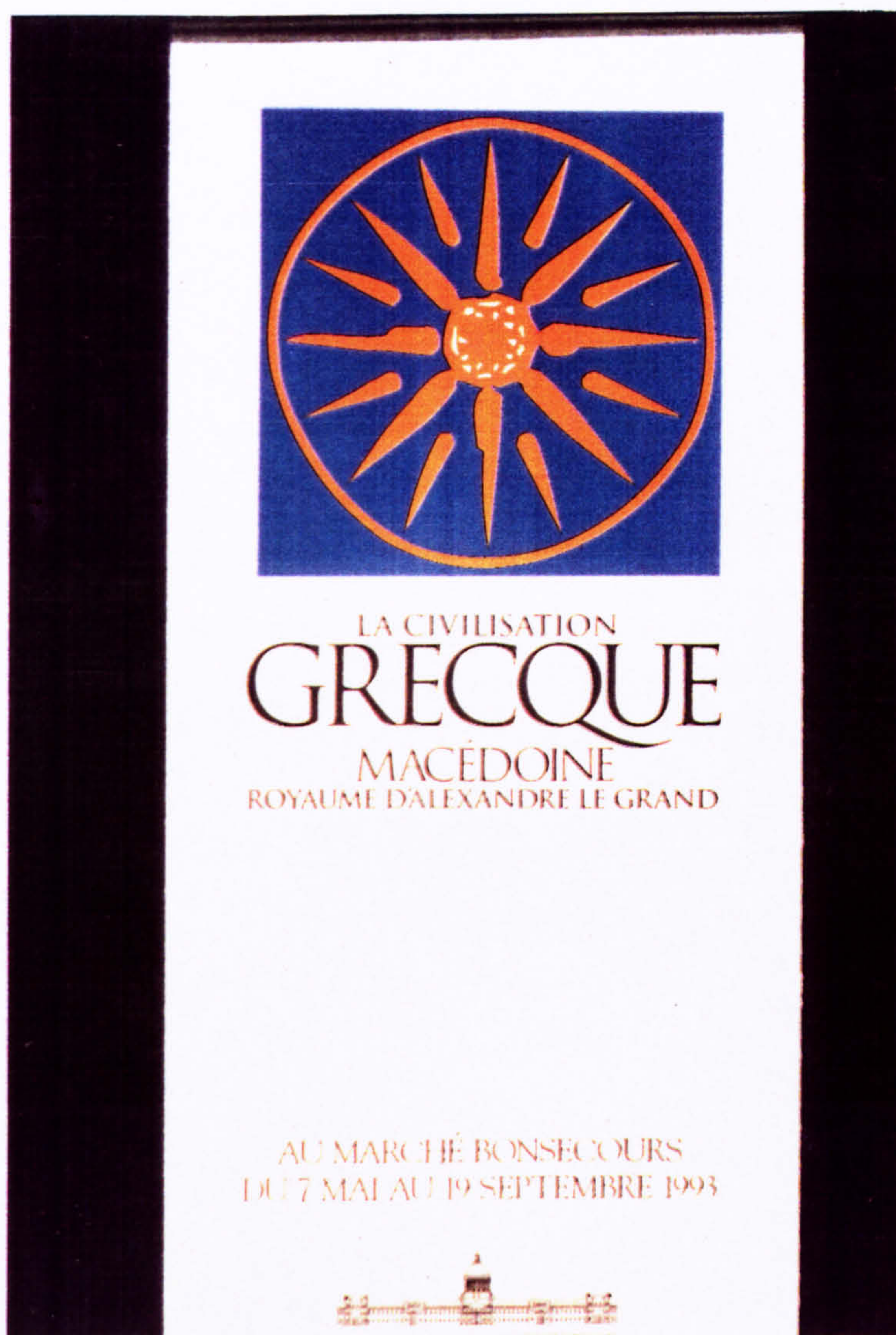
*in the* Museum of Victoria  
(328 Swanston Street, Melbourne)

*The Association calls all the Greeks and Australians  
to visit the exhibition, and admire the  
Greek Civilization that has a lifespan of 8000 years.*

ΣΚΕΨΕΙΣ – ΝΟΕΜΒΡΙΟΣ 1988 • 17

**Plate 274** Advertisement for the exhibition ‘Ancient Macedonia’, Australia 1988-1989 [Courtesy of the Museum of Victoria, Melbourne, Australia].





**Plate 275** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].



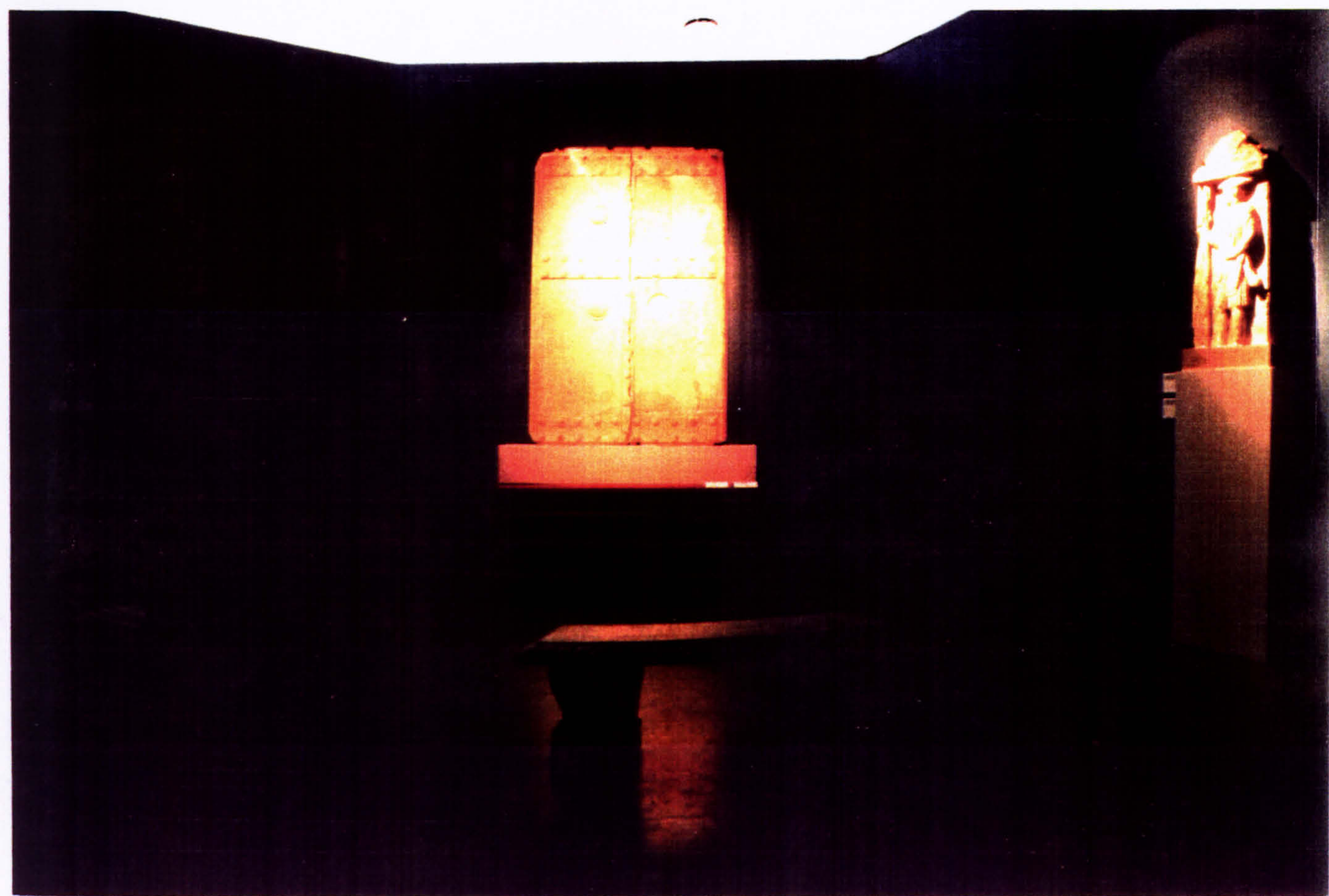


**Plate 276** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].



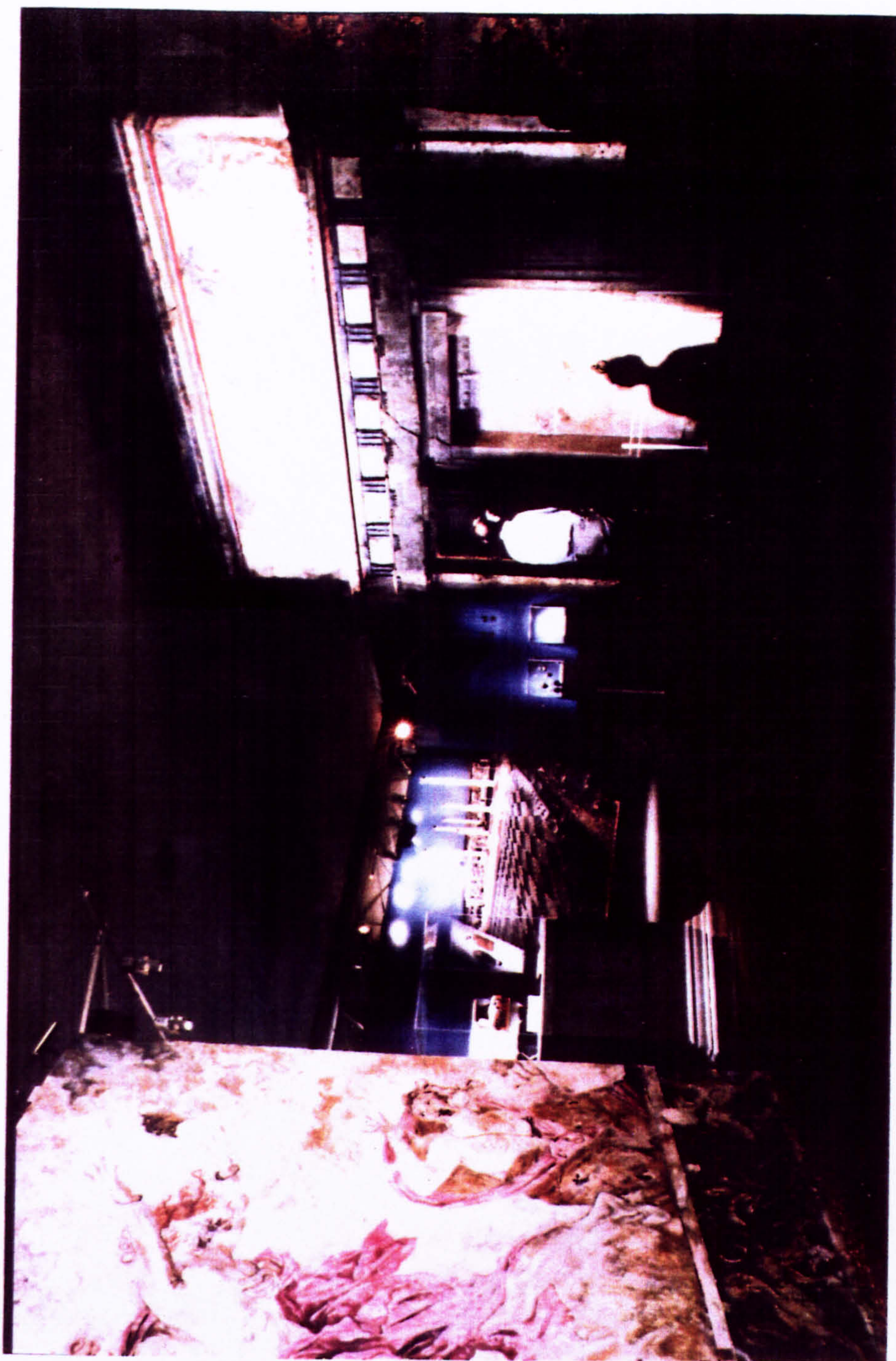
**Plate 277** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].





**Plate 278** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].





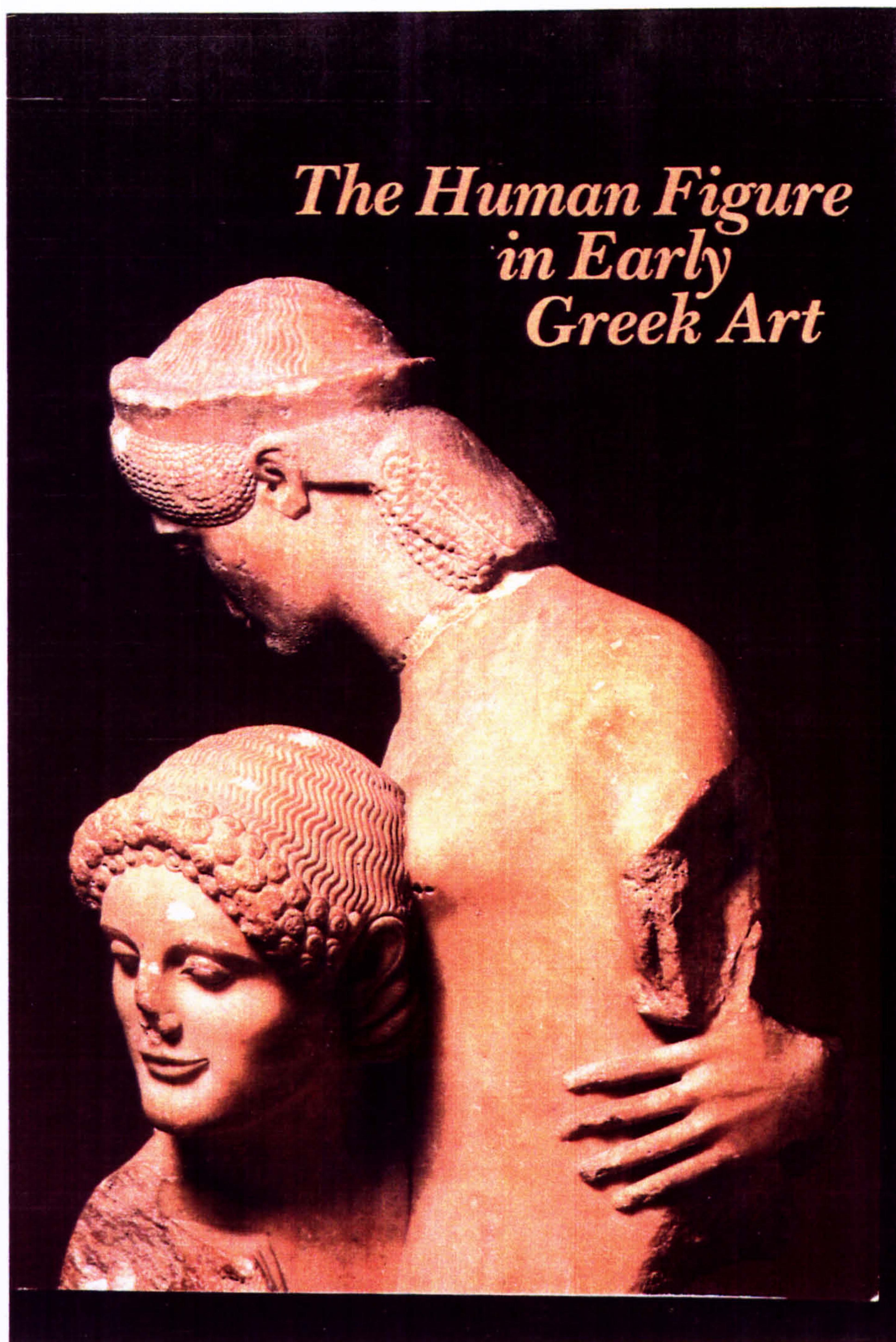
**Plate 279** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].





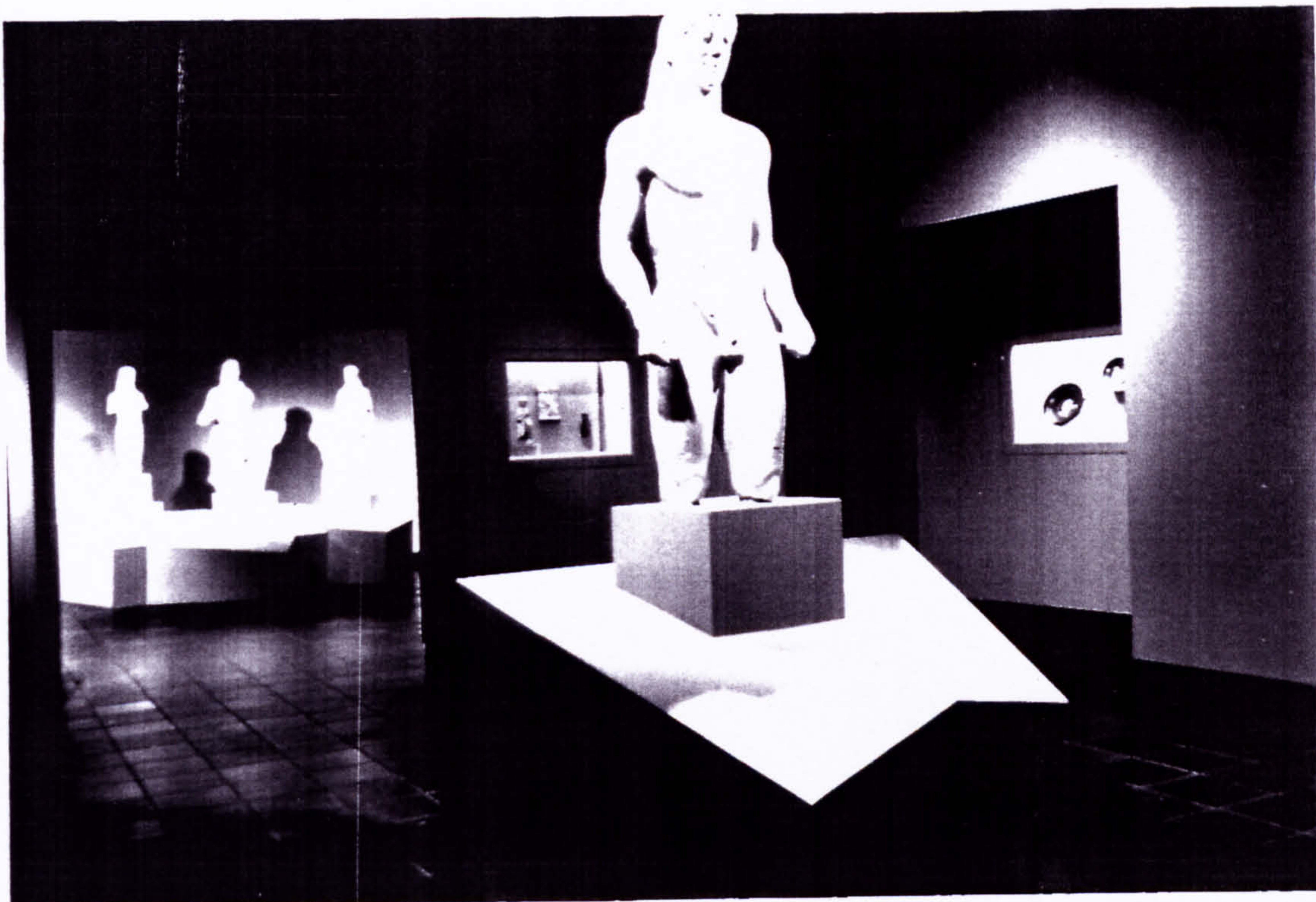
**Plate 280** Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].





**Plate 281** Travelling exhibition 'The Human Figure in Early Greek Art', USA, 1988-1989: exhibition catalogue [Photo by the author].



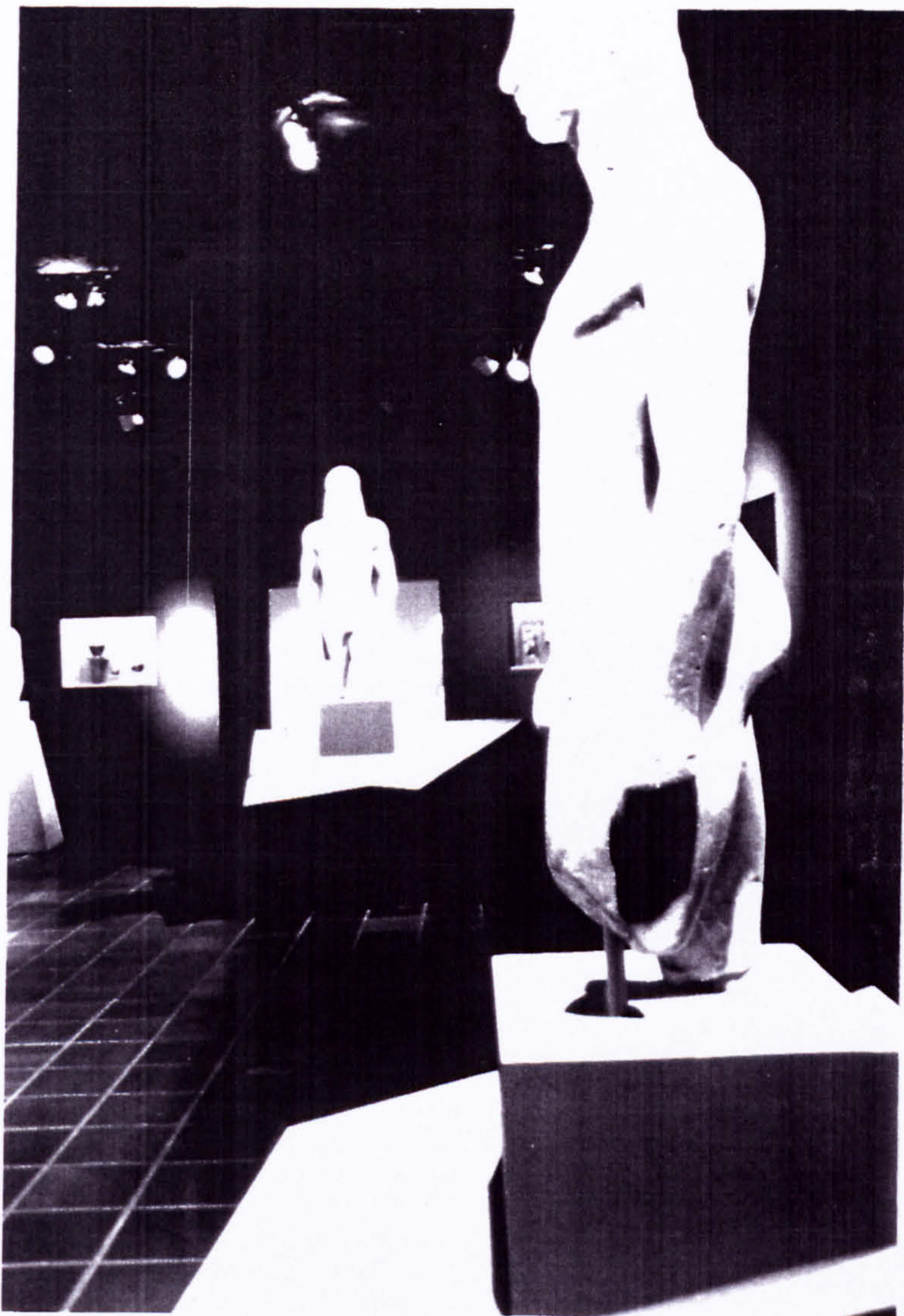


**Plate 282** Travelling exhibition 'The Human Figure in Early Greek Art', Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].



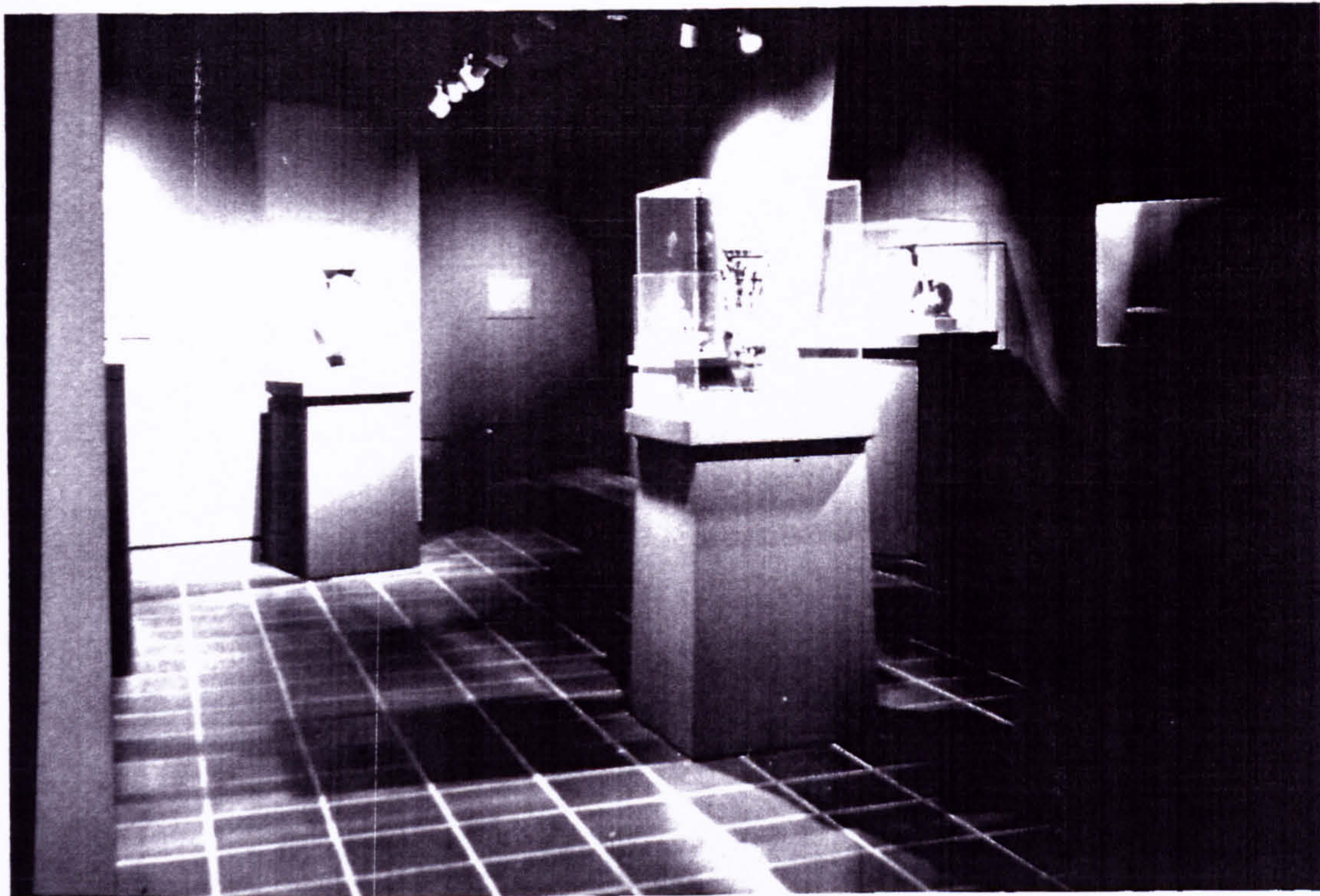
**Plate 283** Travelling exhibition 'The Human Figure in Early Greek Art', Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].



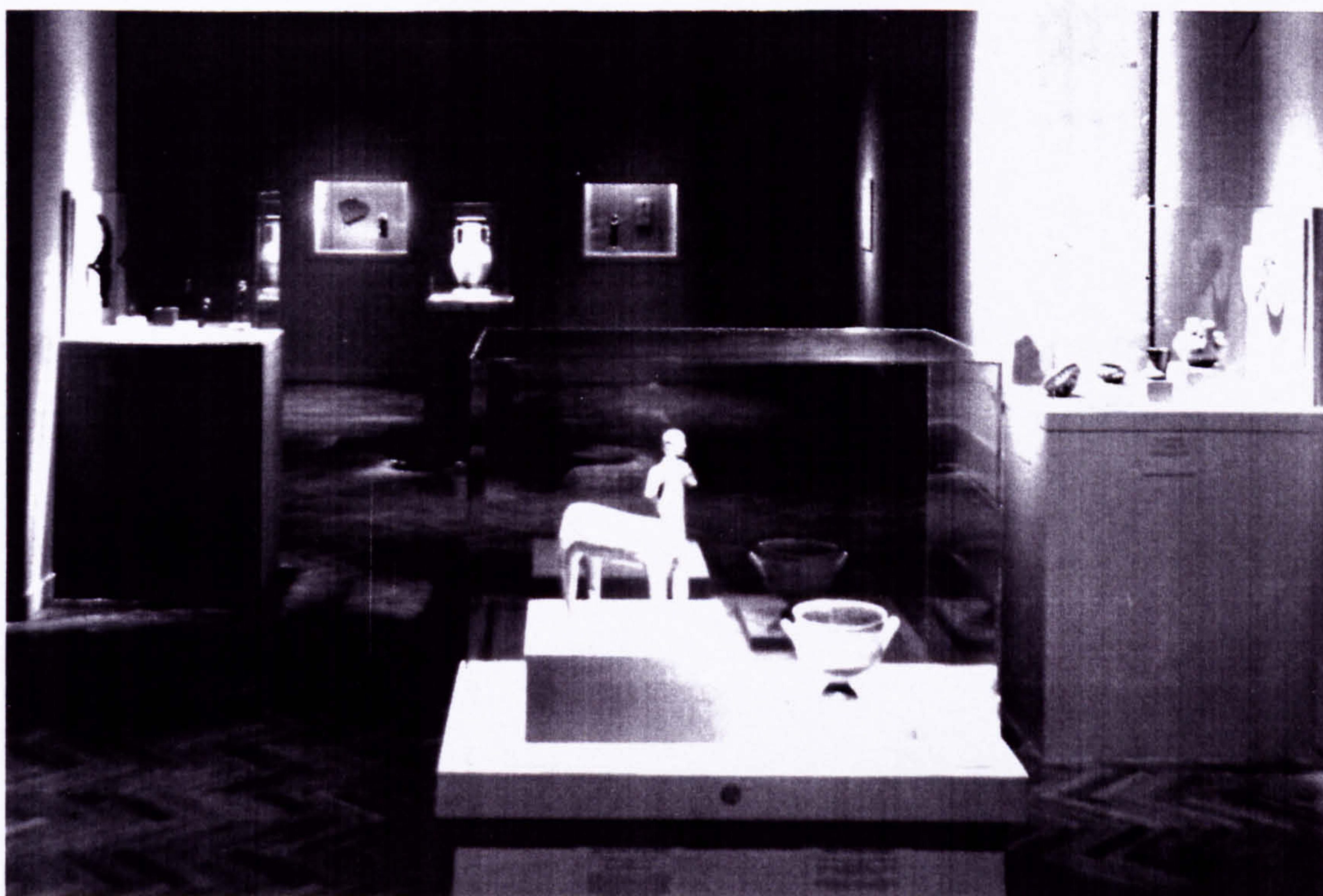


**Plate 284** Travelling exhibition 'The Human Figure in Early Greek Art', Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].





**Plate 285** Travelling exhibition 'The Human Figure in Early Greek Art', Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].



**Plate 286** Travelling exhibition 'The Human Figure in Early Greek Art', The Art Institute of Chicago, USA, 1989 [Courtesy of the HMC, No.unknown].



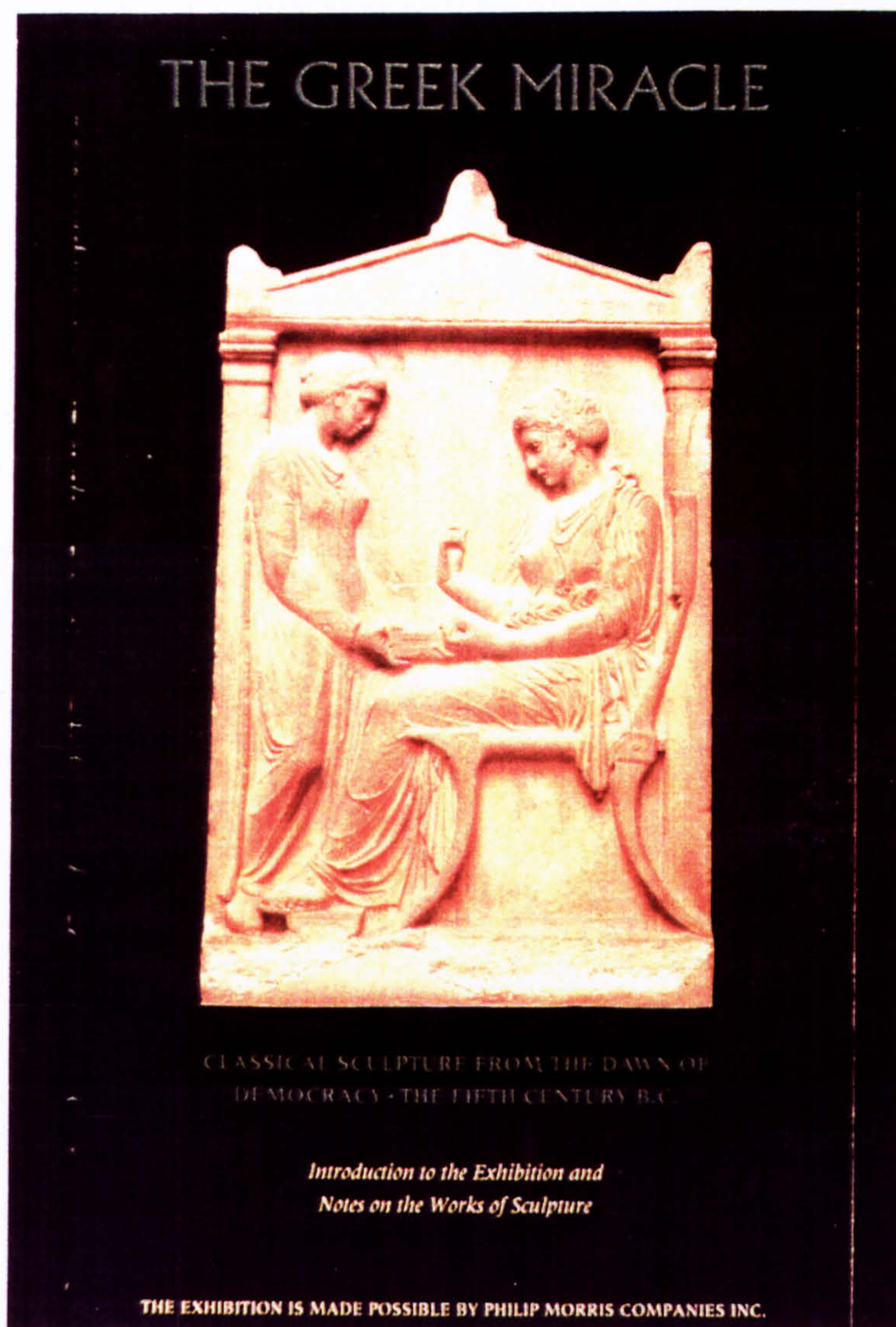


**Plate 287** Travelling exhibition 'The Human Figure in Early Greek Art', The Art Institute of Chicago, USA, 1989 [Courtesy of the HMC, No.unknown].



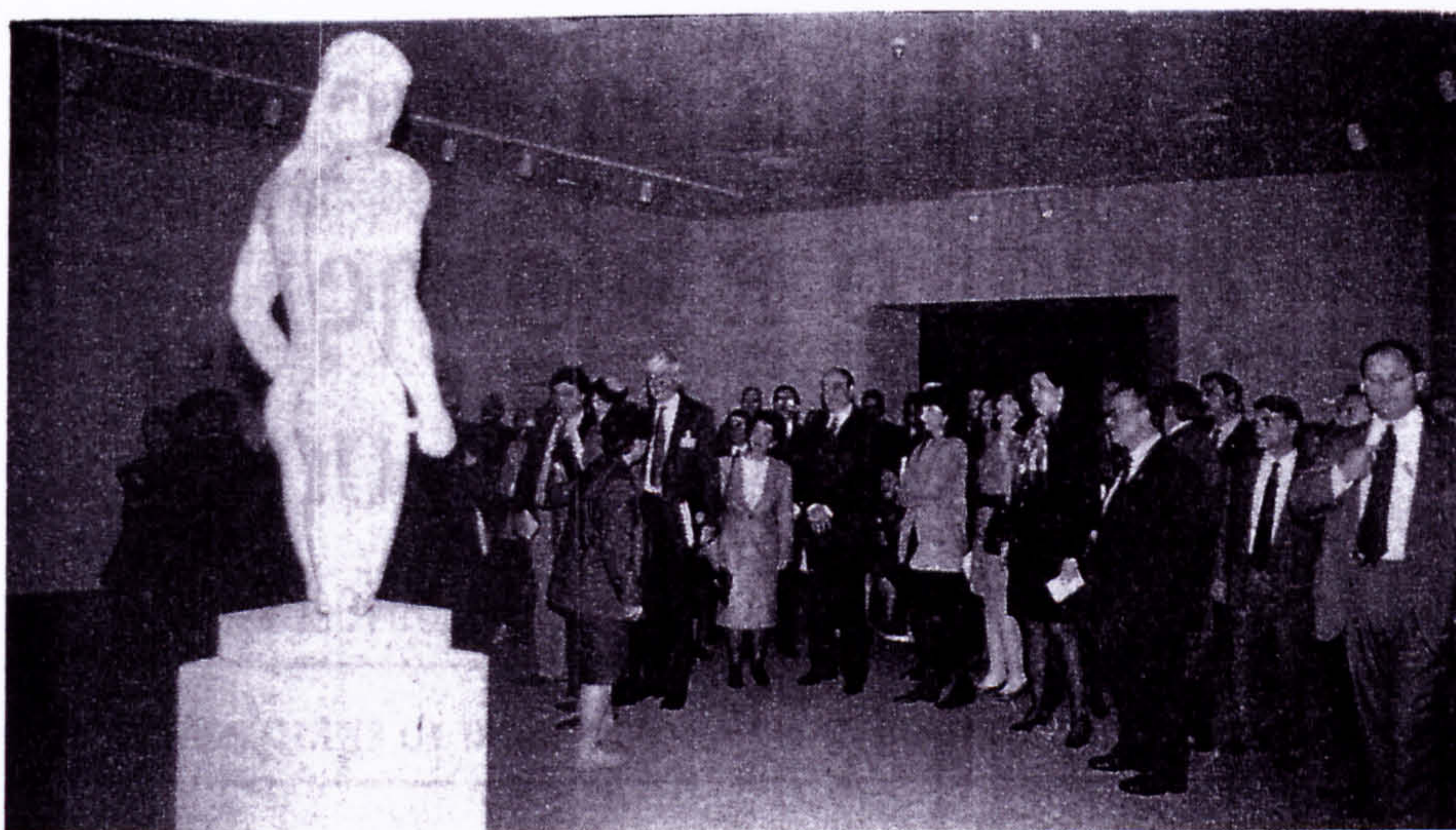
**Plate 288** Travelling exhibition 'The Greek Miracle. Classical Sculpture from the Dawn of Democracy. The Fifth-Century BC', Metropolitan Museum of Art, New York, USA, 1993 [Source: de Montebello 1994:82].





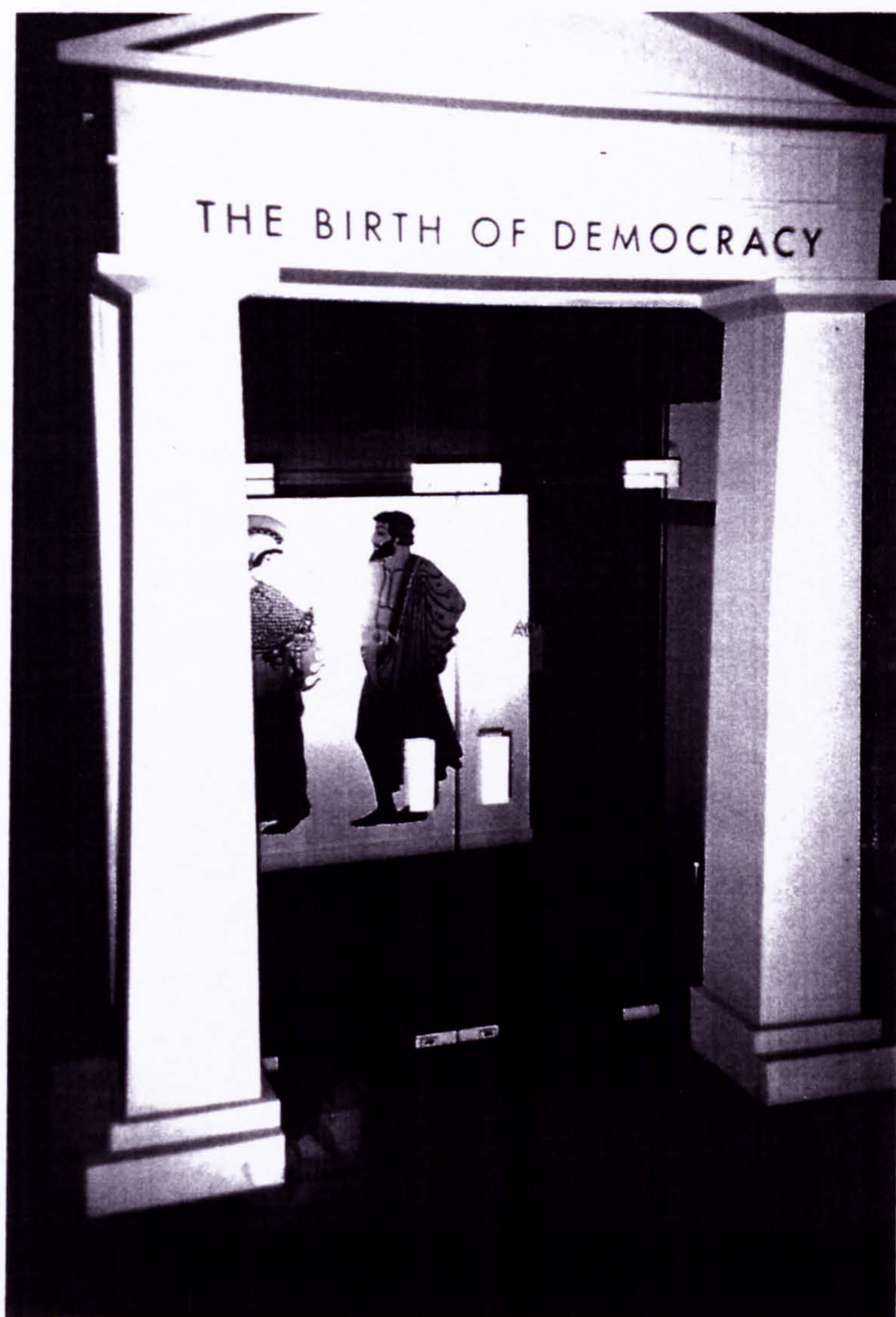
**Plate 289** Travelling exhibition 'The Greek Miracle. Classical Sculpture from the Dawn of Democracy. The Fifth-Century BC', National Gallery of Art, Washington DC, 1992-1993 and Metropolitan Museum of Art, New York, USA, 1993: exhibition leaflet [Photo by the author].





**Plate 290** Travelling exhibition 'The Greek Miracle. Classical Sculpture from the Dawn of Democracy. The Fifth-Century BC', National Gallery of Art, Washington DC, 1992-1993 and Metropolitan Museum of Art, New York, USA, 1993: the Greek Prime-Minister at the opening of the exhibition [Courtesy of the HMC, No.unknown].





**Plate 291** Temporary exhibition 'The Birth of Democracy', National Museums of Scotland, Edinburgh, 1994 [Photo by the author].



# FIGURES





### Figure 1

Map of Greece [Source: PCL Map Collection, in [http://www.lib.utexas.edu/Libs/PCL/Map\\_collection/Europe/Greece](http://www.lib.utexas.edu/Libs/PCL/Map_collection/Europe/Greece)].



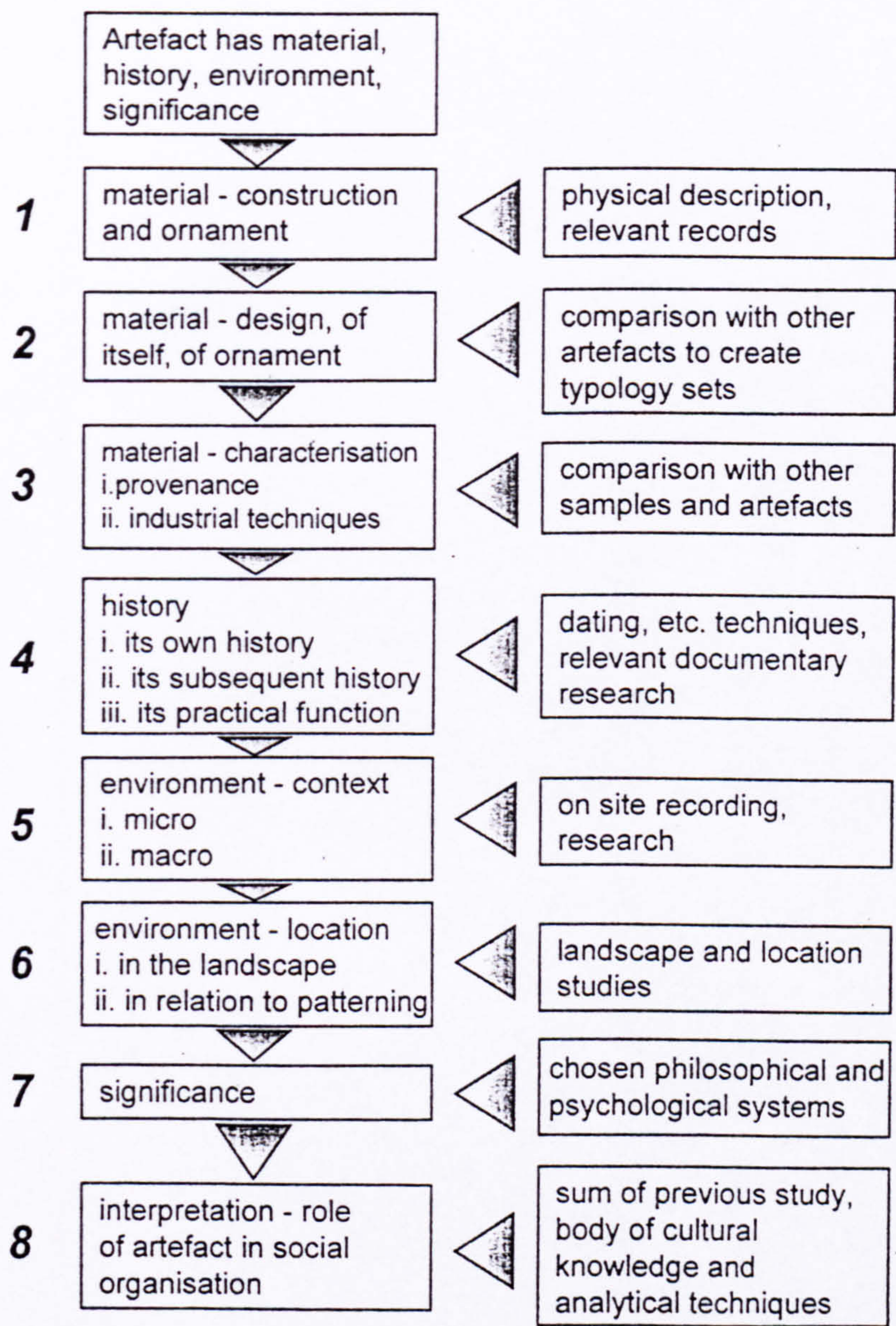
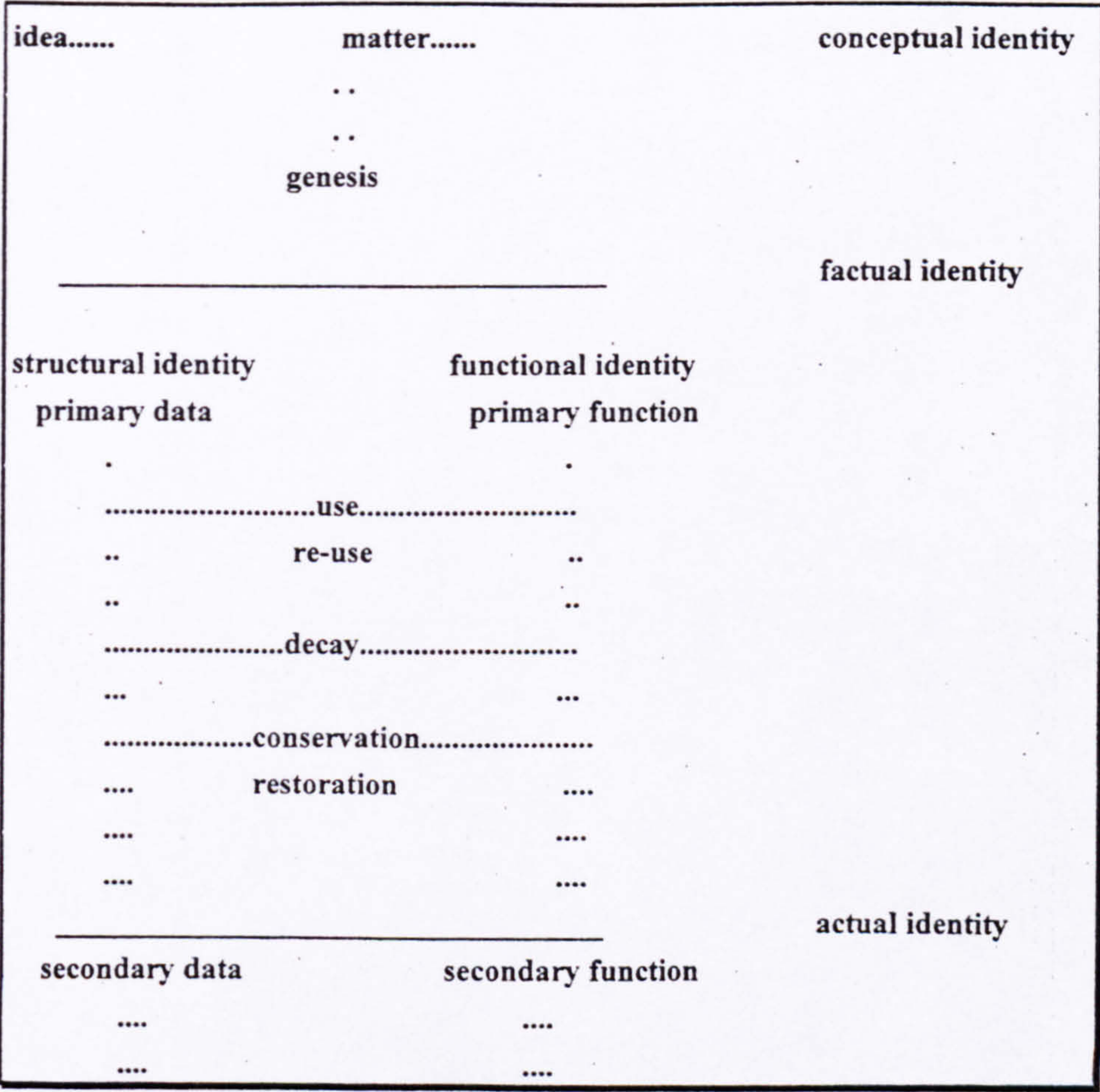


Figure 2 Model for object study by Susan Pearce [Source: Pearce 1992:App.1.6].





**Figure 3** Information structure of the artefact by Peter van Mensch [Source: van Mensch 1990:147, fig.2].



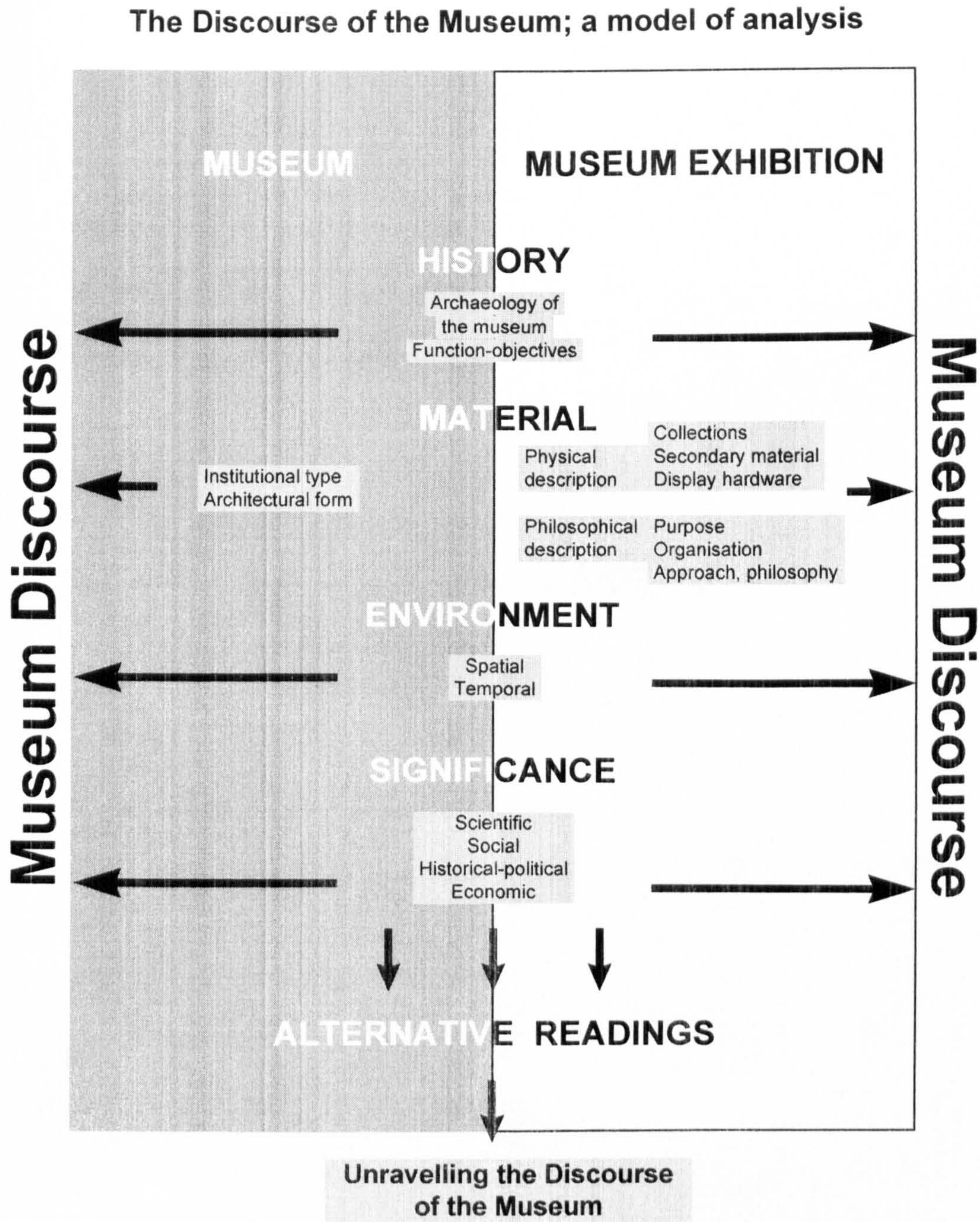


Figure 4 The Discourse of the Museum, a model of analysis.



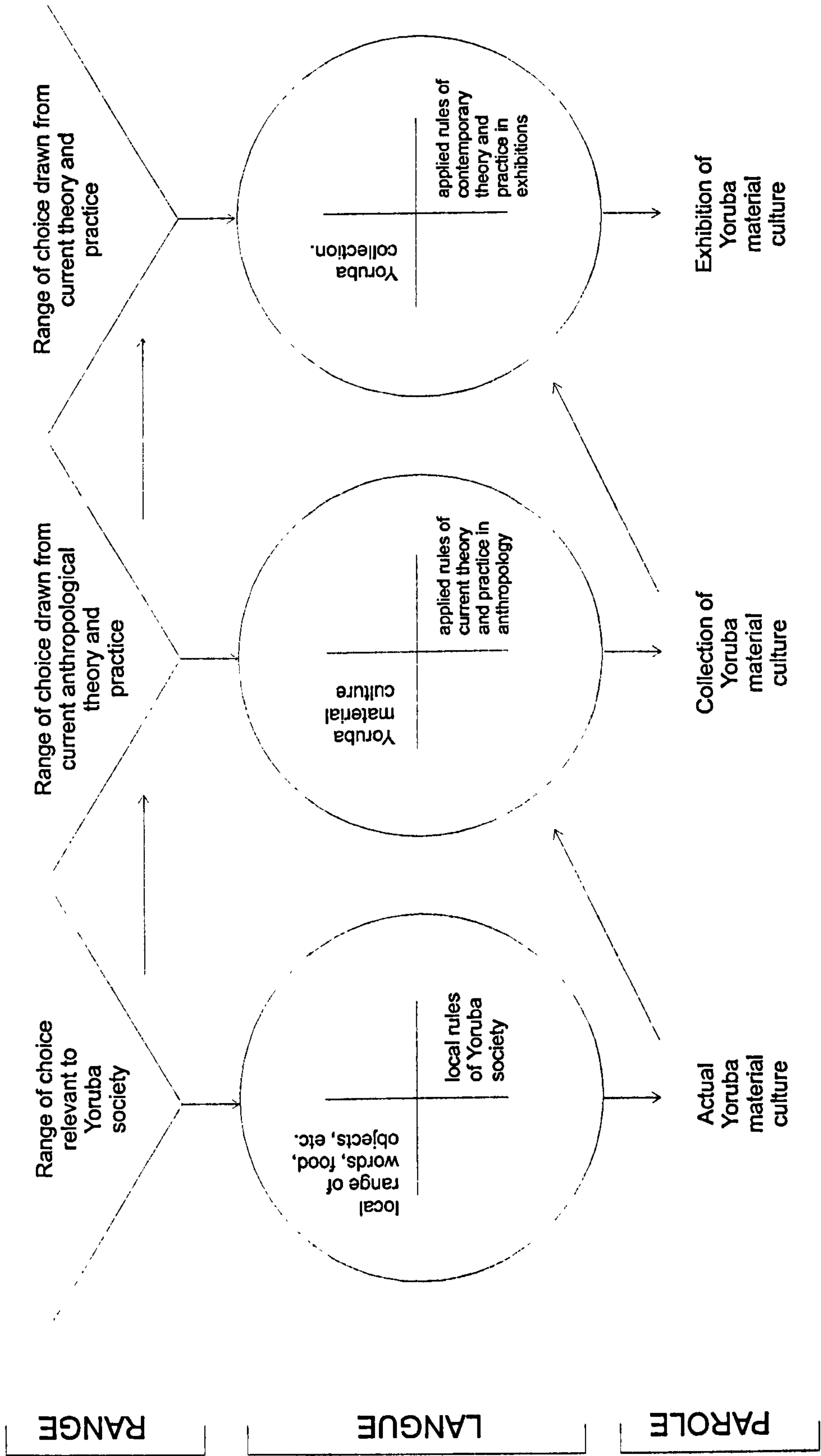


Figure 5 Semiotic analysis of exhibition by Susan Pearce [Source: Pearce 1992:142, fig.6.9].



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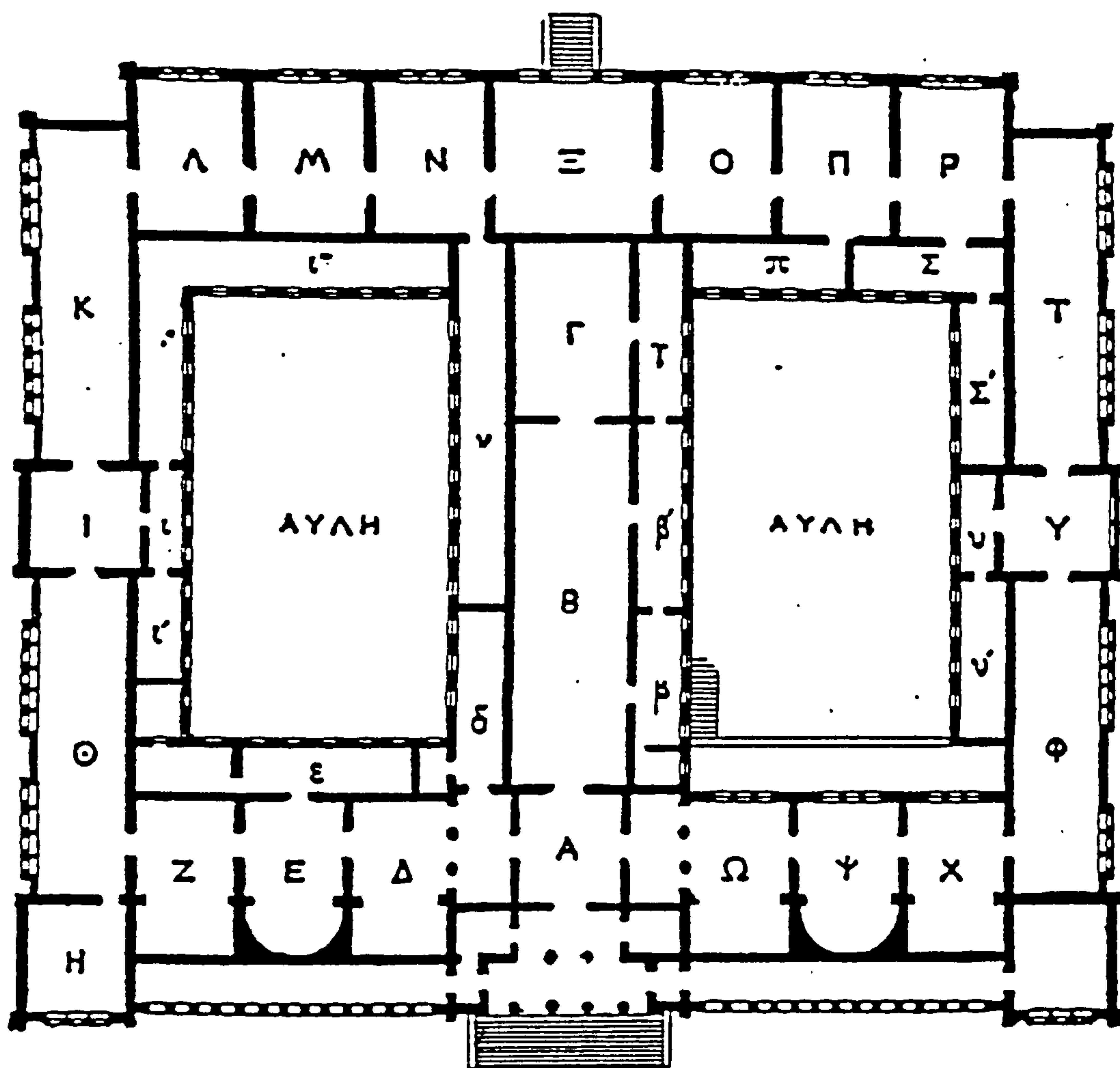


Figure 7

National Archaeological Museum at Athens: museum plan after its completion in 1889 [Source: Kokkou 1977:245, fig.95].



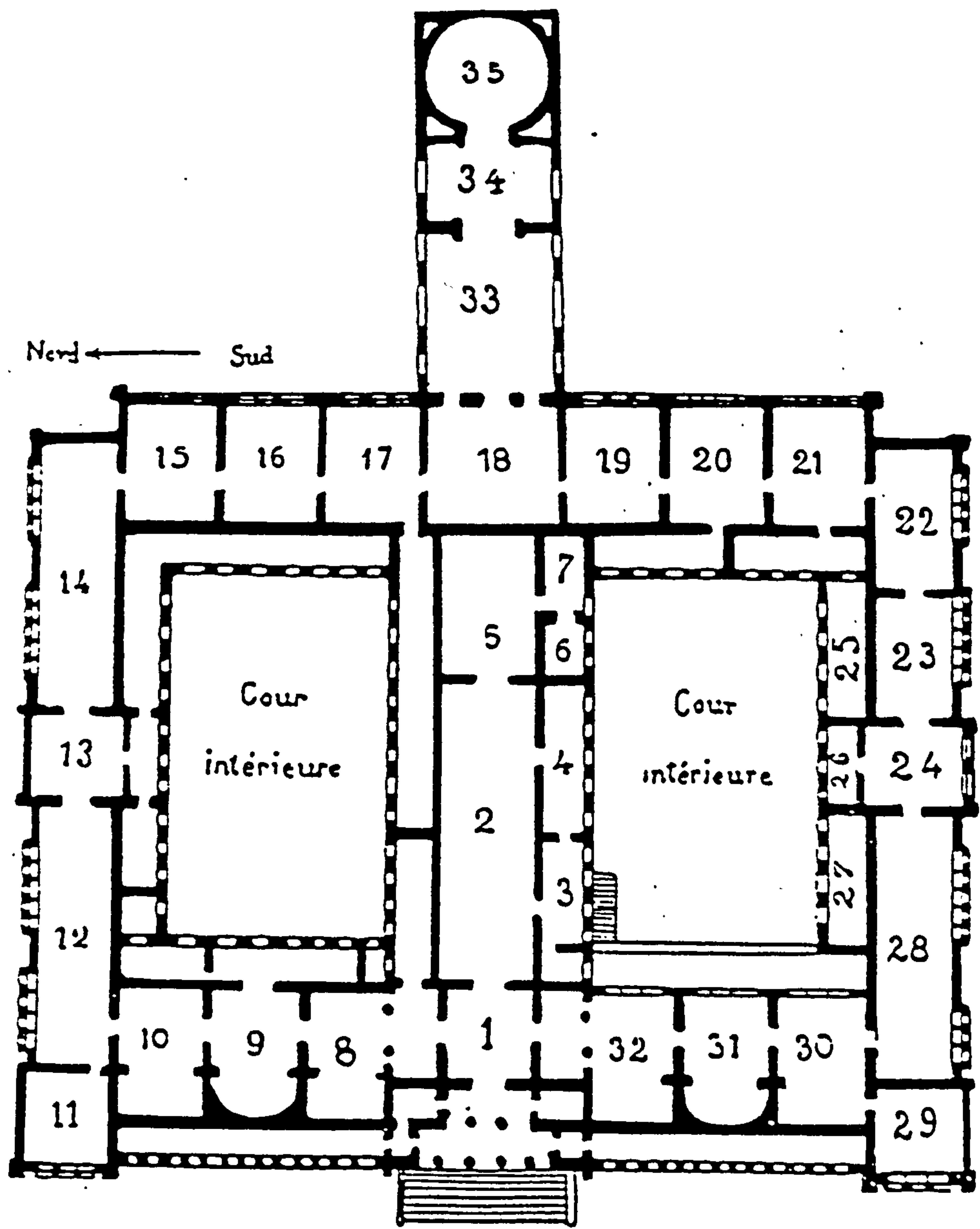


Figure 8 National Archaeological Museum at Athens: museum plan after its extension of 1903-1906 [Source: Kokkou 1977:253, fig.99].



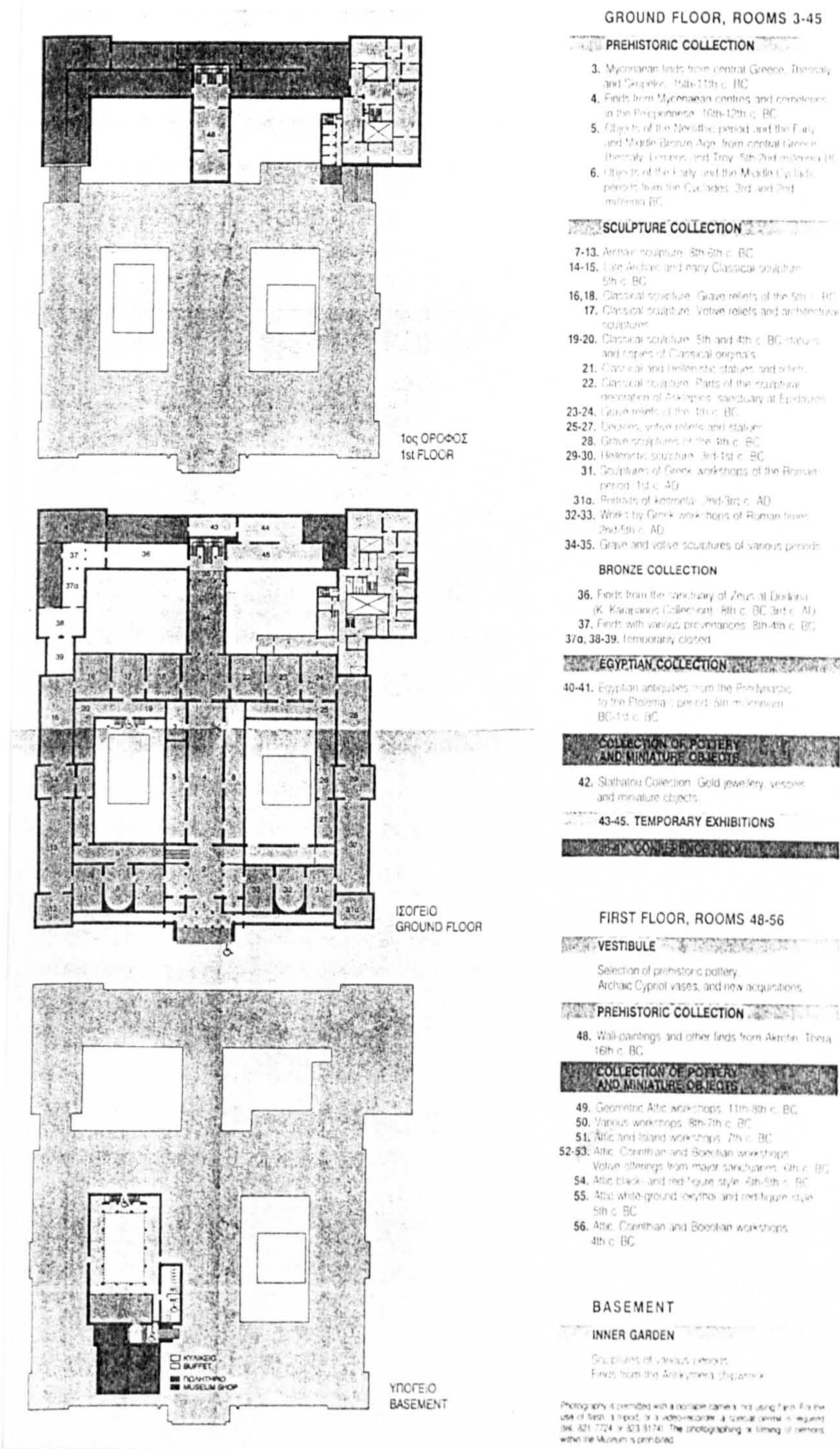


Figure 9 National Archaeological Museum at Athens: museum plan in 1995 [Source: museum leaflet by TAP 1995].



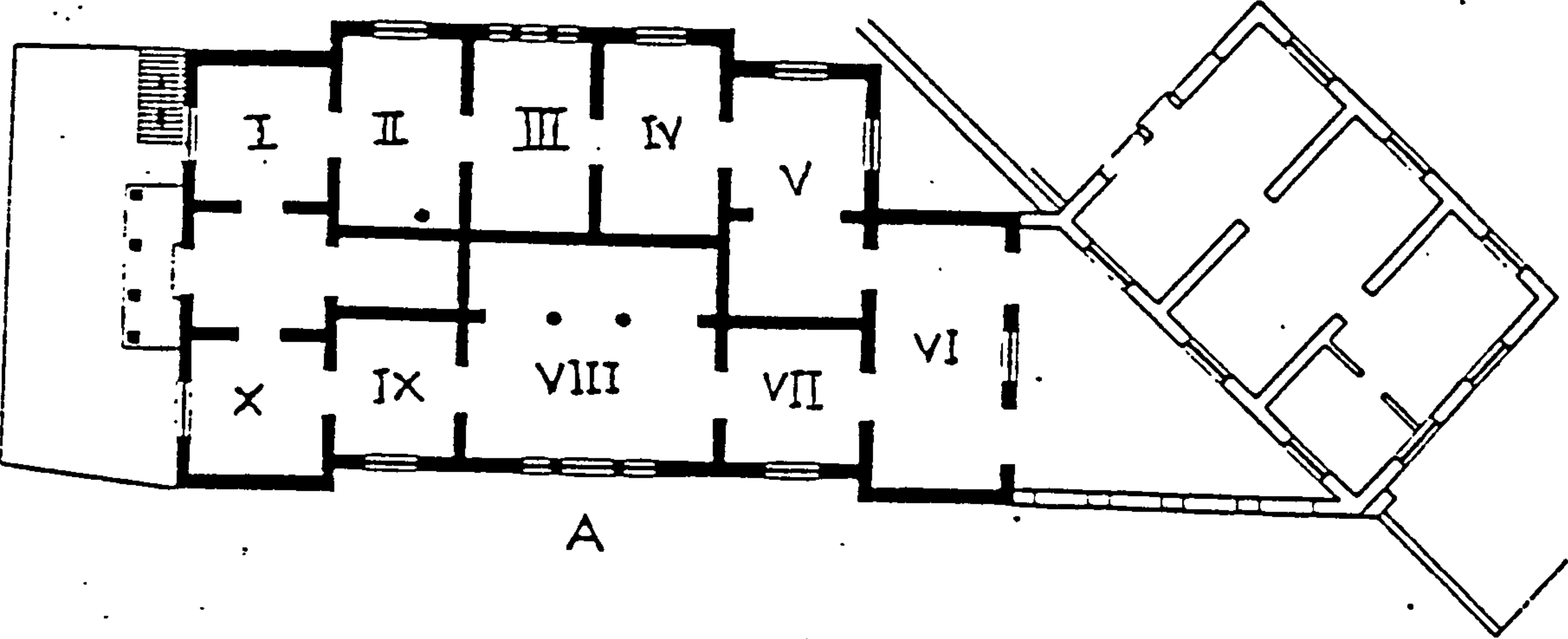


Figure 10 The Acropolis Museum: museum plan after 1888 [Source: Kokkou 1977:149, fig.81].



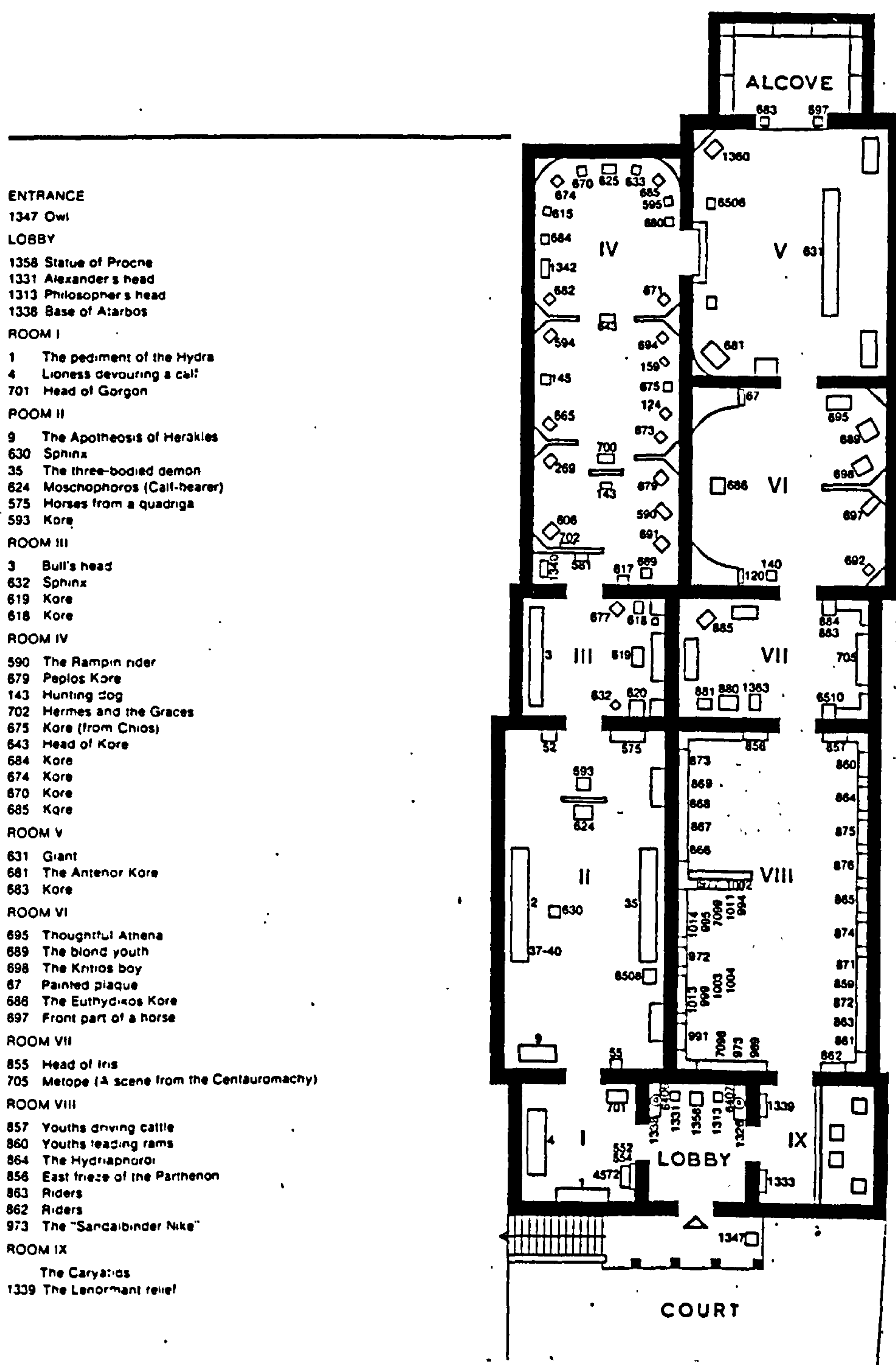


Figure 11

The Acropolis Museum: museum plan in 1991 [Source: Papathanassopoulos, G 1991:67].



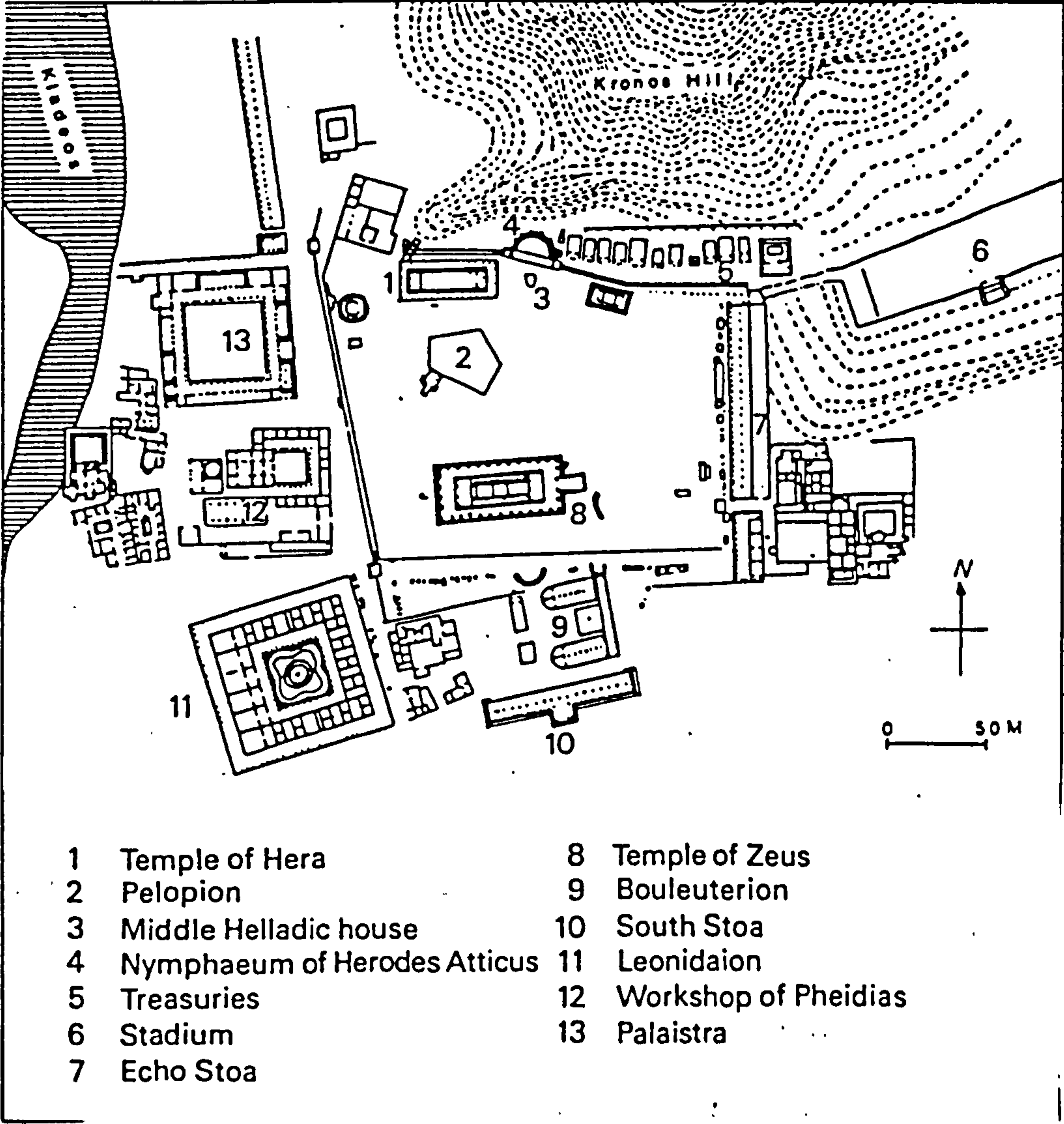


Figure 12      Sanctuary of Zeus at Olympia: plan of the site [Source: Morgan 1990:fig.4].



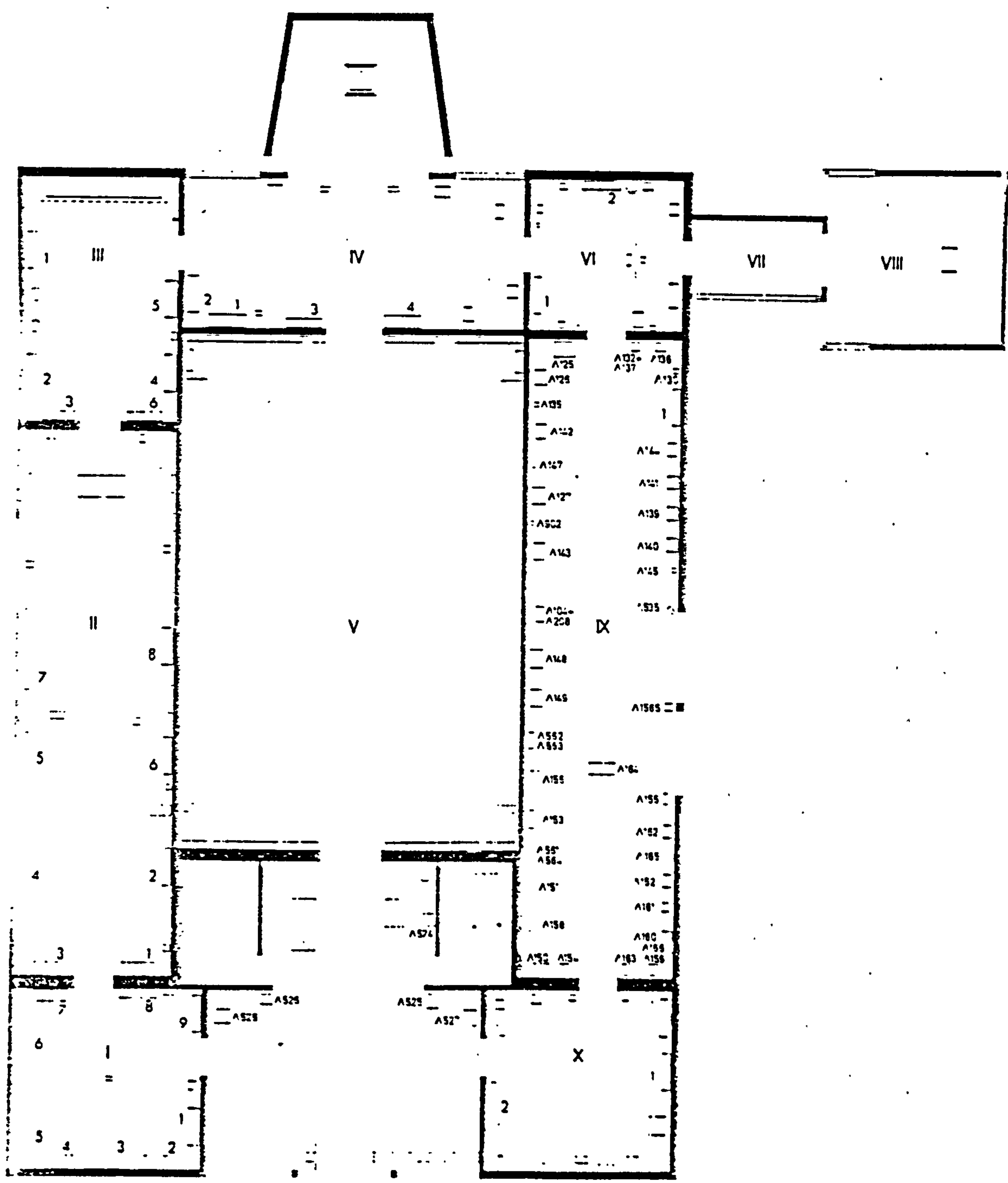


Figure 13 Museum of Ancient Olympia: museum plan in 1991 [Source: Yalouri & Yalouris 1991:32].



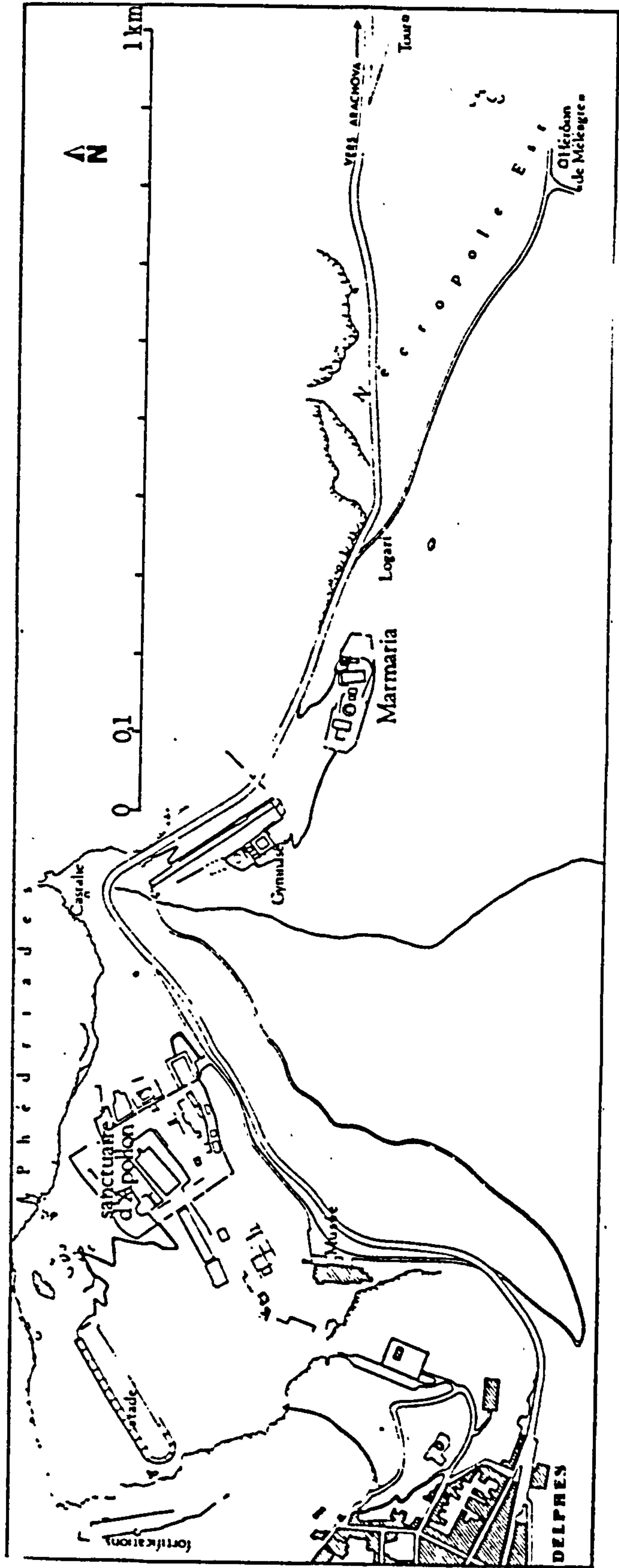


Figure 14 Sanctuary of Apollo at Delphi: plan of the site [Source: EFA 1991:3].



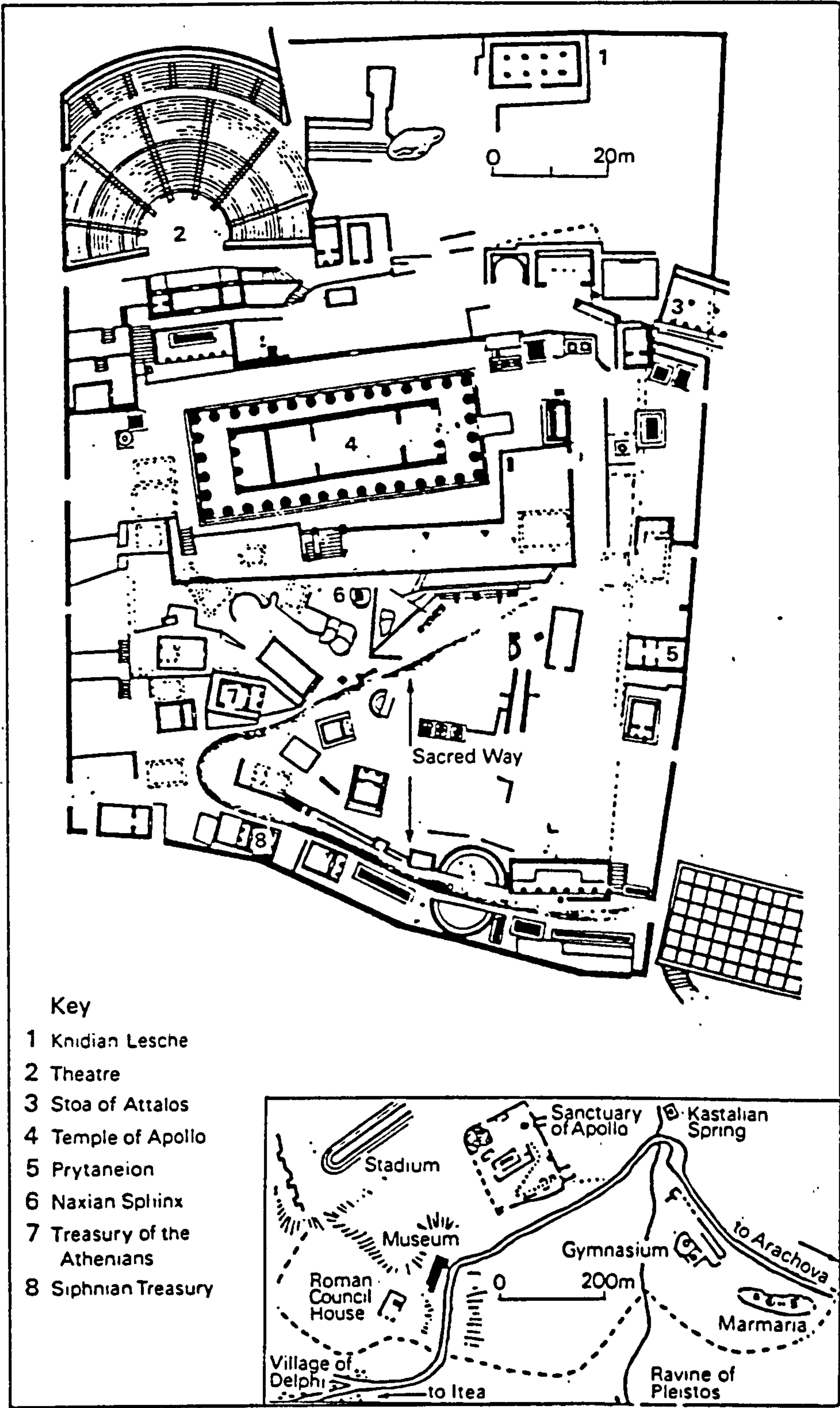


Figure 15 Sanctuary of Apollo at Delphi: plan of the site [Source: Morgan 1990:fig.19].



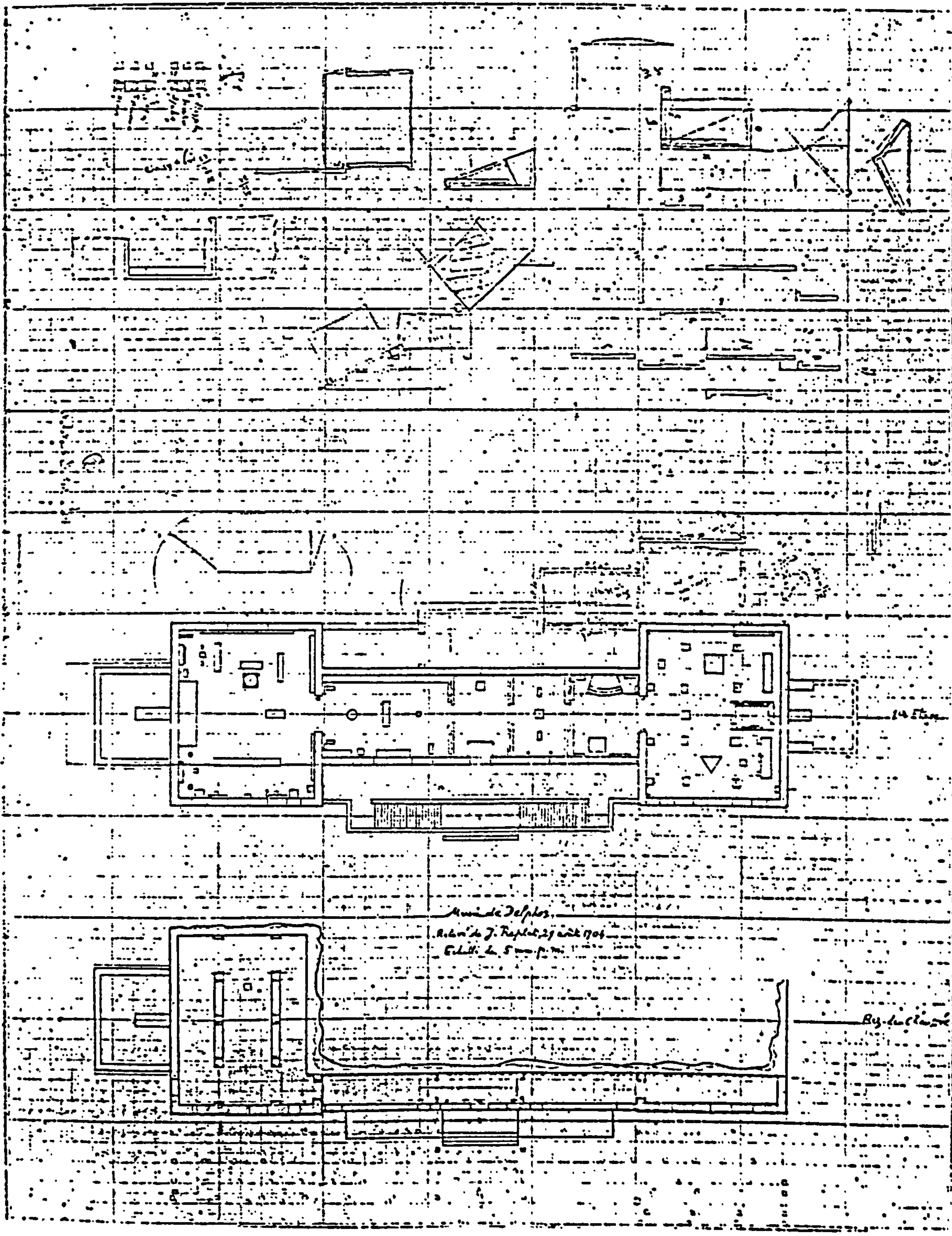


Figure 16      Museum of Delphi: museum plan in 1903 [Courtesy of the I EPCA].







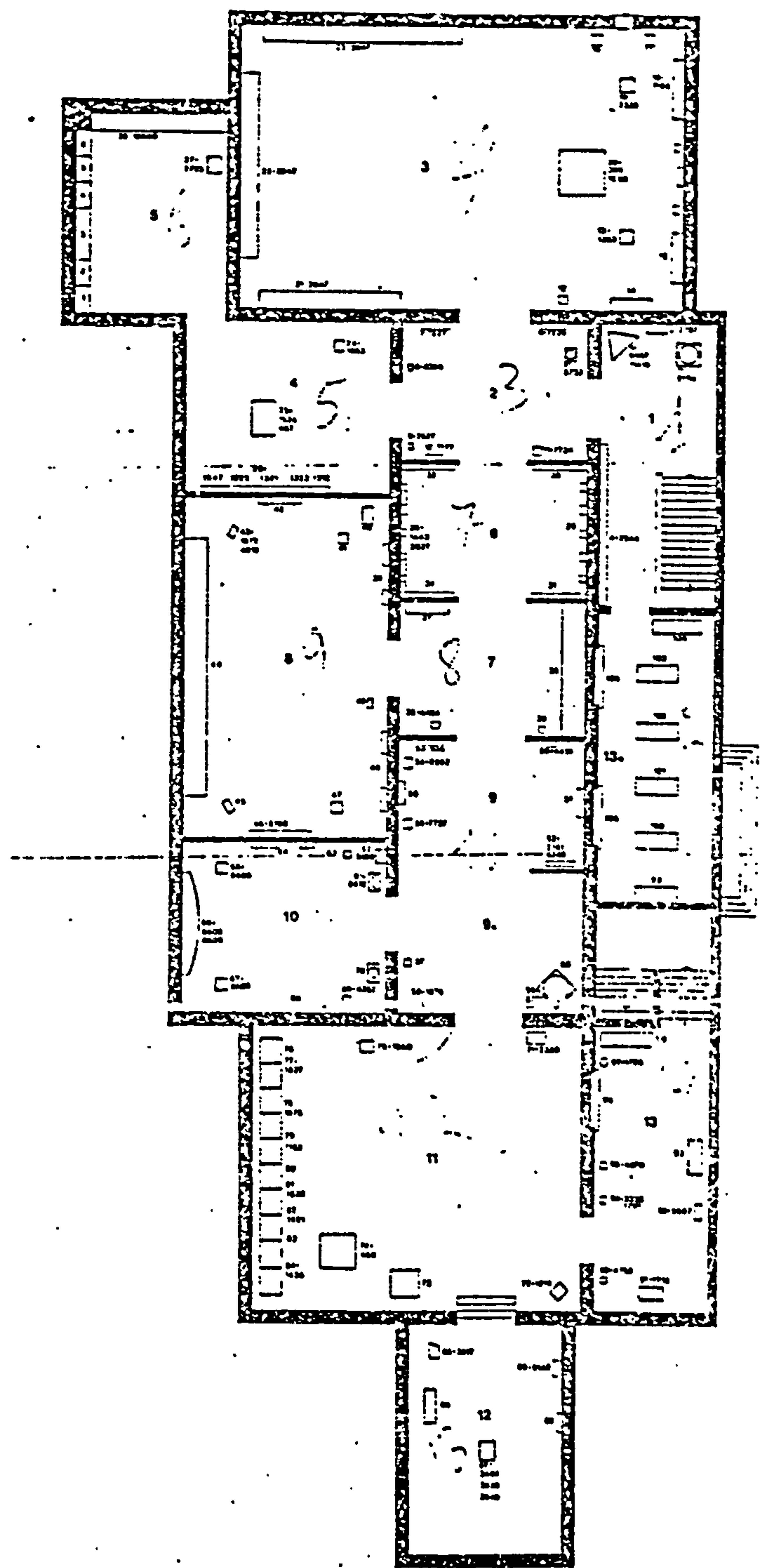


Figure 18      Museum of Delphi: museum plan in the 1960s-1980s [Source: Petsas 1983:20].



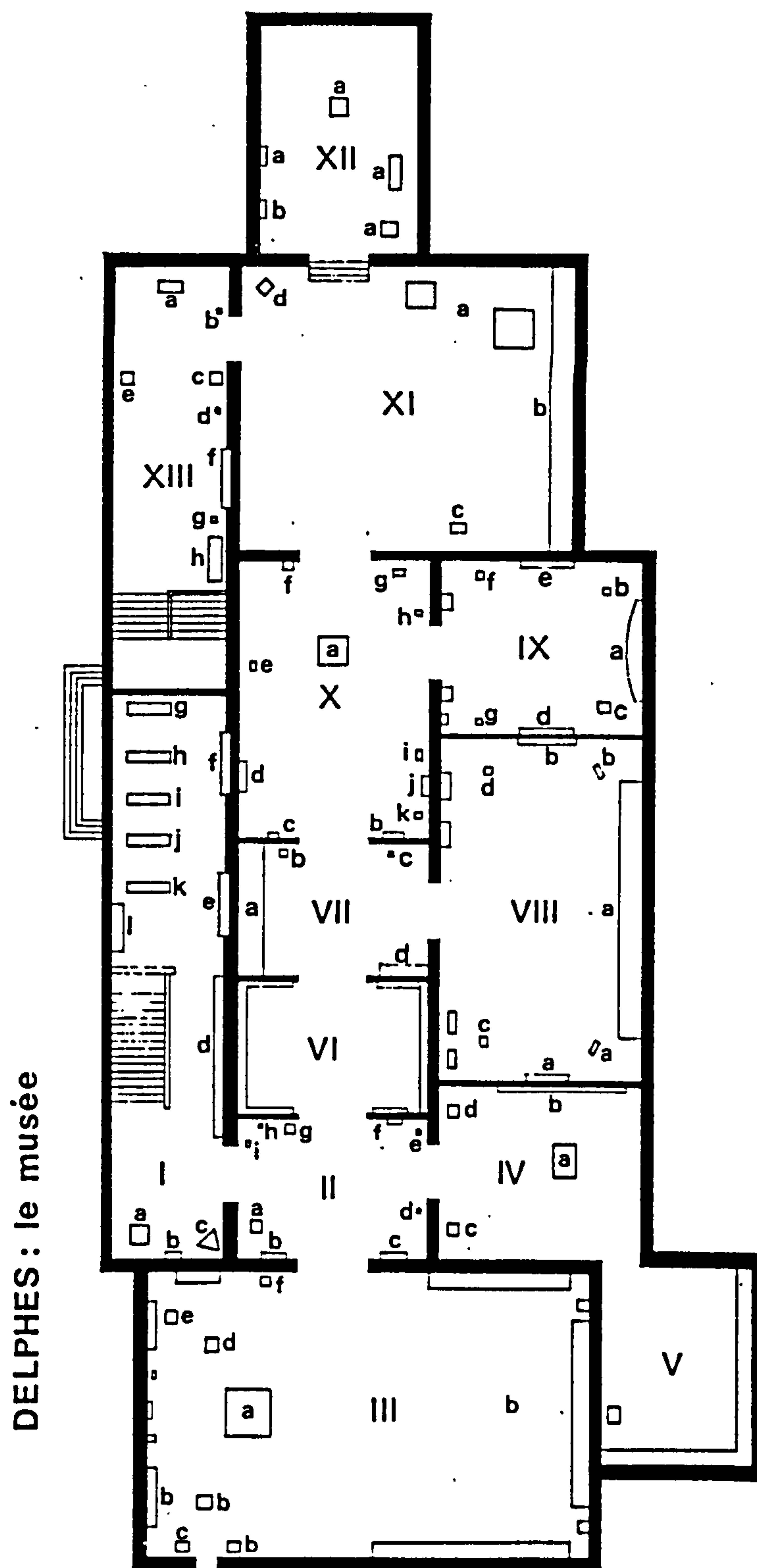


Figure 19

Museum of Delphi: museum plan in 1991 [Source EFA 1991:4].



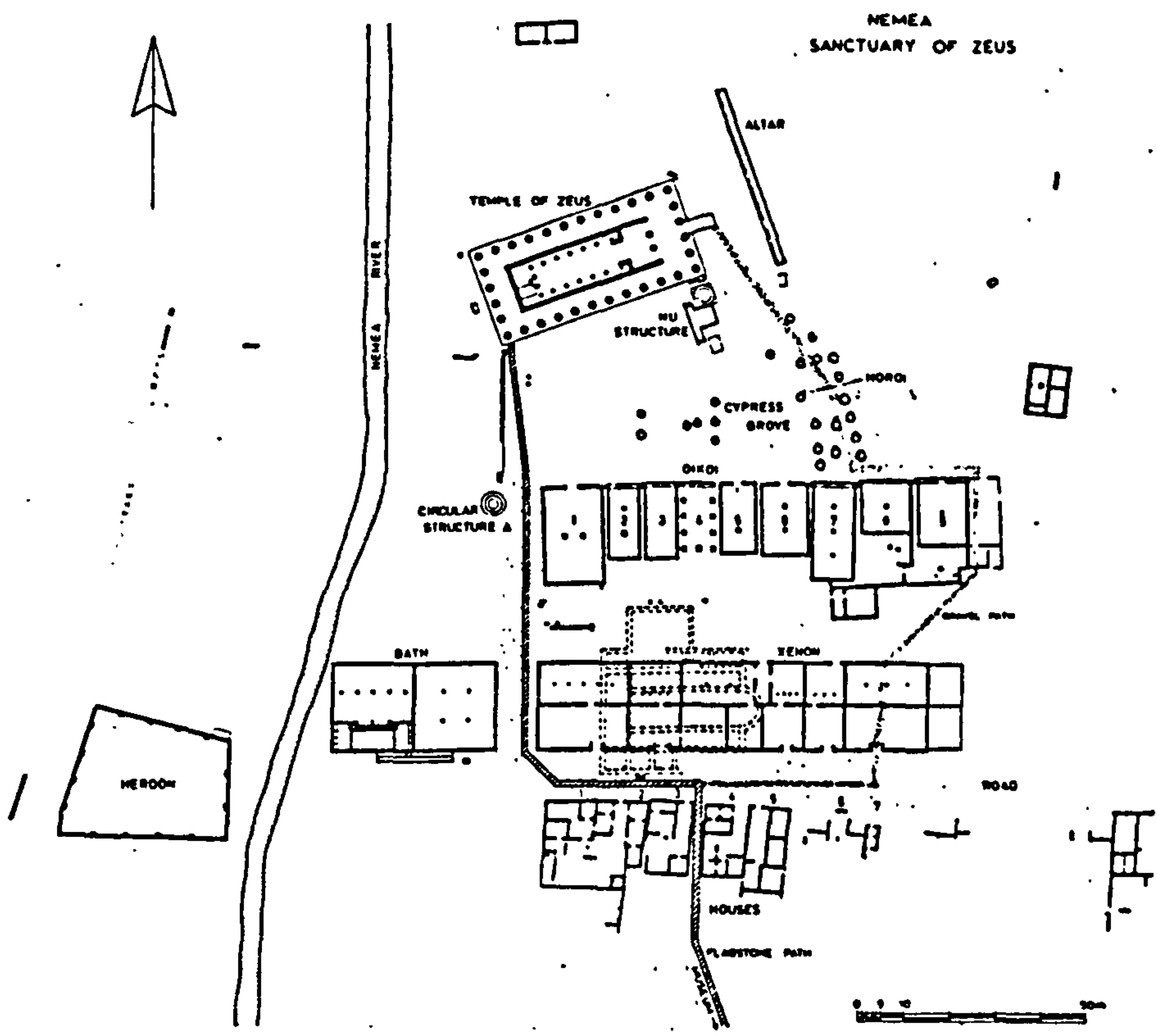


Figure 20 Sanctuary of Zeus at Nemea: plan of the site [Source: Miller 1990a:34, fig.10].



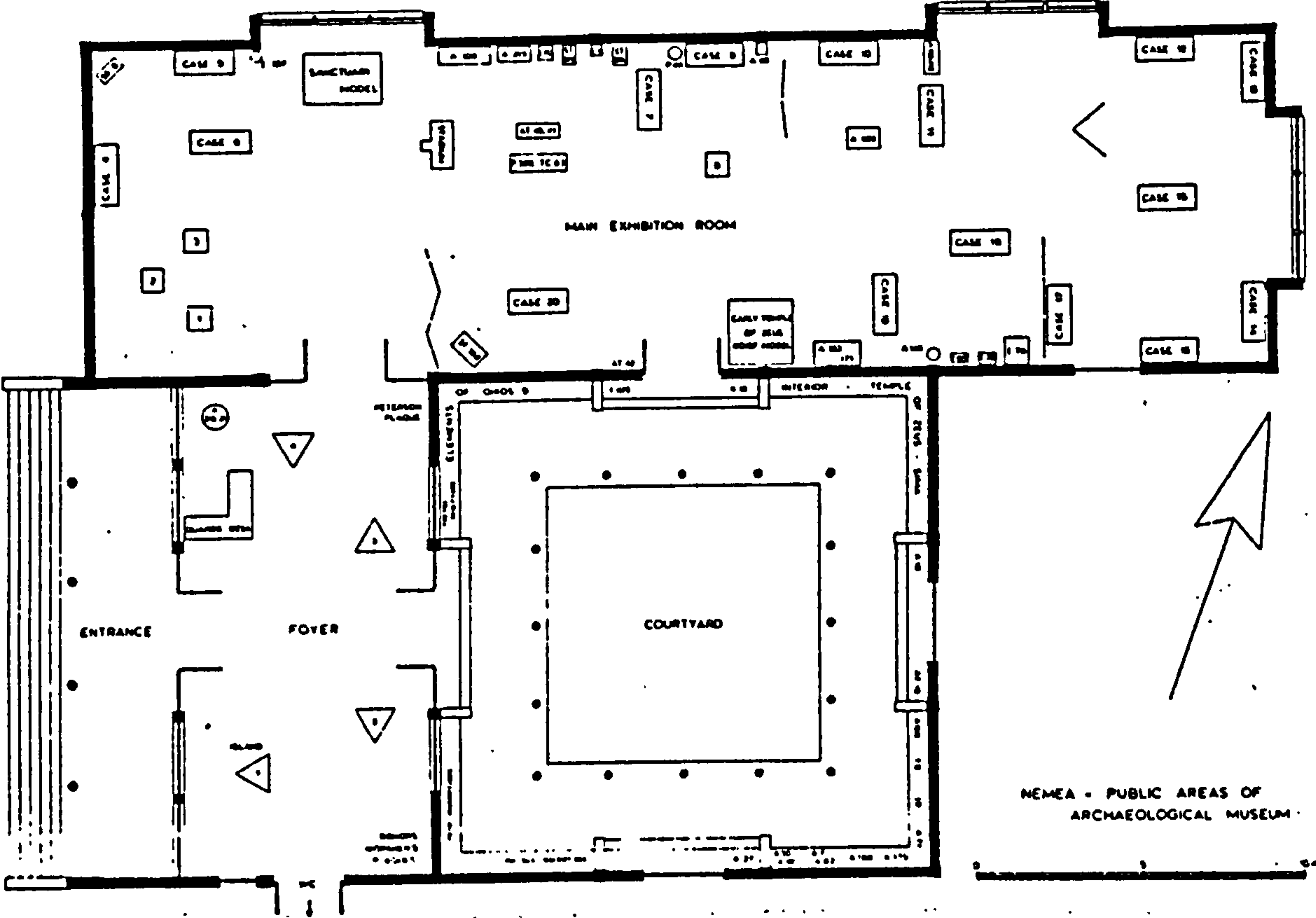


Figure 21 Museum of Nemea. plan of the public areas and displays of the museum [Source: Miller 1990a:19, fig.4].







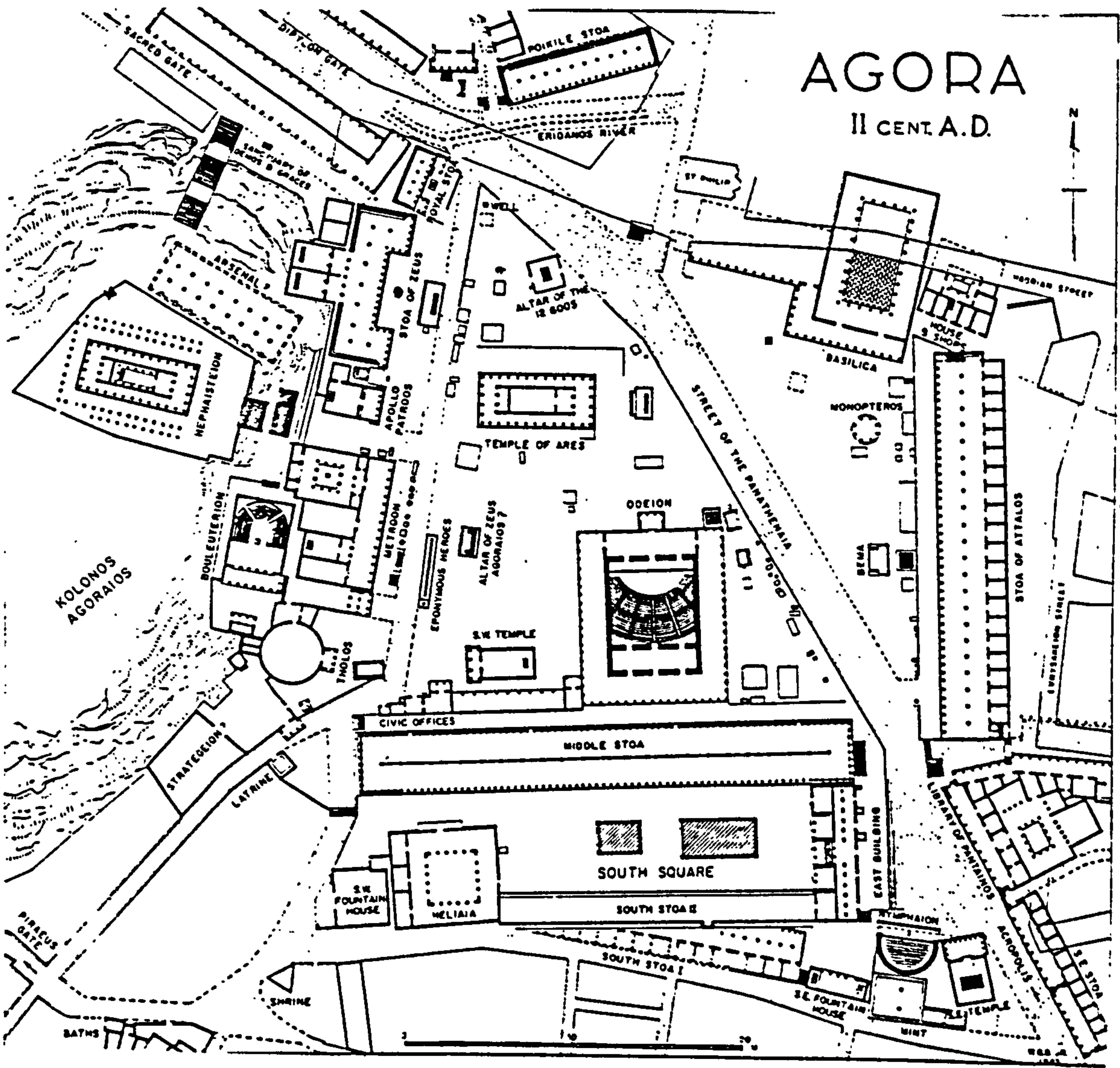


Figure 23

The Ancient Athenian Agora in the 2<sup>nd</sup> c.AD, at the period of its fullest development and the time of the traveller Pausanias [Source: ASCS 1990:29, fig.7].



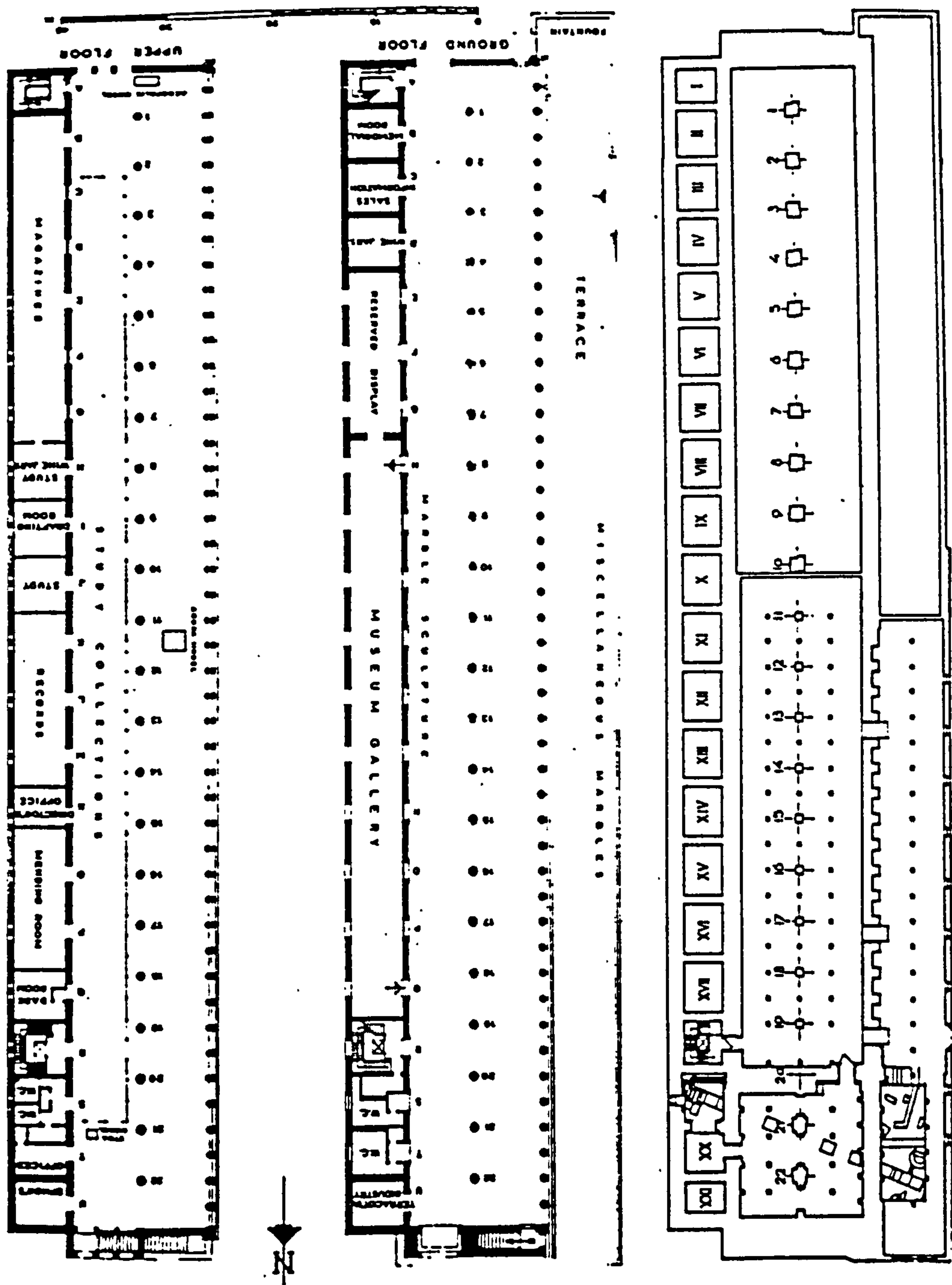


Figure 24

The Stoa of Attalos as museum of the Athenian Agora: museum plan [Source: ASCS 1990:192, fig.130].



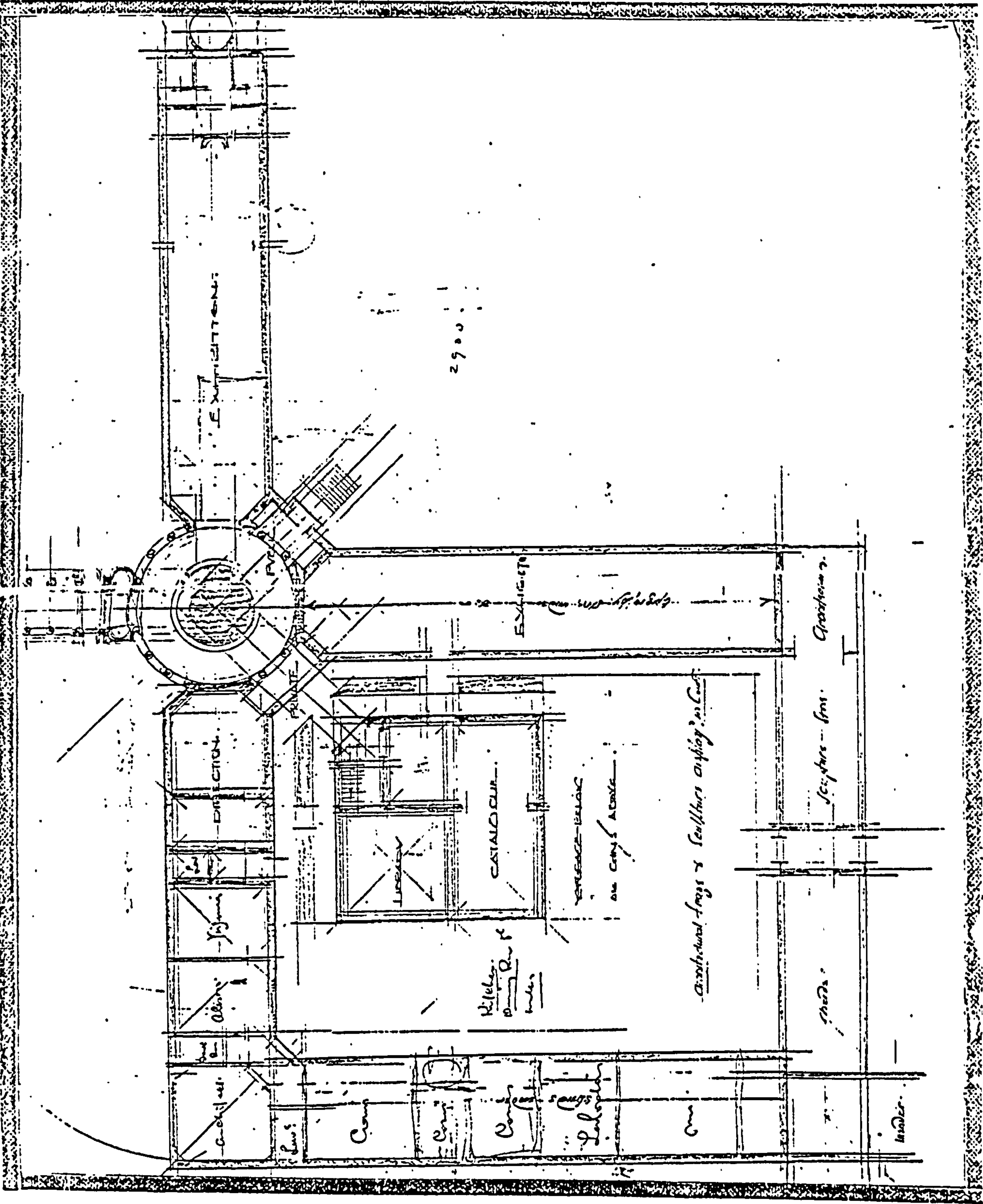


Figure 25

Proposed plan (No.1) by an unknown architect for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].



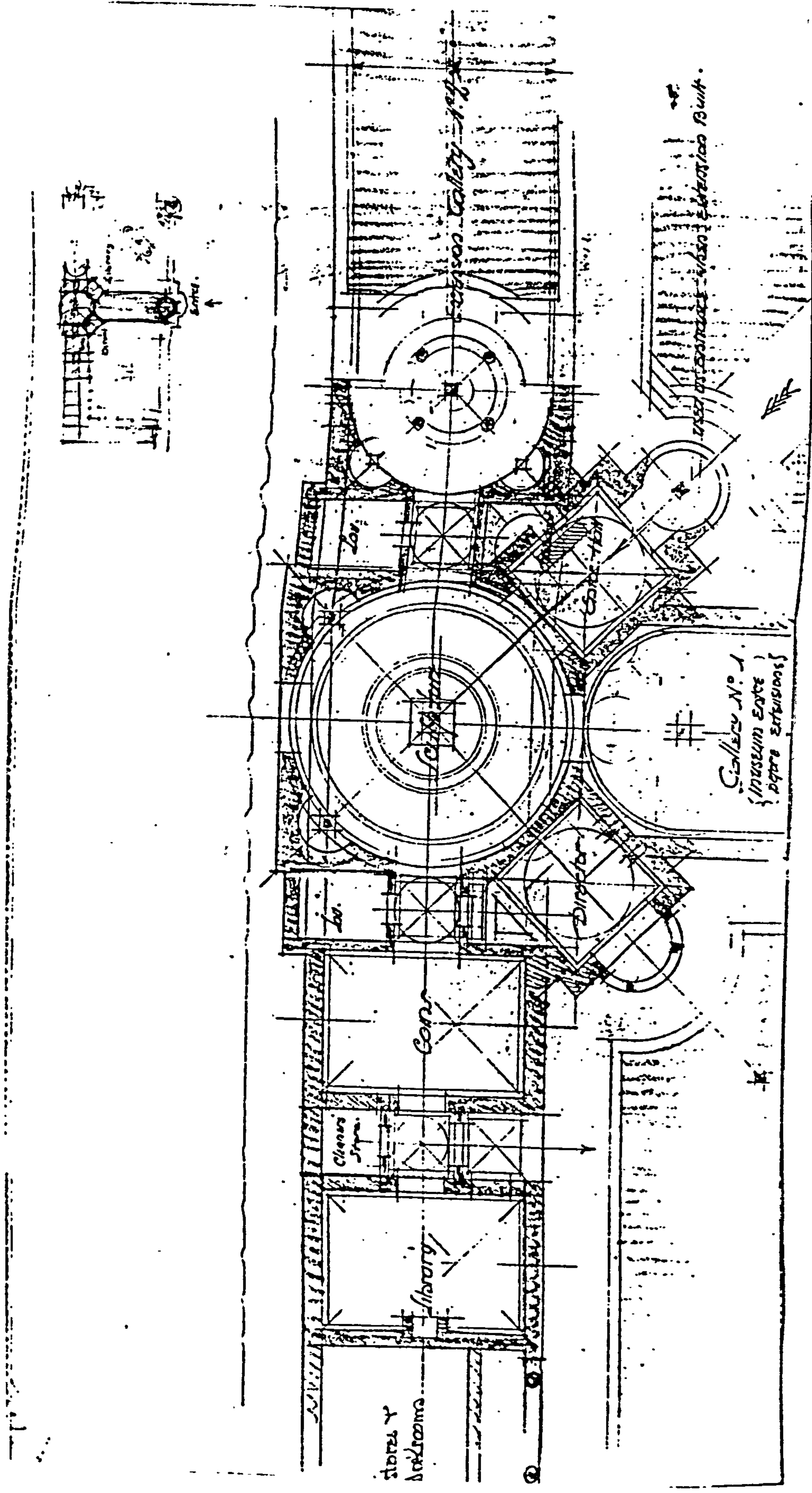


Figure 26 Proposed plan (No.1) by an unknown architect for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].



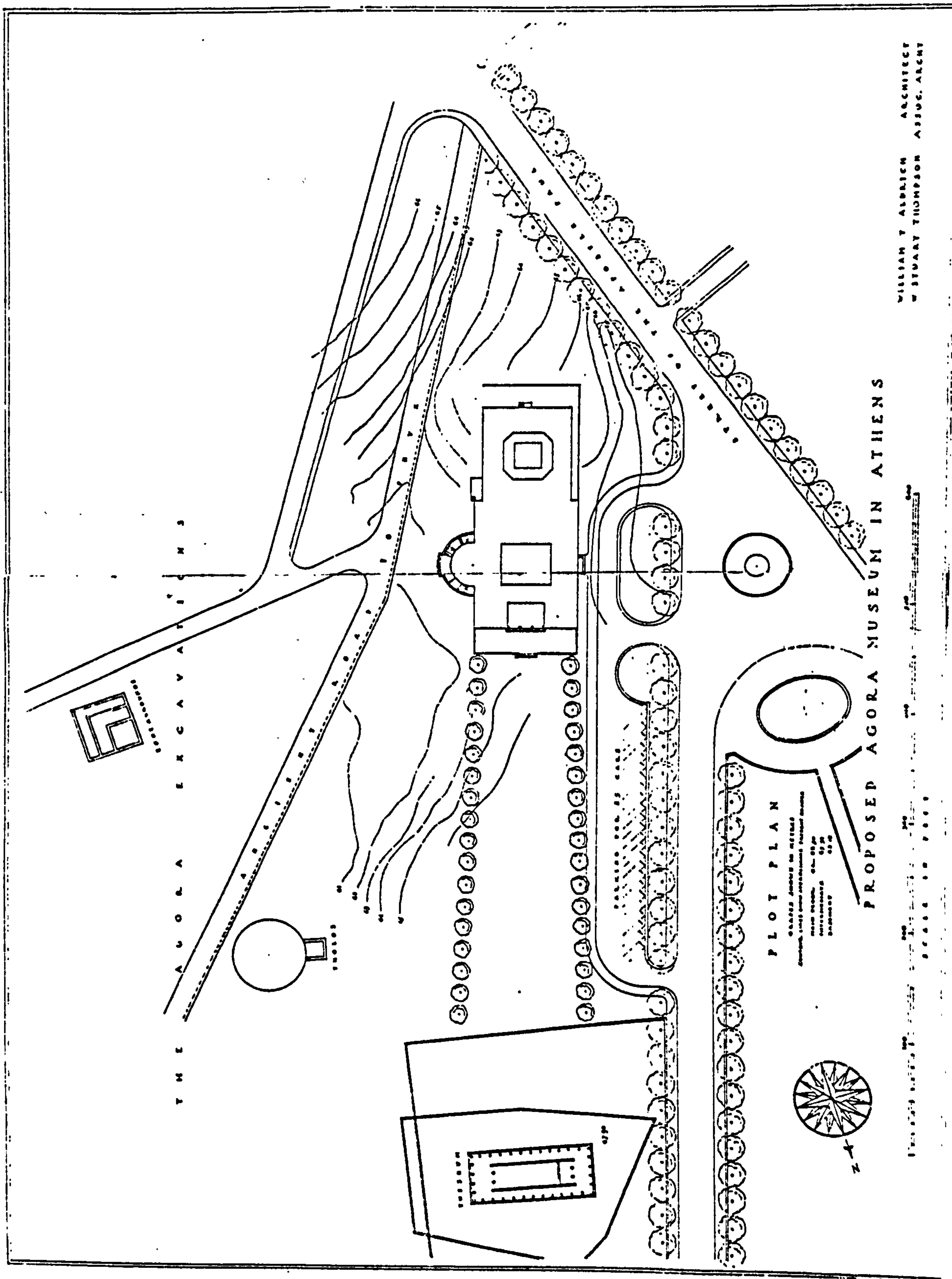


Figure 27

Proposed plan (No.2) by the architects William T. Aldrich and W.Stuart Thompson, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].



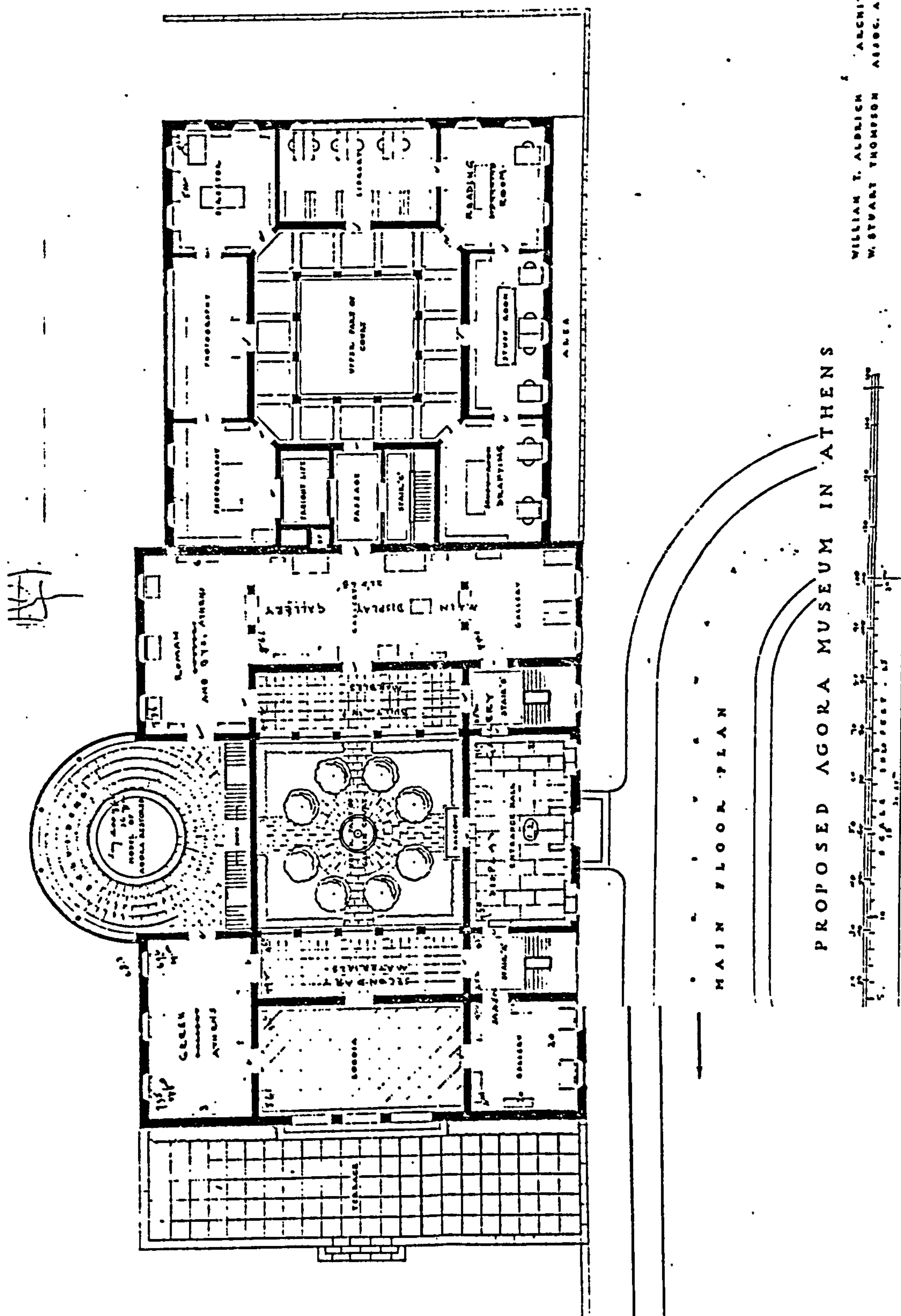
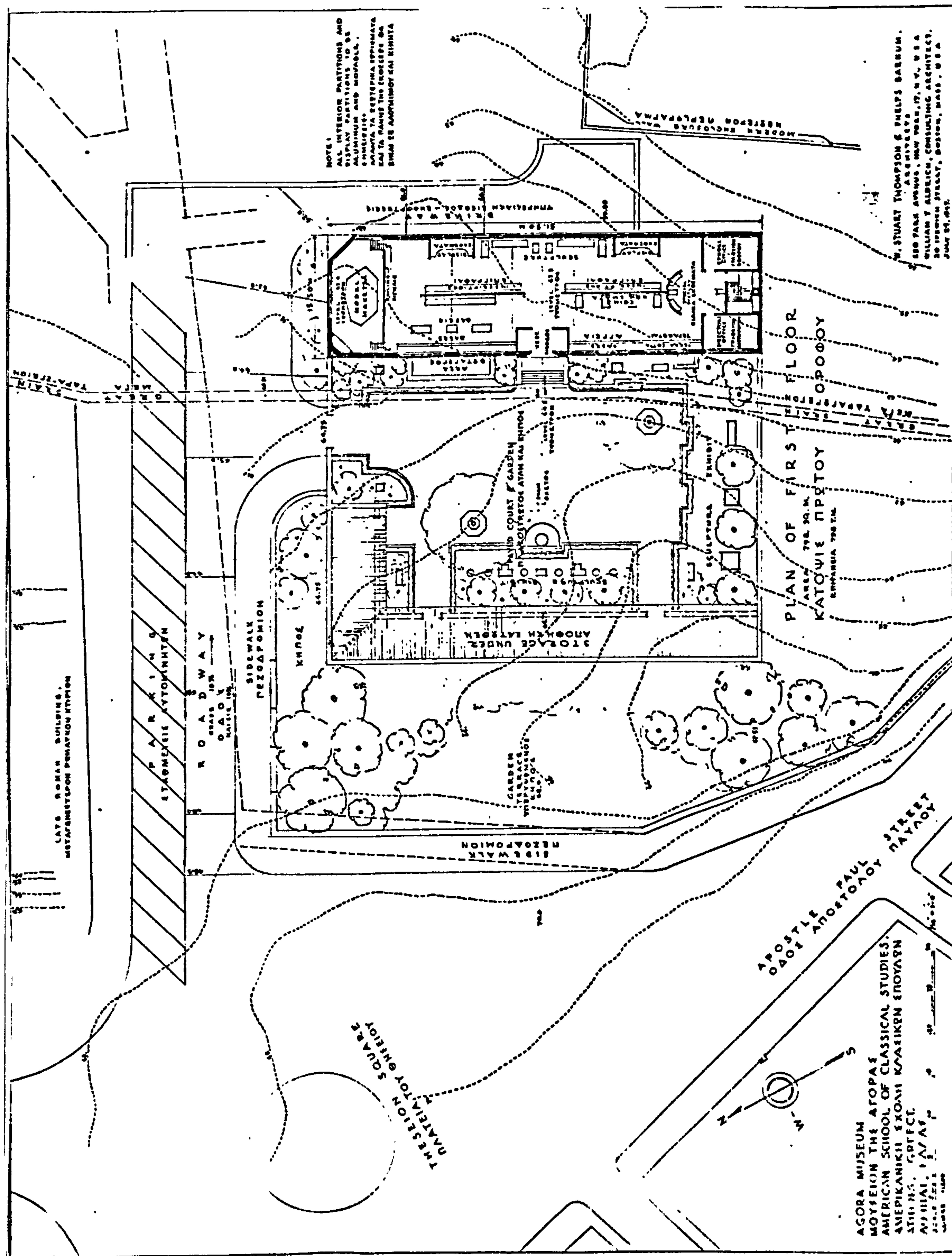


Figure 28

Proposed plan (No.2) by the architects William T. Aldrich and W.Stuart Thompson, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].





**Figure 29**

**Proposed plan (No.3) by the architects W.Stuart Thompson and Phelps Barnum, for a purpose built museum of the Athenian Agora, datable to 1947. It has never been realised [Courtesy of the ASCS: Agora excavations].**



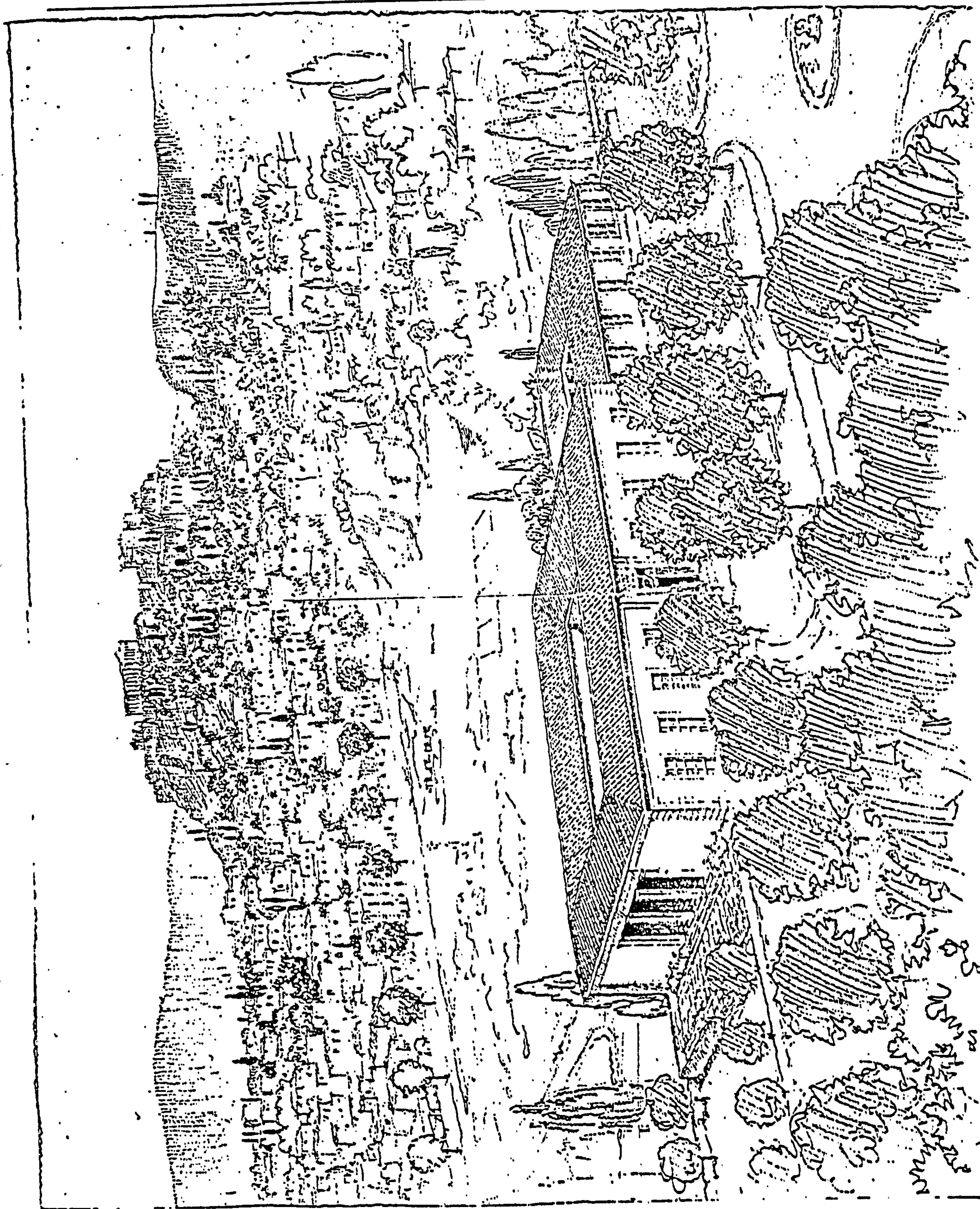


Figure 30

Proposed plan (No.4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].



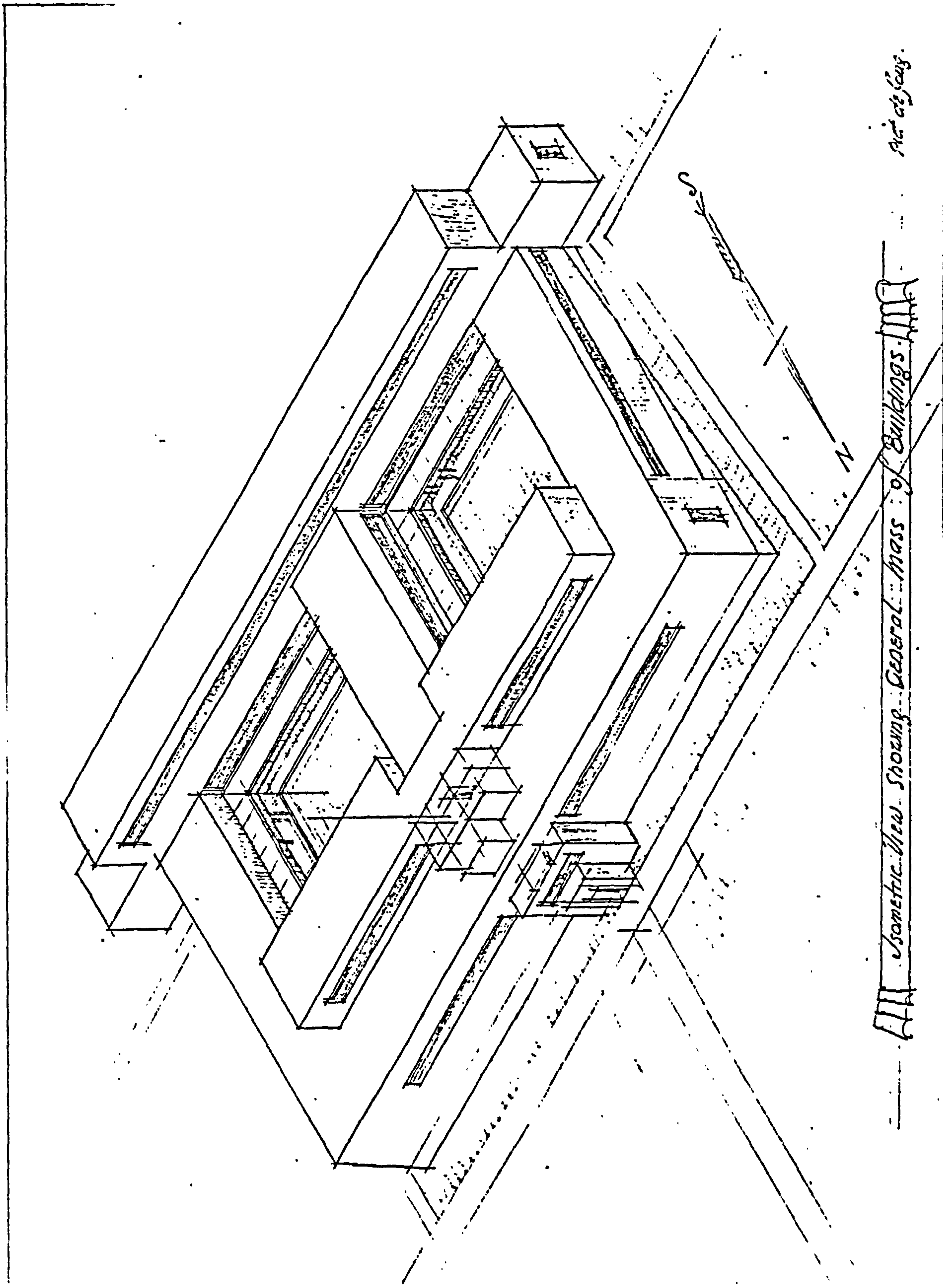


Figure 31

Proposed plan (No.4) by the architect Piet de Jong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].



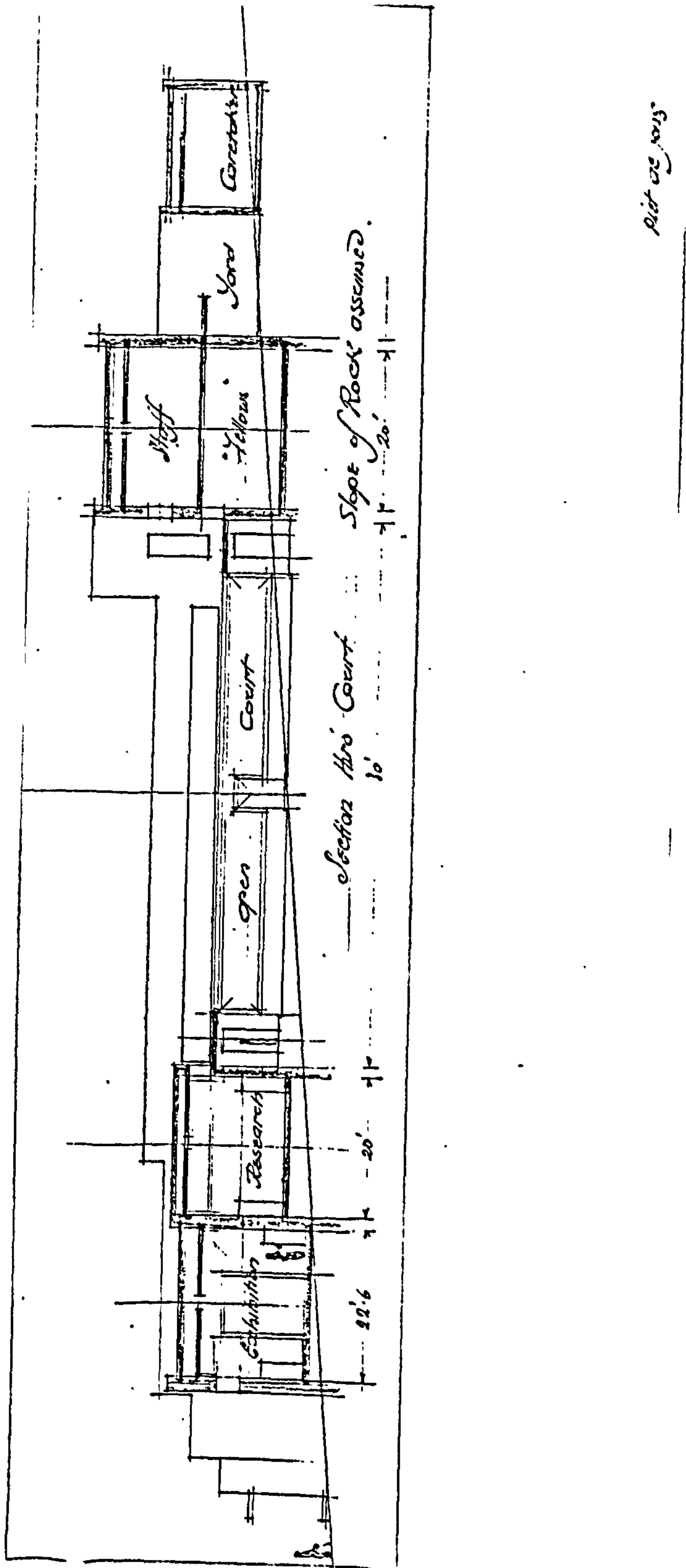
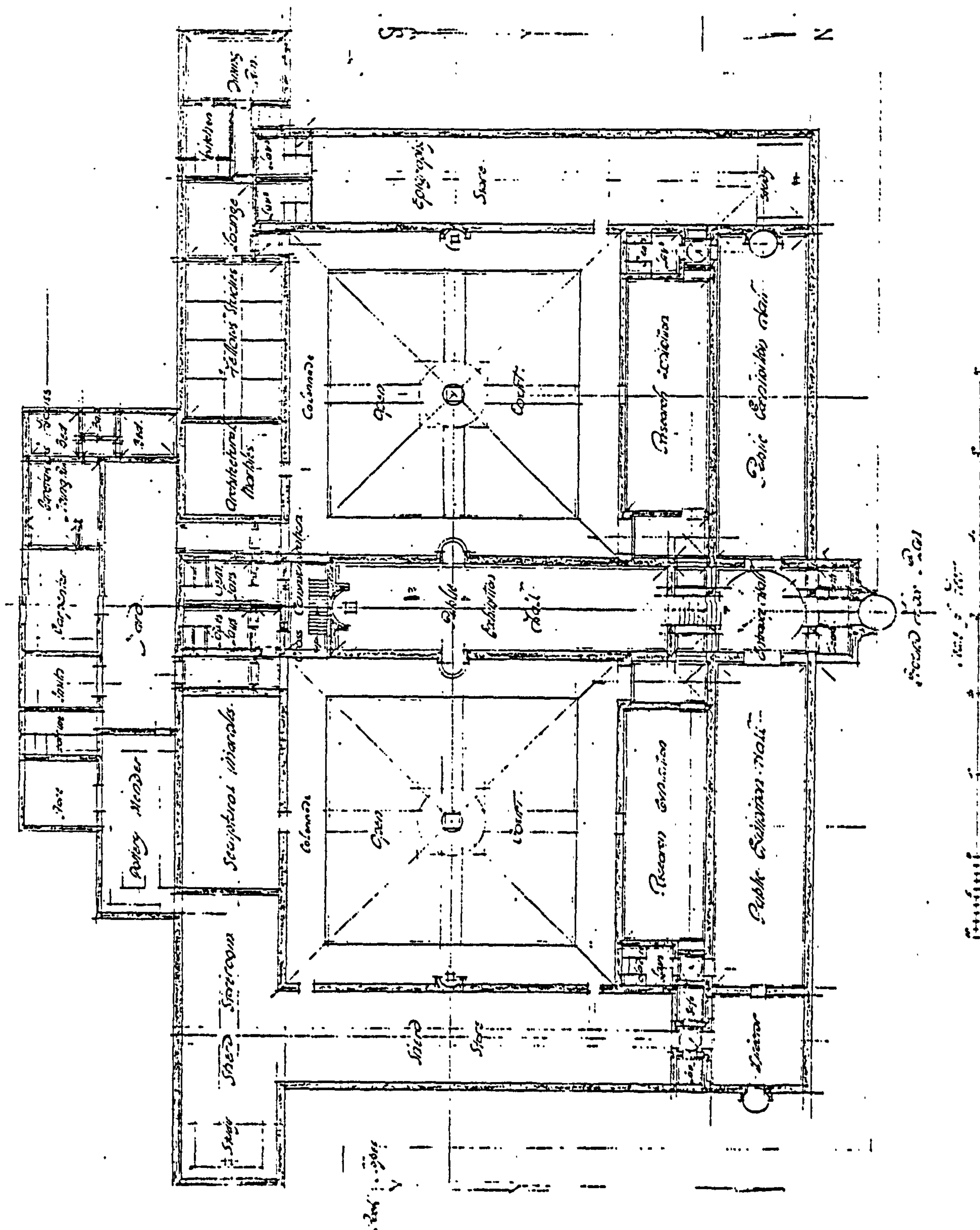


Figure 32

Proposed plan (No.4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].





**Figure 33**

**Proposed plan (No.4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].**





Figure 34

Ancient Athenian Agora: plan for the landscaping of the site, by R.E.Griswold in 1958 [Courtesy of the ASCS: Agora excavations].



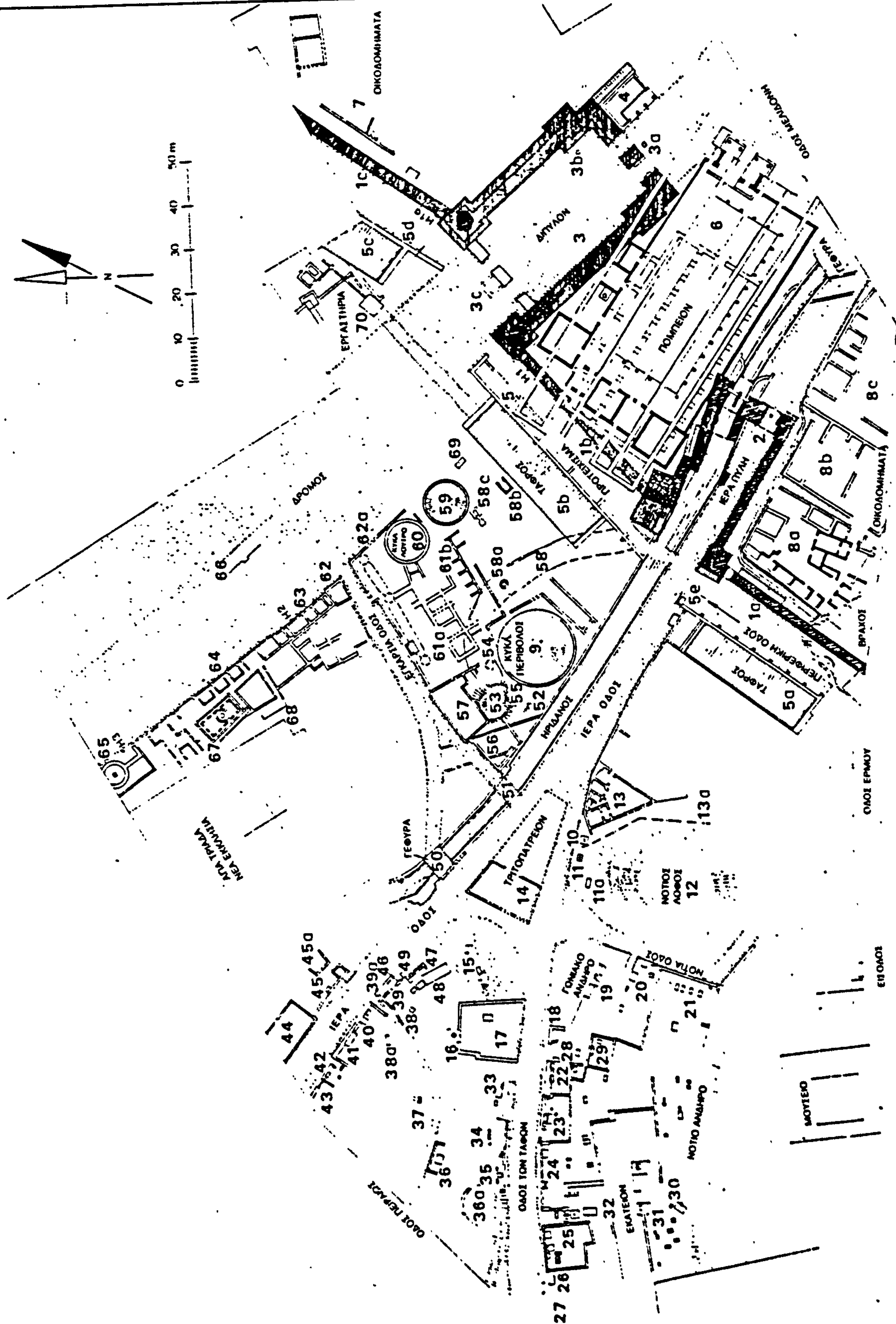


Figure 35

Ancient cemetery of Kerameikos: plan of the site [Source: Knigge 1990:fig.165].



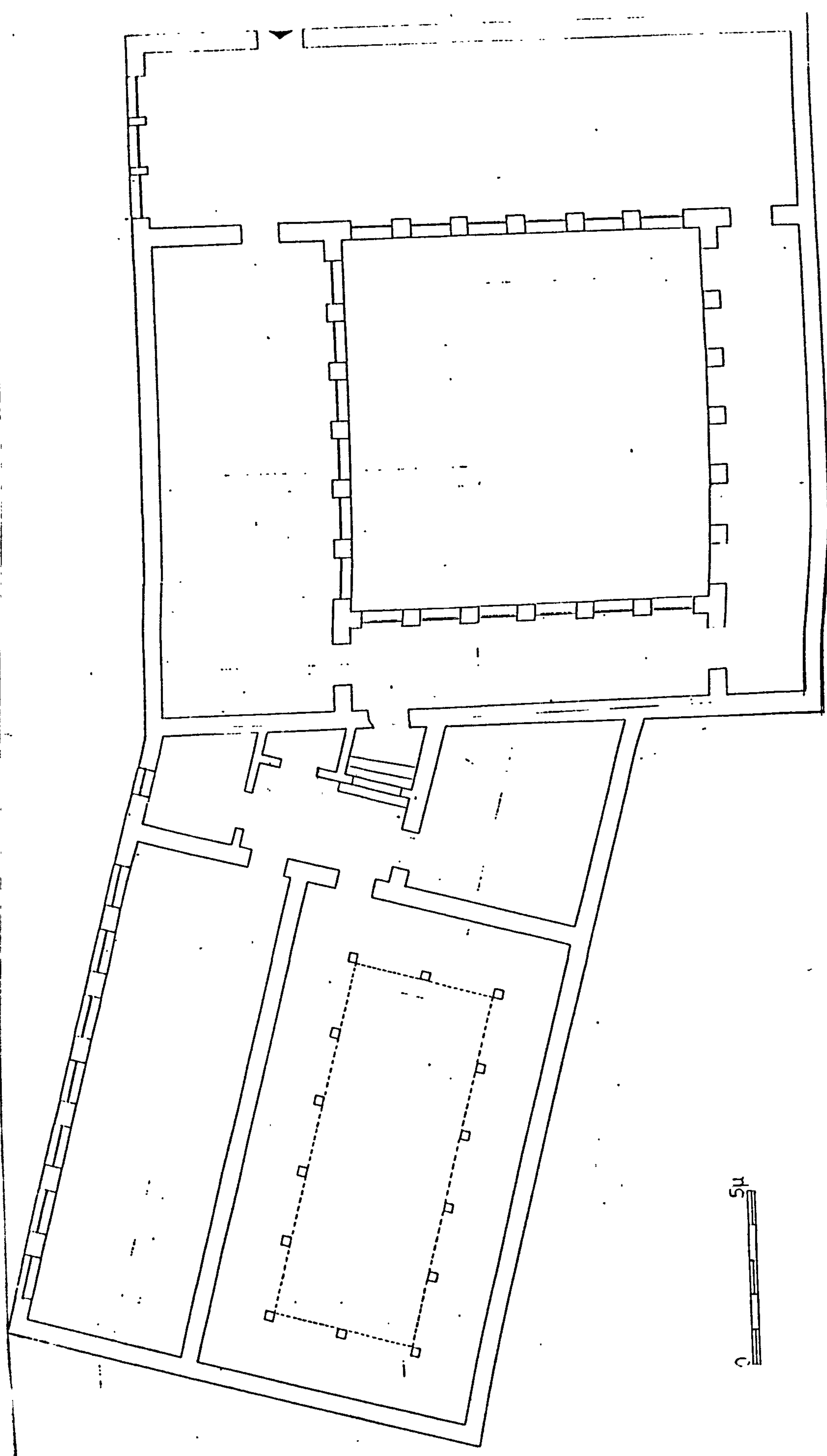


Figure 36 Museum of Kerameikos: museum plan [Courtesy of the C EPCA].



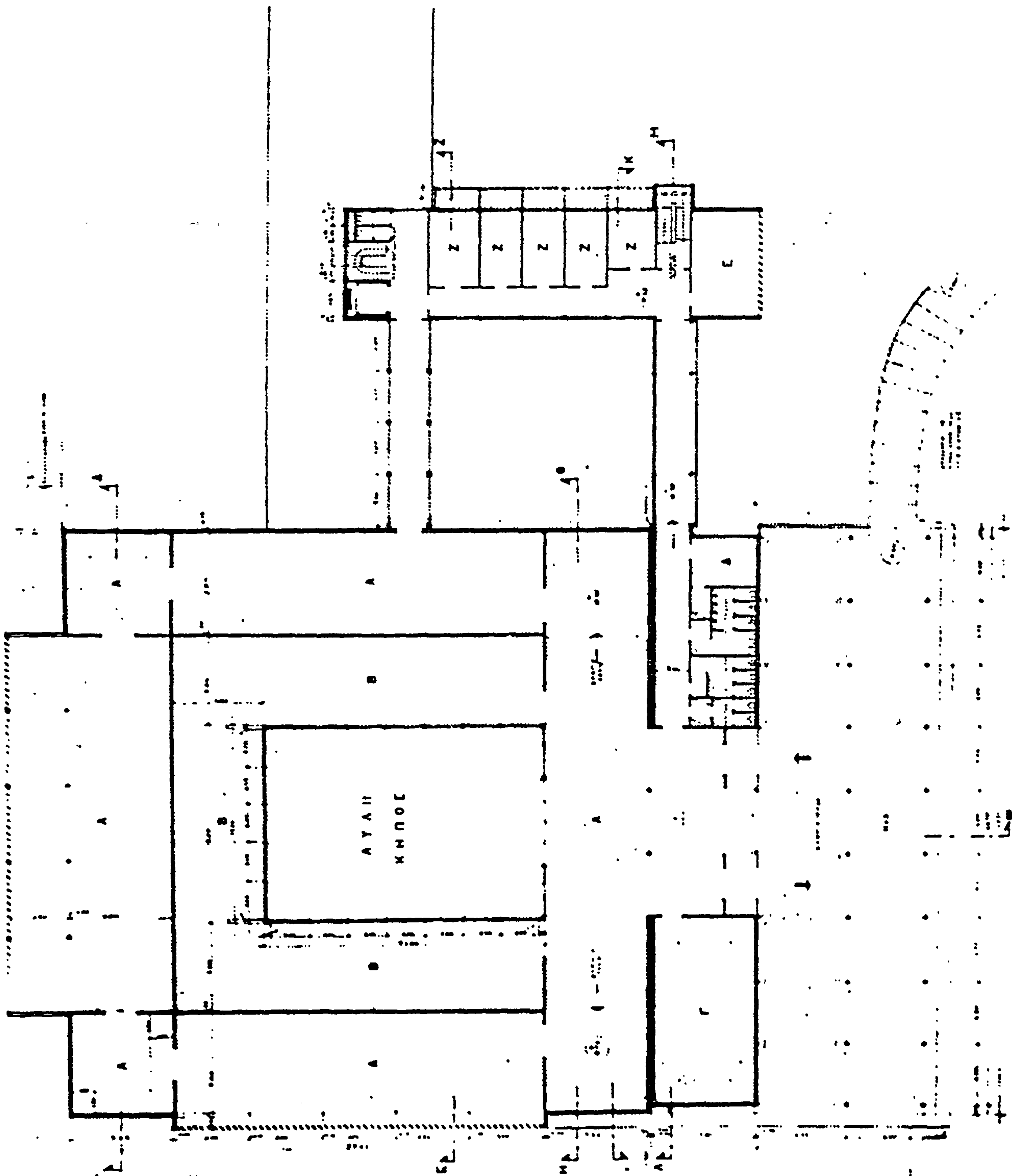


Figure 37 Archaeological Museum of Thessaloniki: museum plan [Source: Doumanis 1984:116].



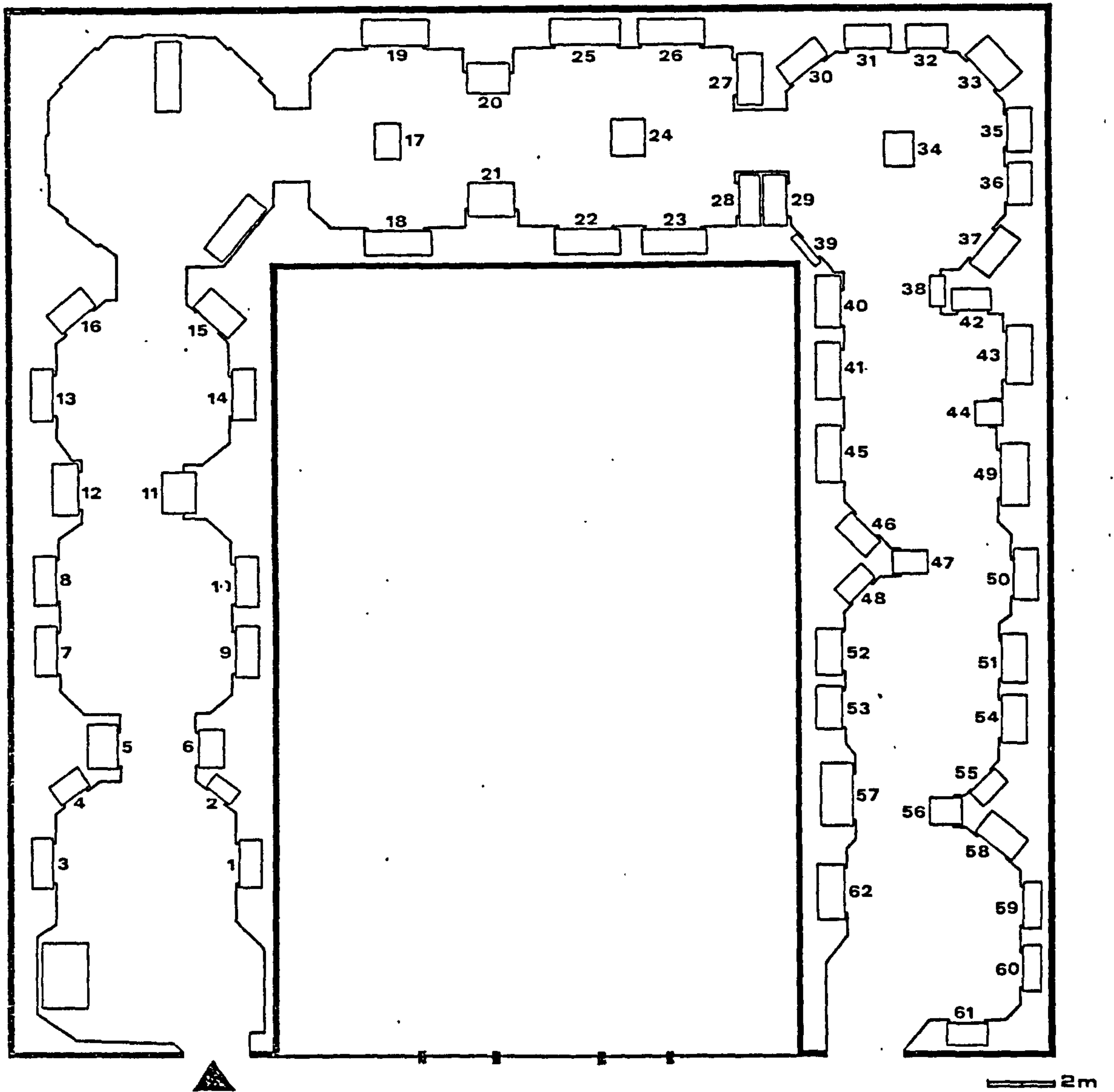


Figure 38

Archaeological Museum of Thessaloniki: plan of Gallery Eight (Sindos Gallery)  
[Courtesy of the IST EPCA].



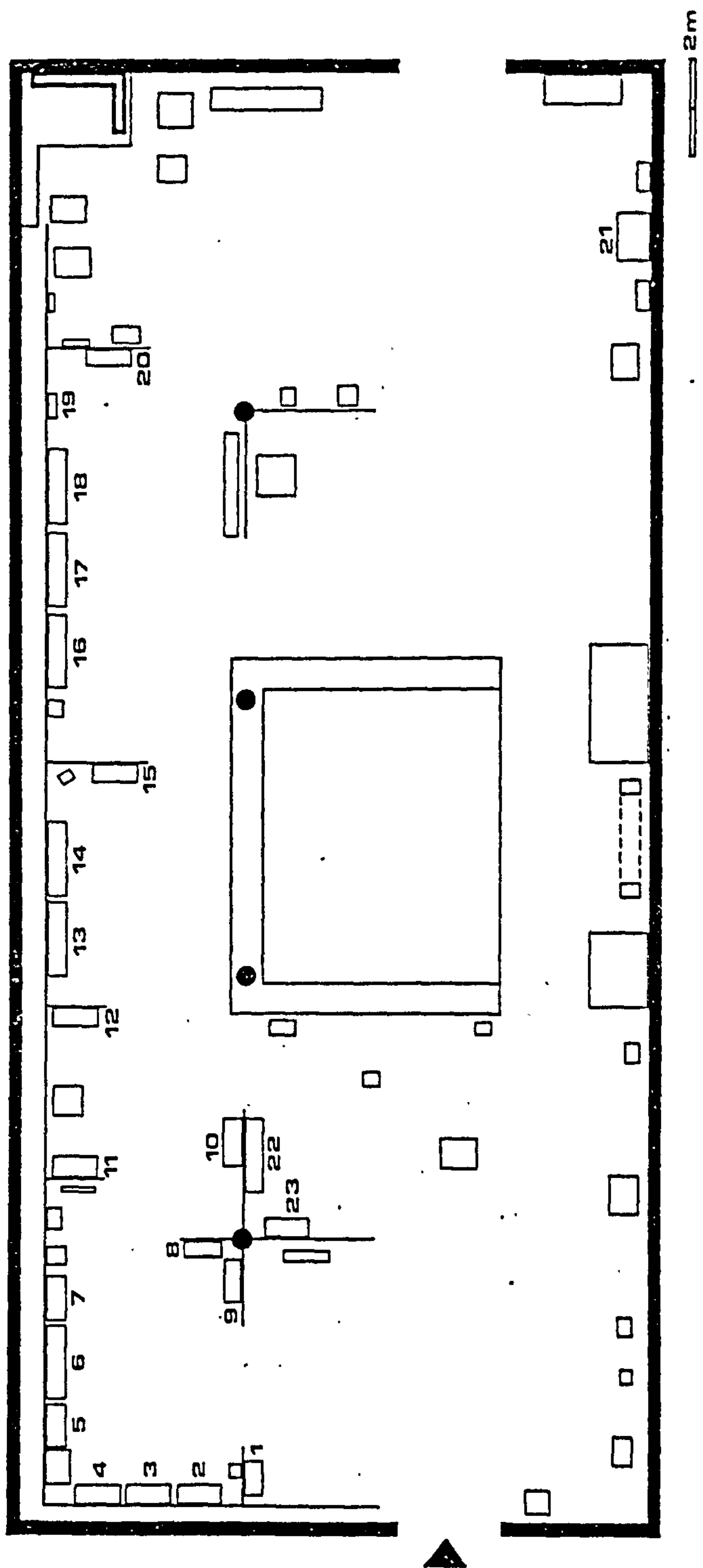


Figure 39

Archaeological Museum of Thessaloniki: plan of Gallery Four ('Thessaloniki from the Prehistoric Period to Christianity' Gallery) [Courtesy of the IST EPCA].



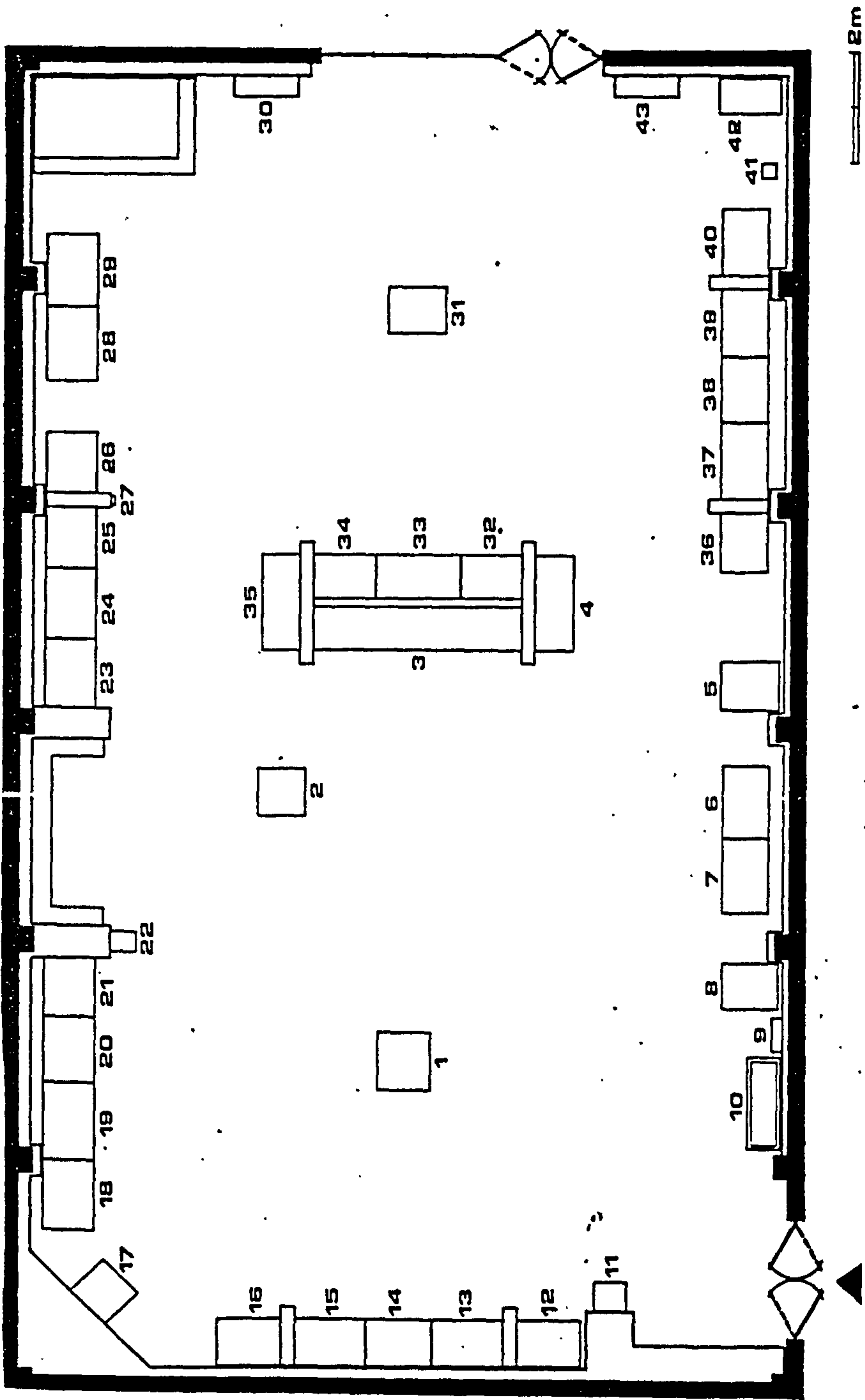


Figure 40

Archaeological Museum of Thessaloniki: plan of Gallery Nine (Vergina & Derveni Gallery) [Courtesy of the IST EPCA].



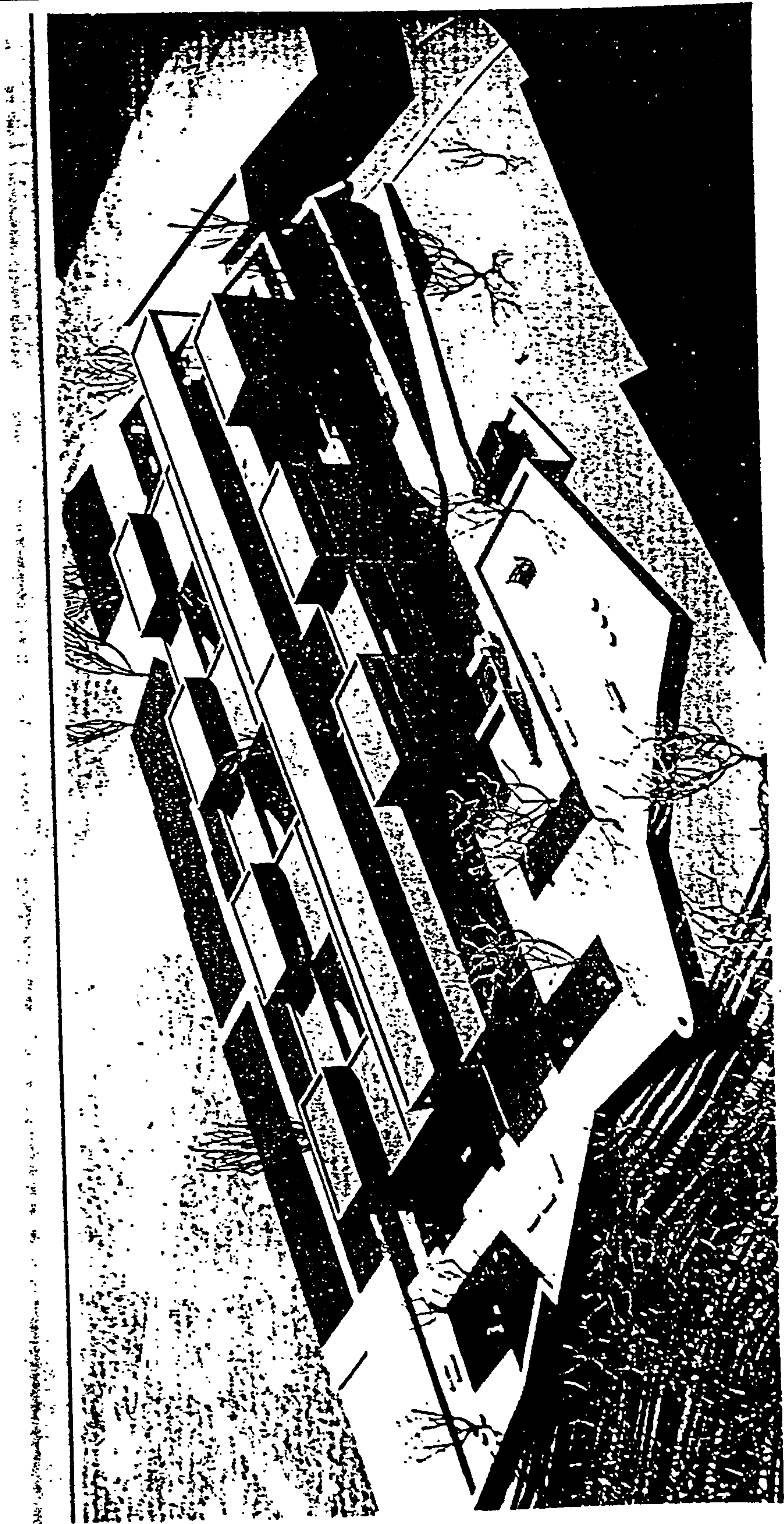


Figure 41

Archaeological Museum of Ioannina: axonometric drawing [Source: *ArchThem* 1967].



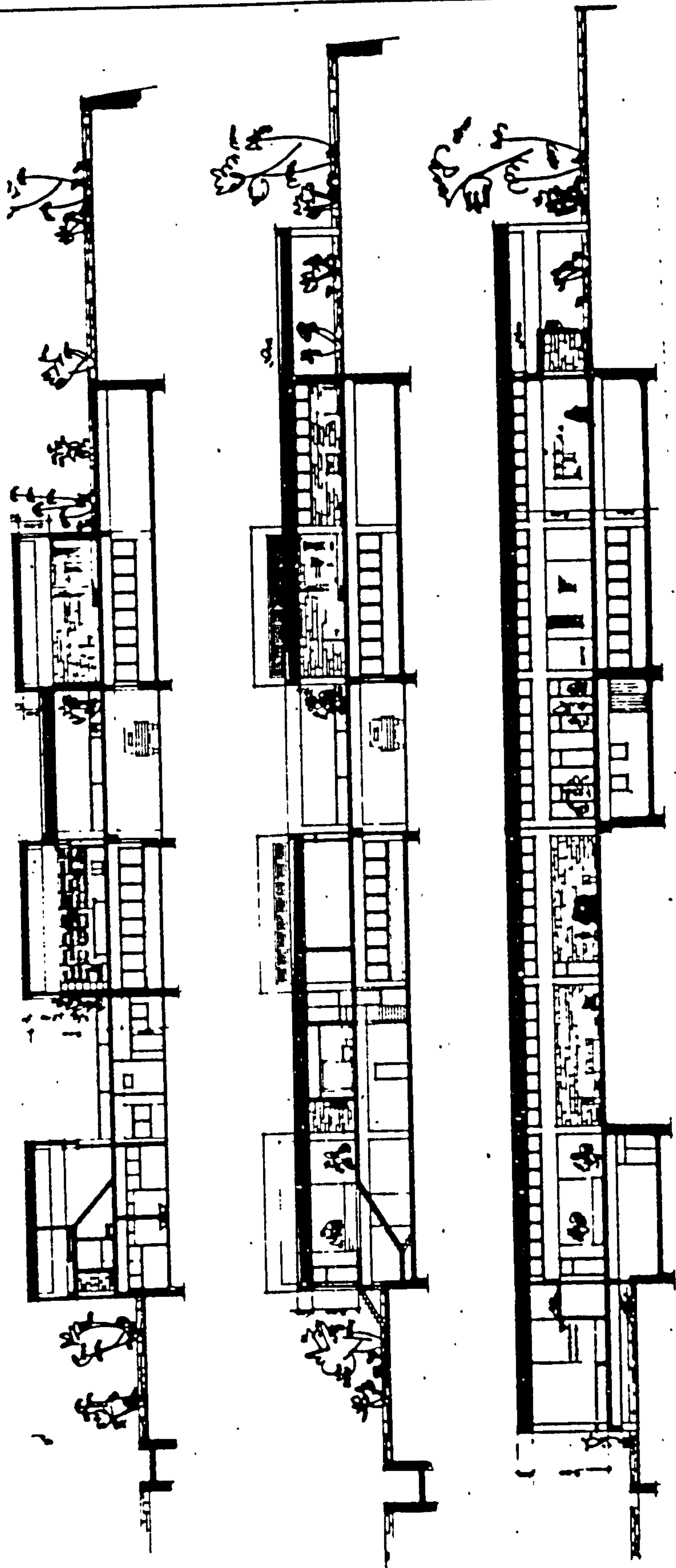


Figure 42

Archaeological Museum of Ioannina: sections [Source: Doumanis 1984:167].



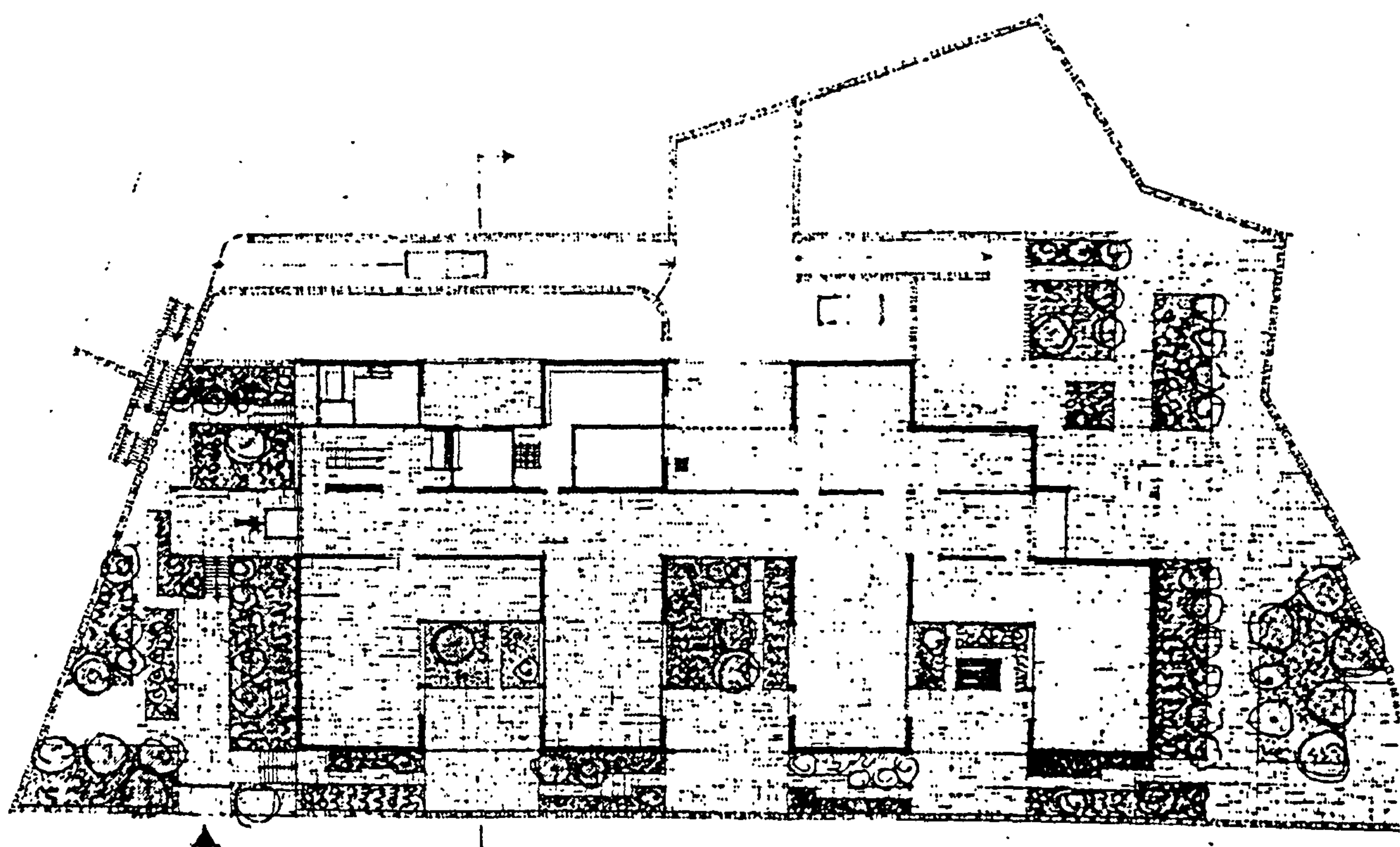


Figure 43

Archaeological Museum of Ioannina: museum plan [Source: Doumanis 1984:120].



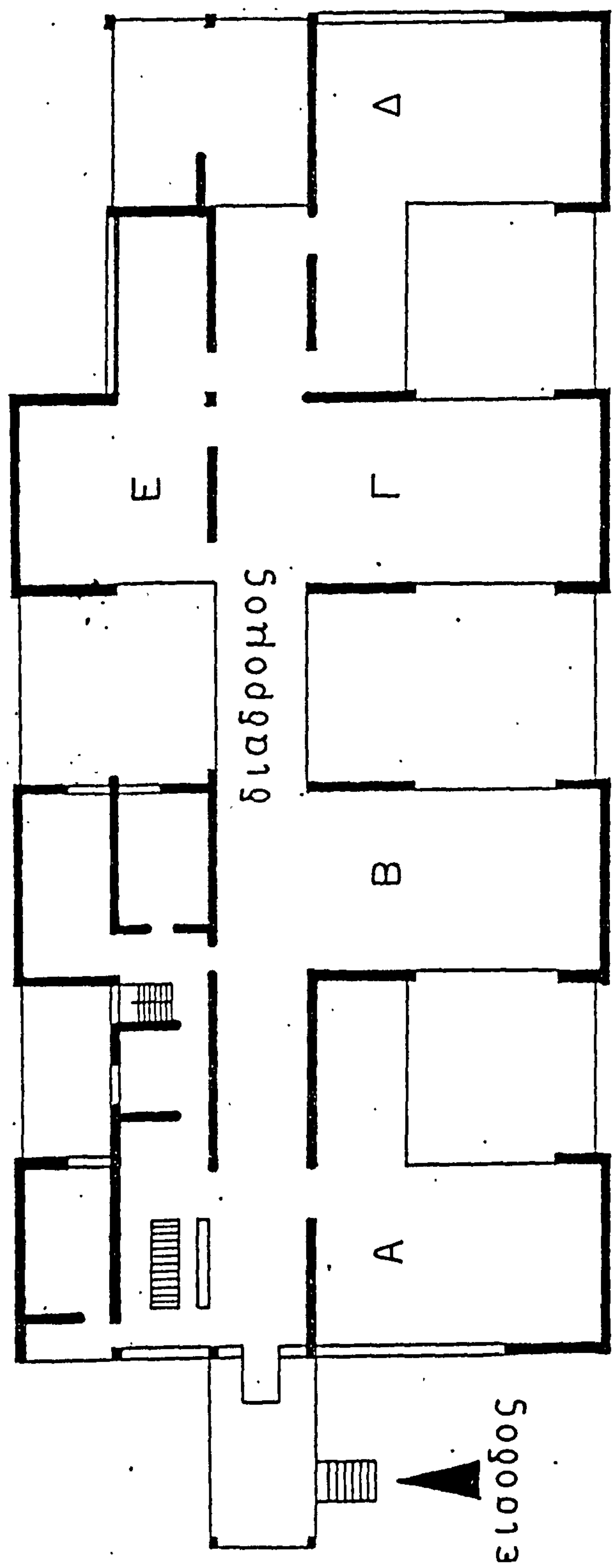


Figure 44 Archaeological Museum of Ioannina: museum plan [Source: Vokotopoulou 1973: fig.1].



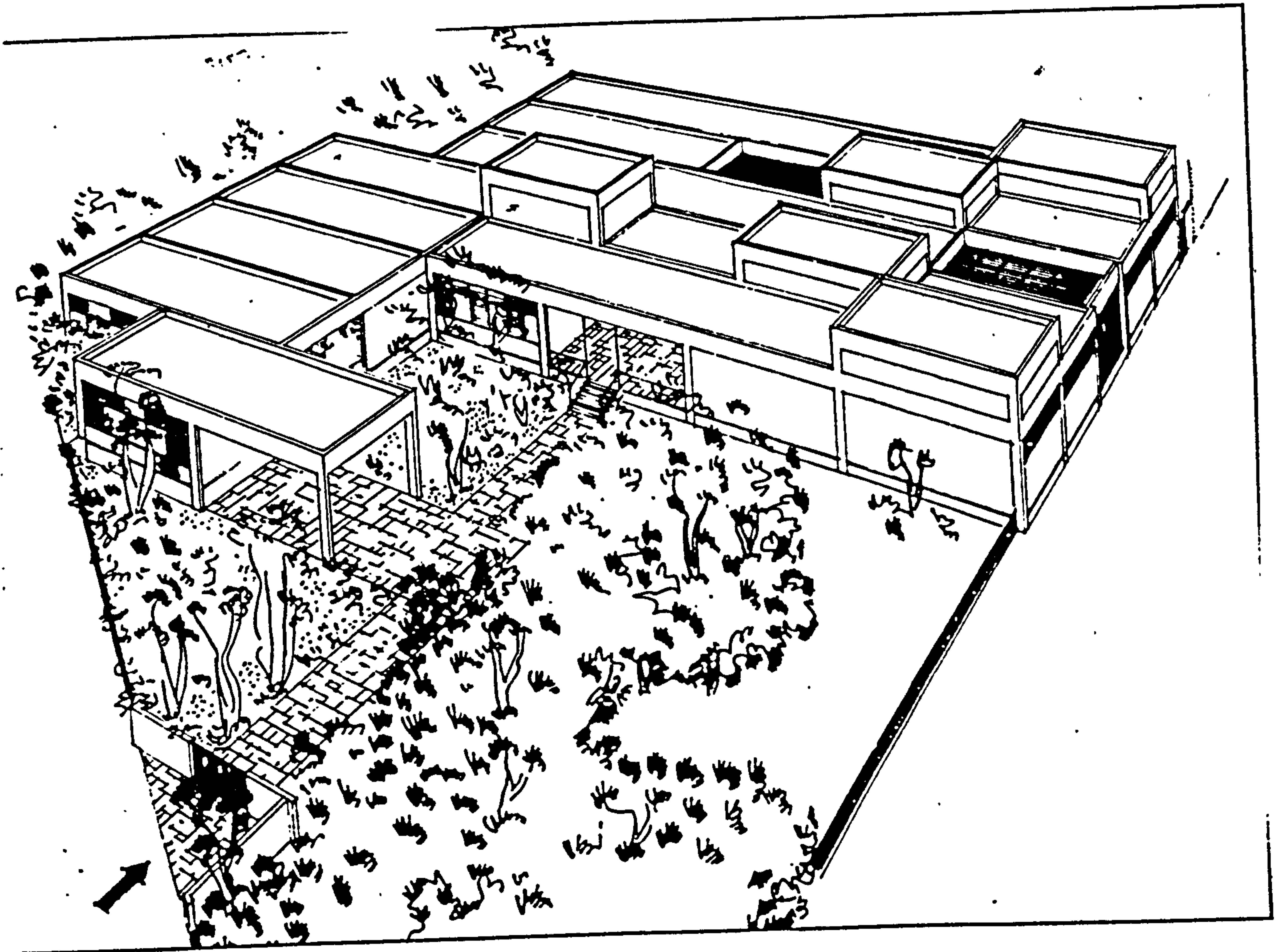


Figure 45

Archaeological Museum of Komotini: axonometric drawing [Source: *ArchThem* 1972].



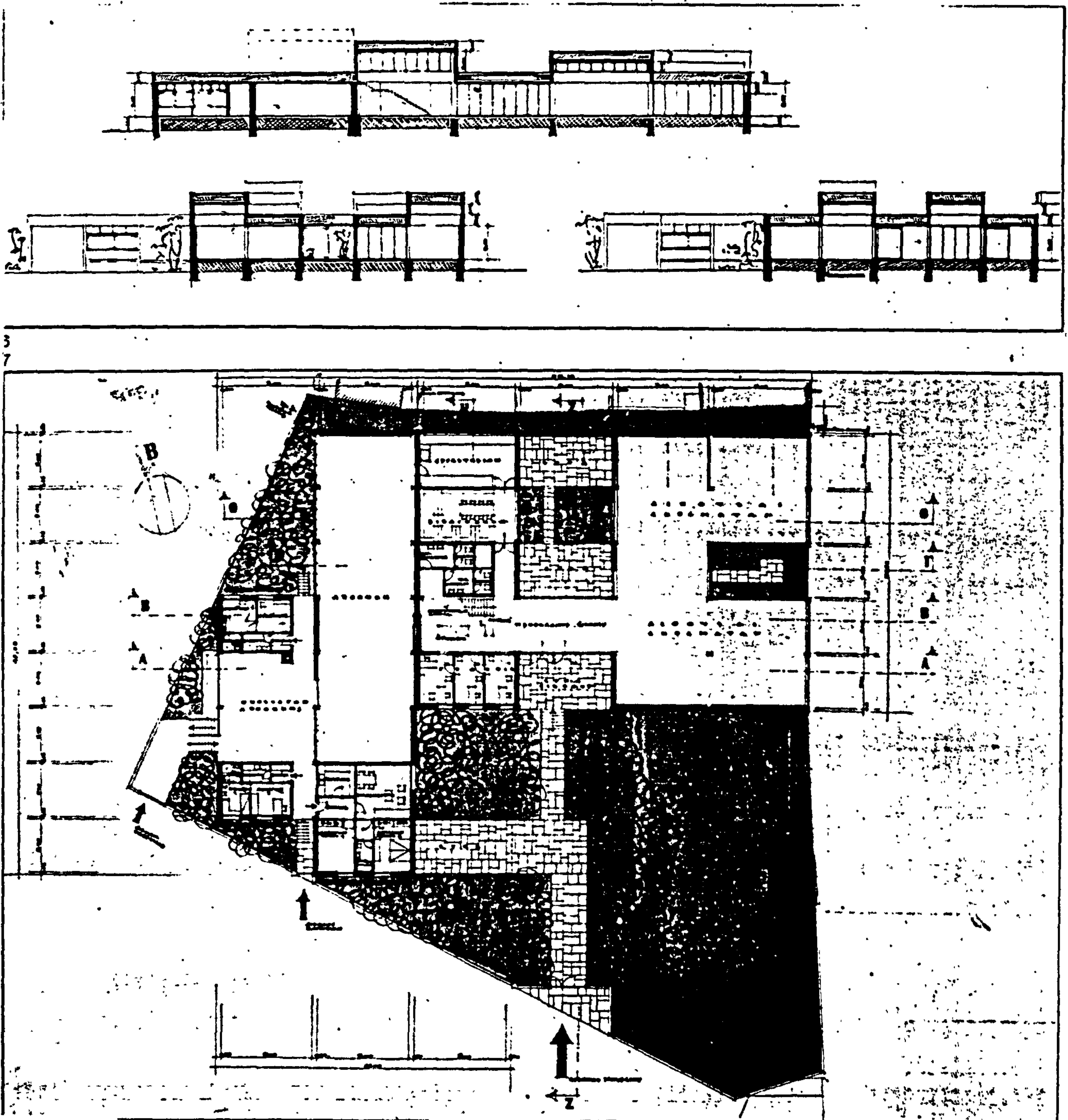


Figure 46 Archaeological Museum of Komotini: sections and museum plan [Source: *ArchThem* 1972:153-154].



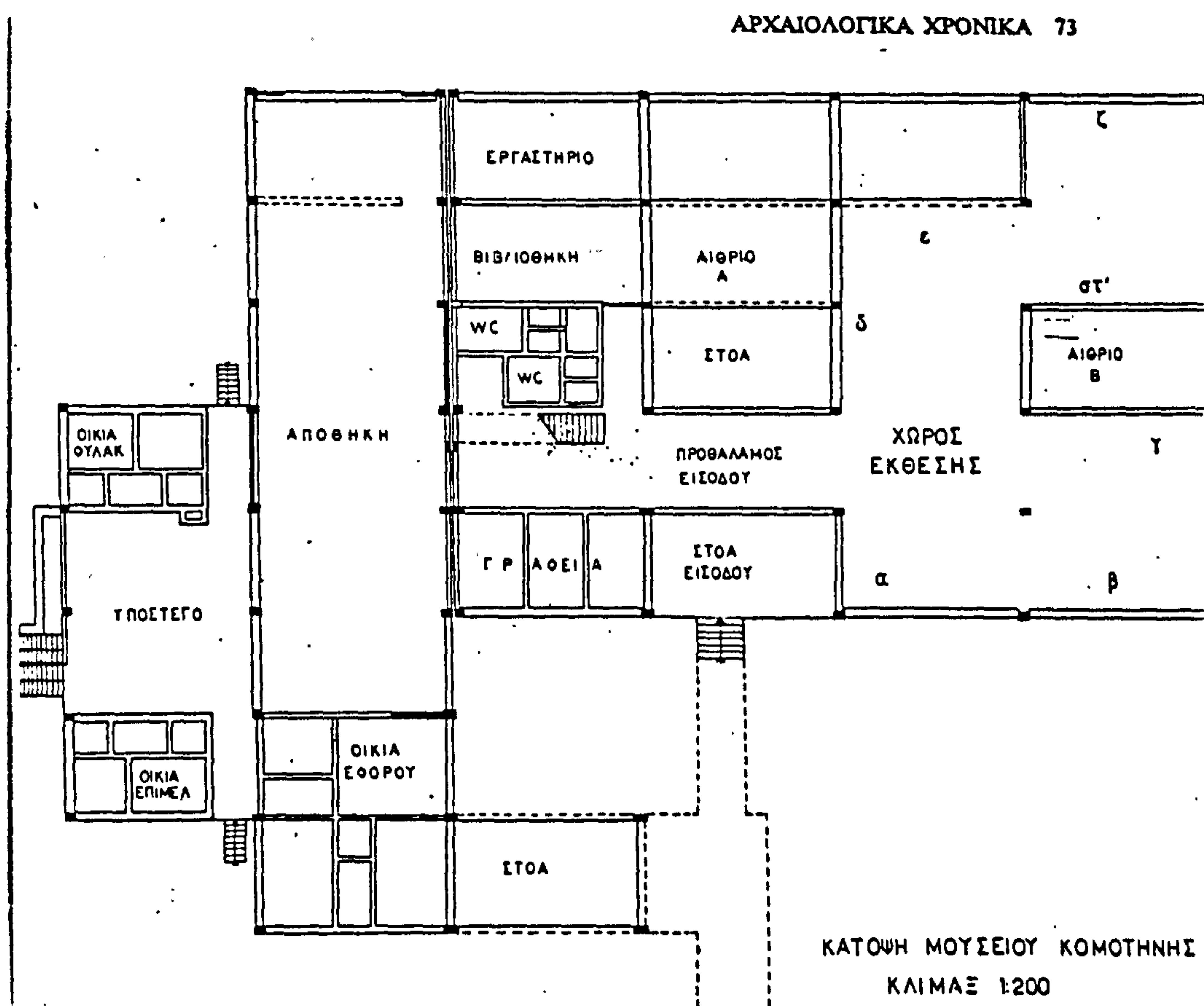


Figure 47

Archaeological Museum of Komotini: museum plan [Source: Pentazos 1977:73].



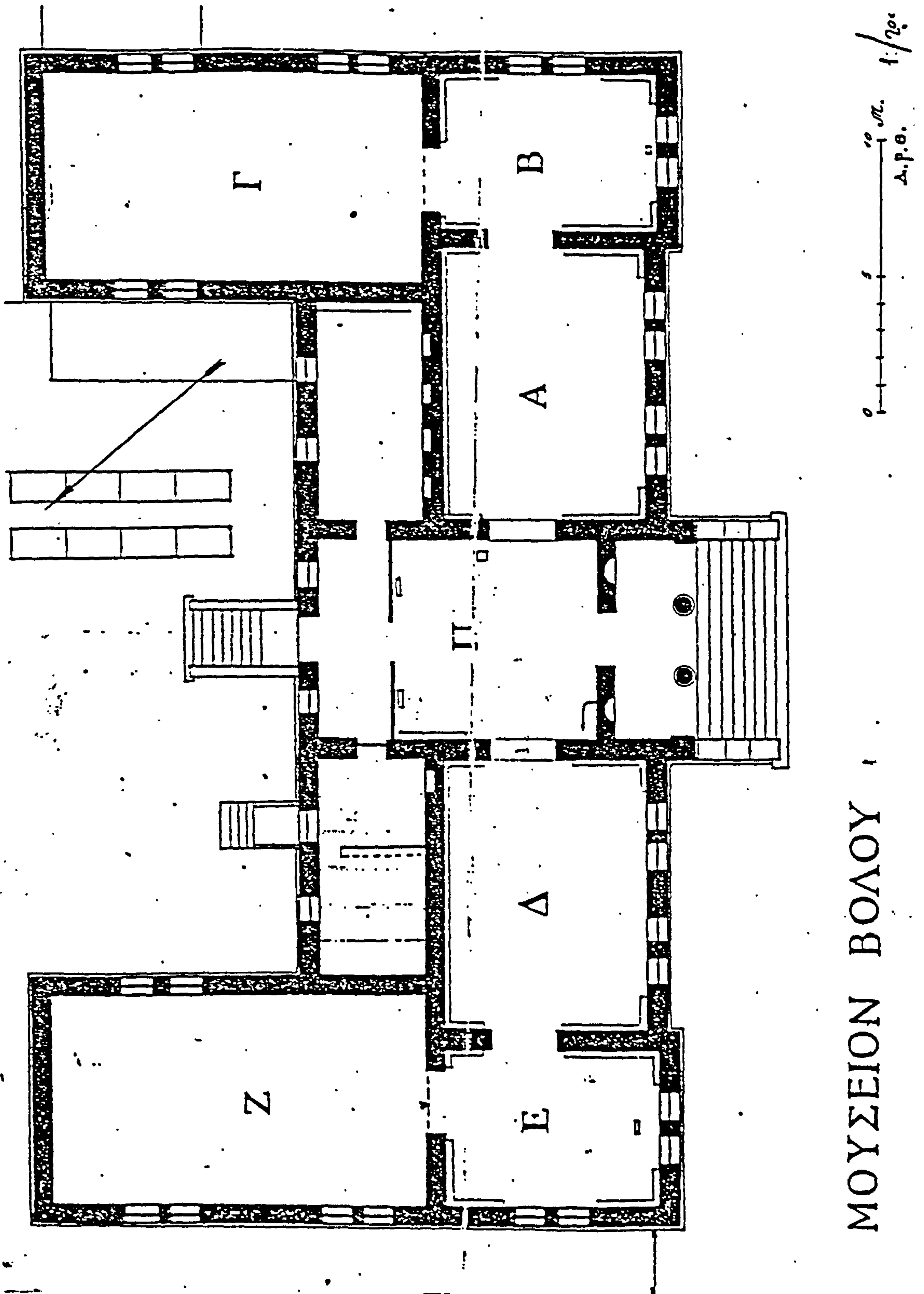


Figure 48 Archaeological Museum of Volos: museum plan [Source: museum leaflet TAP 1987].



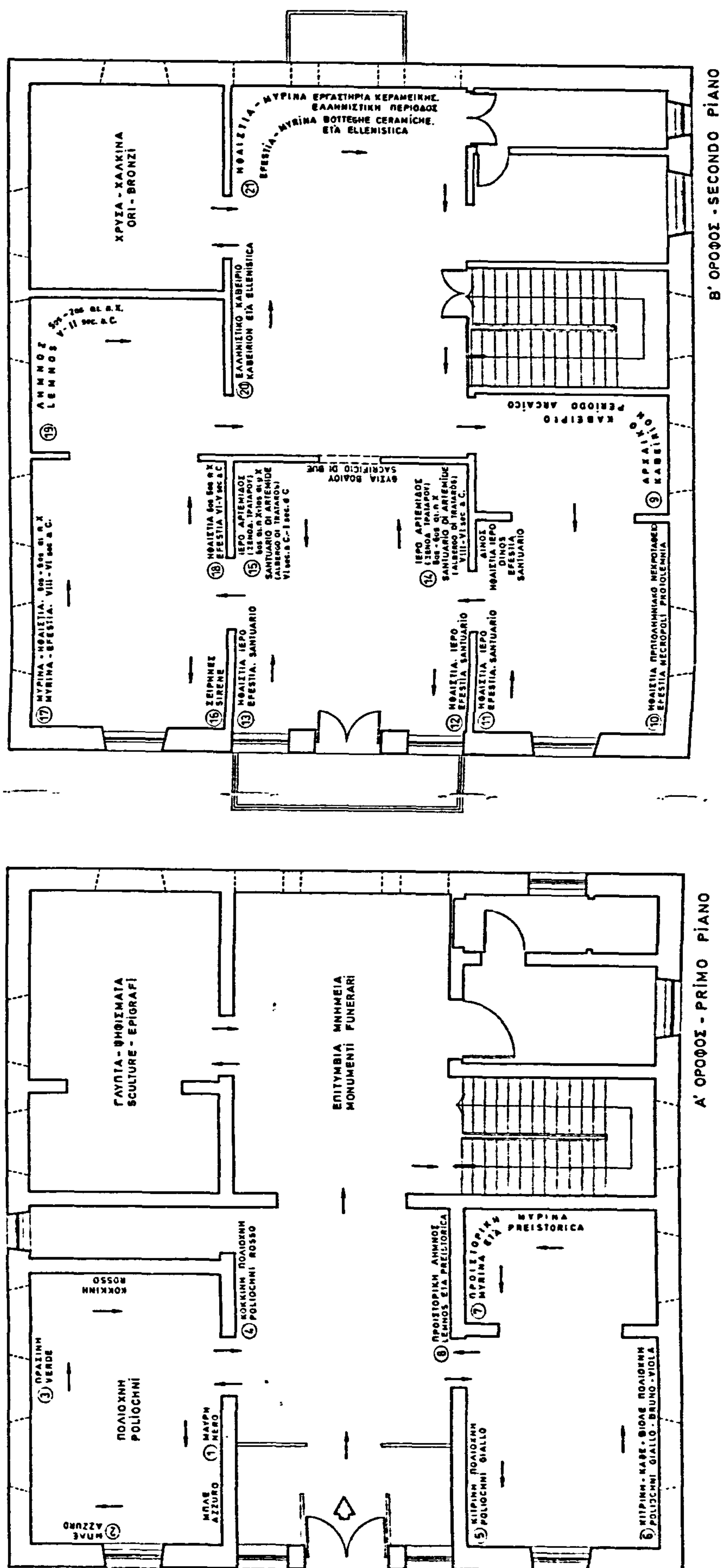


Figure 49 Archaeological Museum of Lemnos: museum plan [Source: *XX Ephorate* 1993].



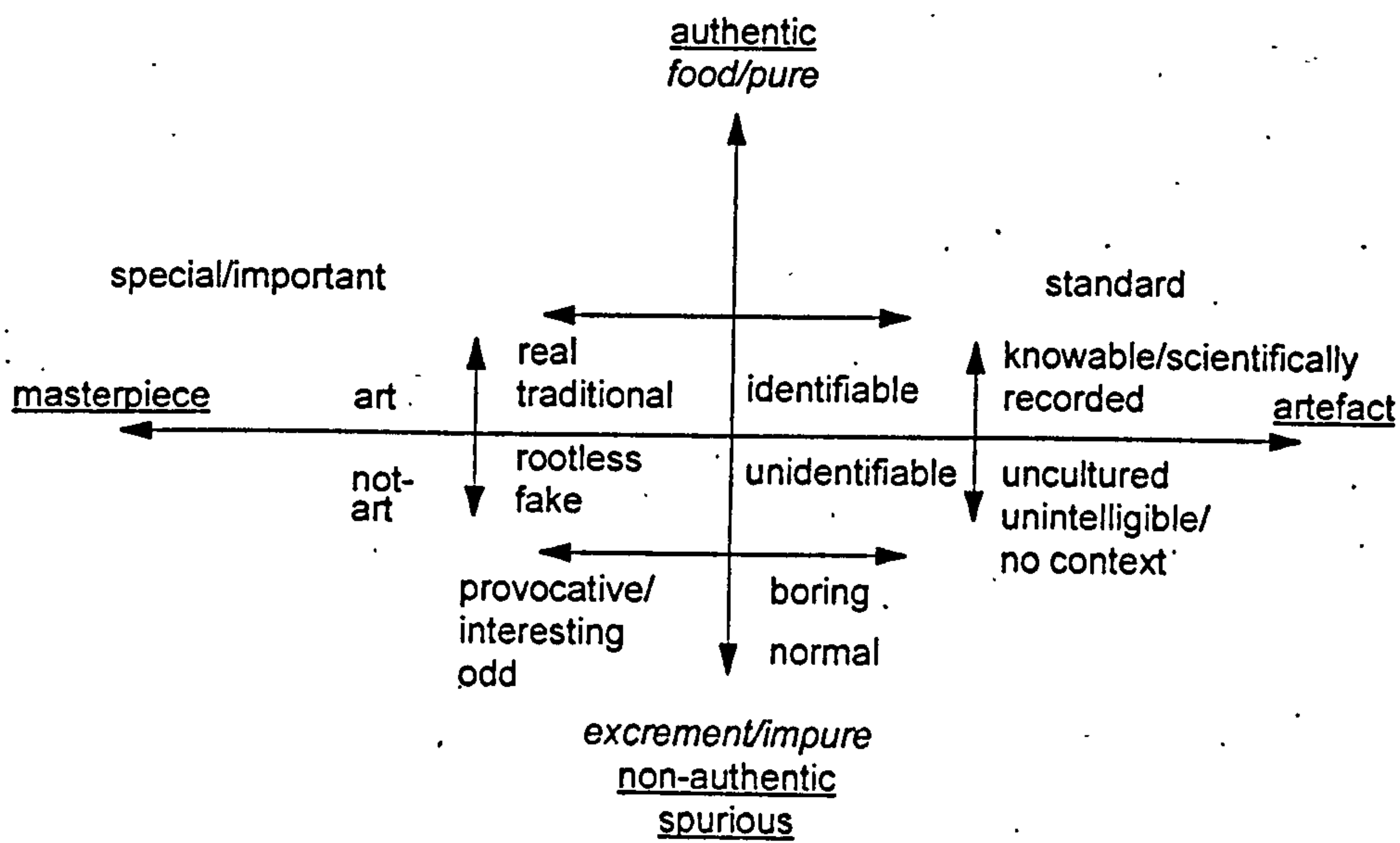
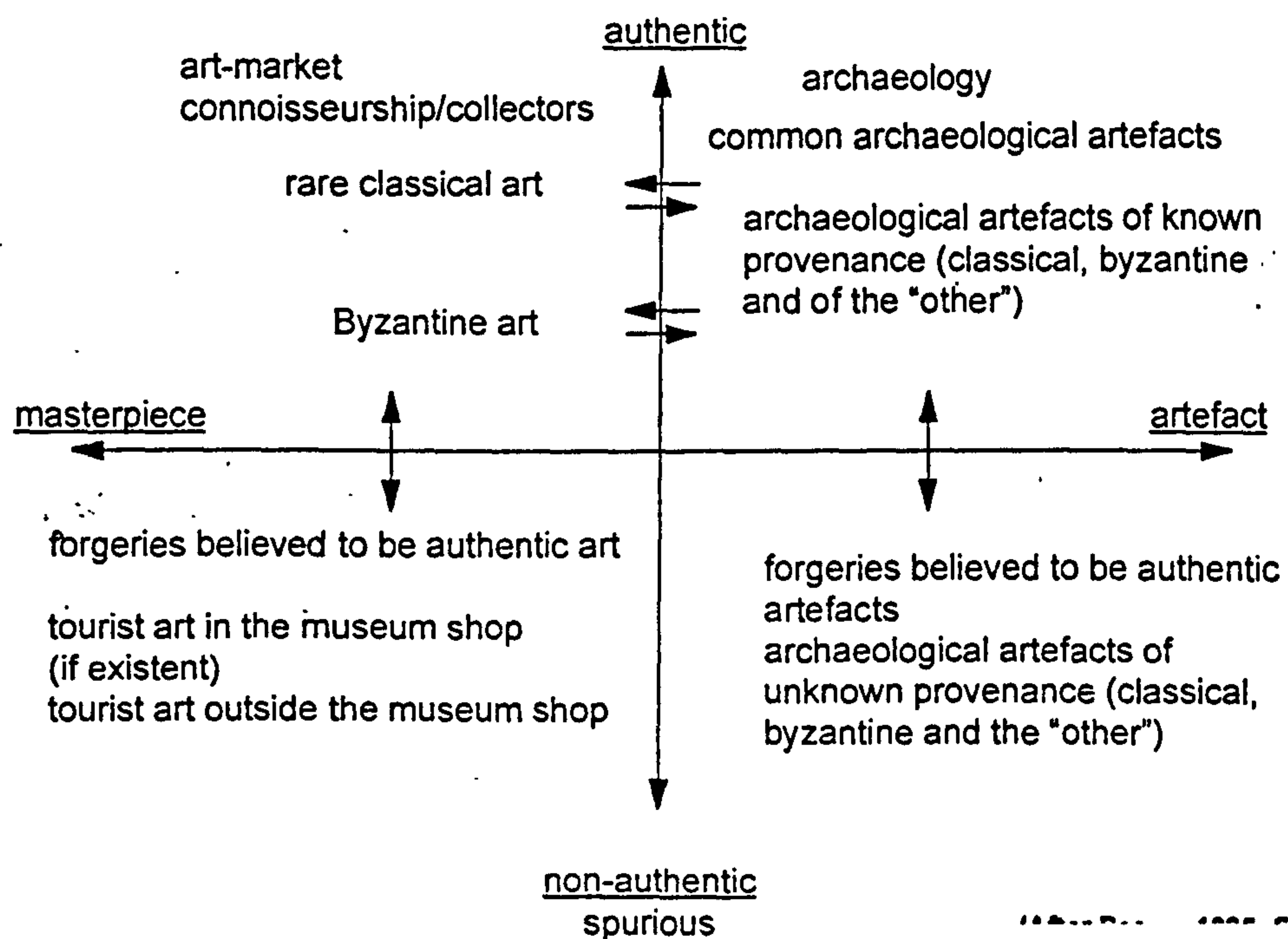


Figure 50

Axes of masterpiece : artefact and authentic : spurious which structure notions of value, by Susan Pearce [Source: Pearce 1995:288, fig.16.4].





**Figure 51** Axes of material valuation for the Canellopoulos collection of antiquities, after Pearce 1995: fig.16.4.



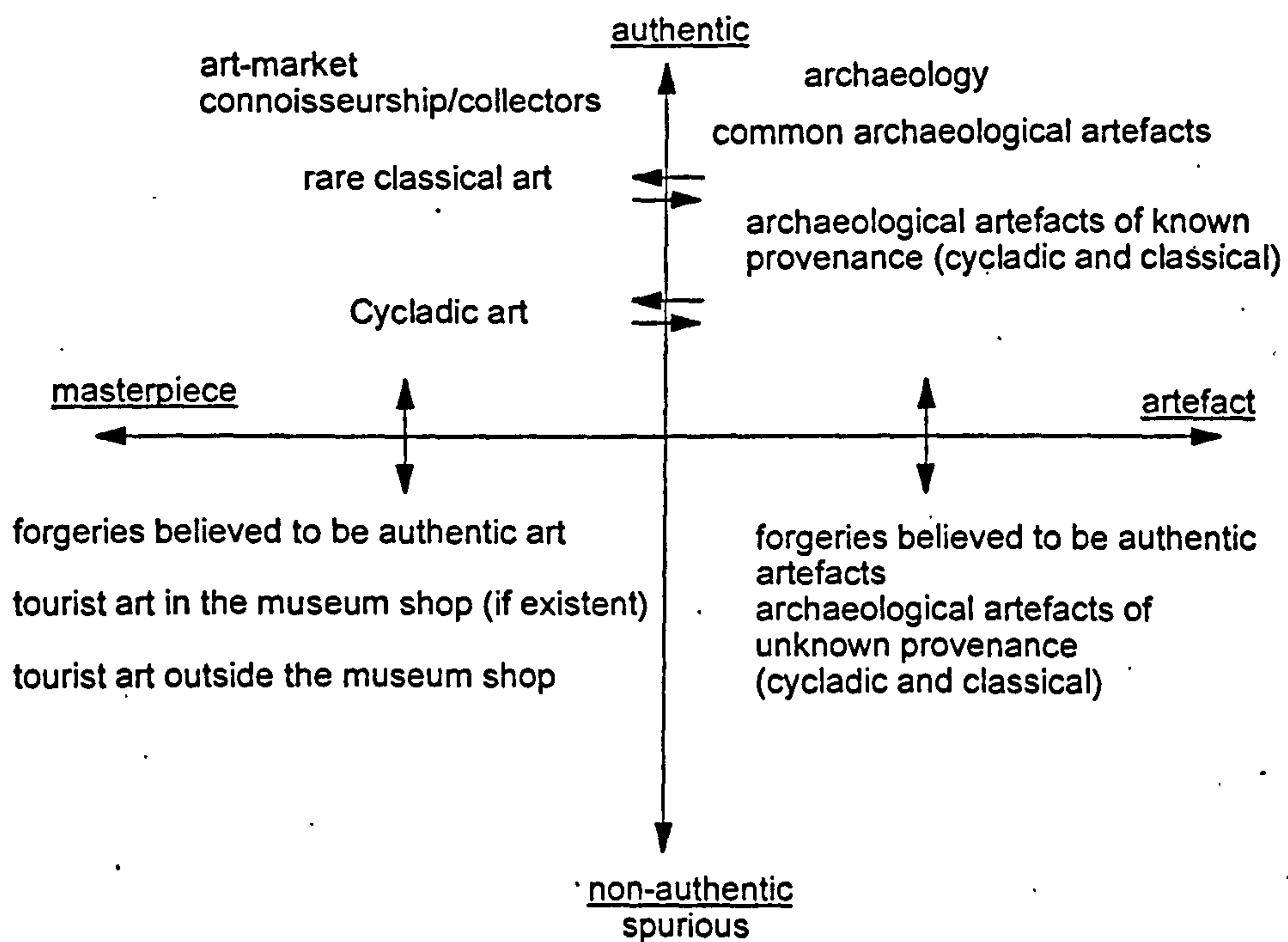


Figure 52

Axes of material valuation for the Goulandris collection of antiquities, after Pearce 1995: fig.16.4.



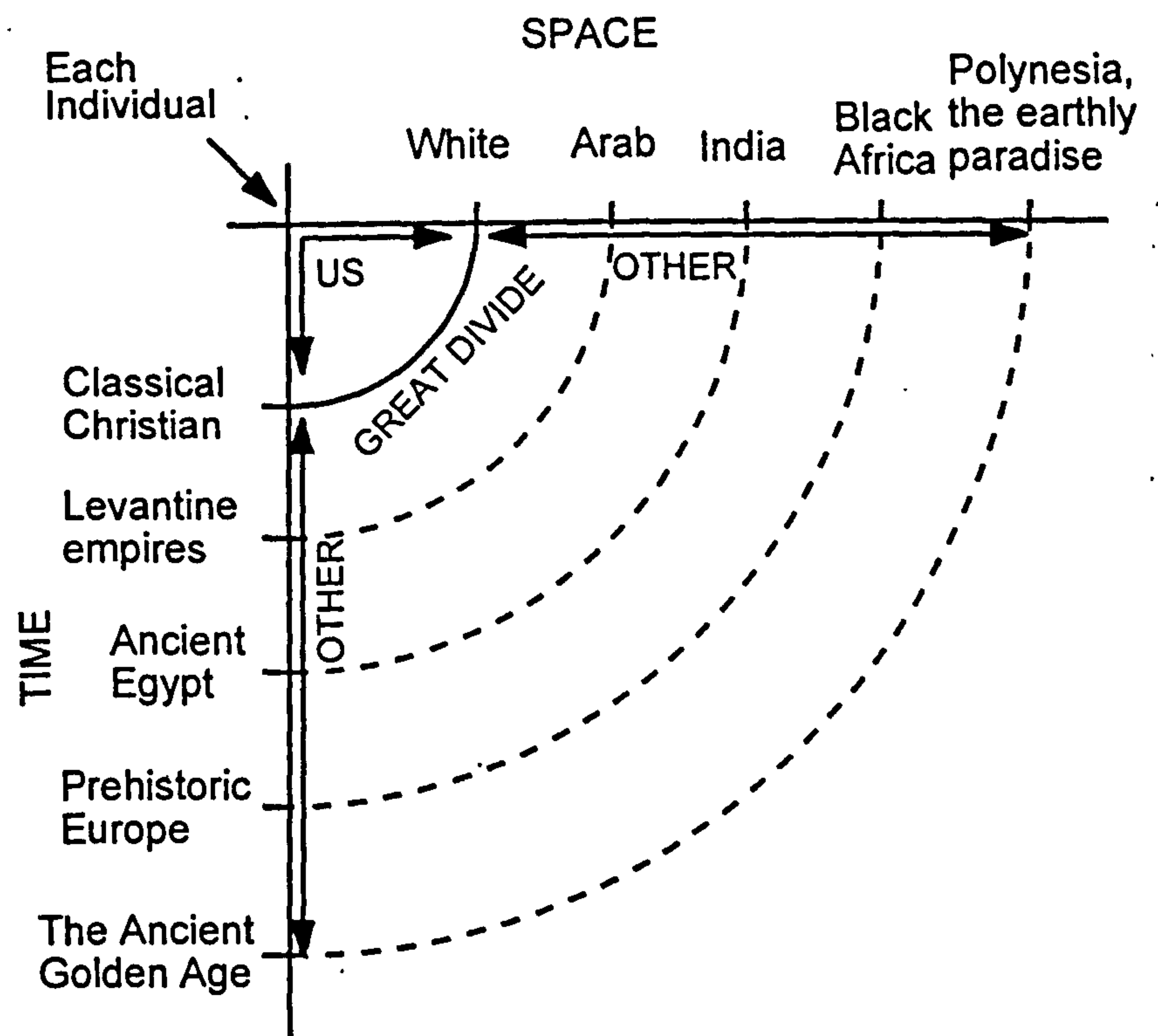


Figure 53

Notions of distinction and difference plotted against the axes of space and time, to create sense of Us and Other, by Susan Pearce [Source: Pearce 1995:313, fig.18.1].



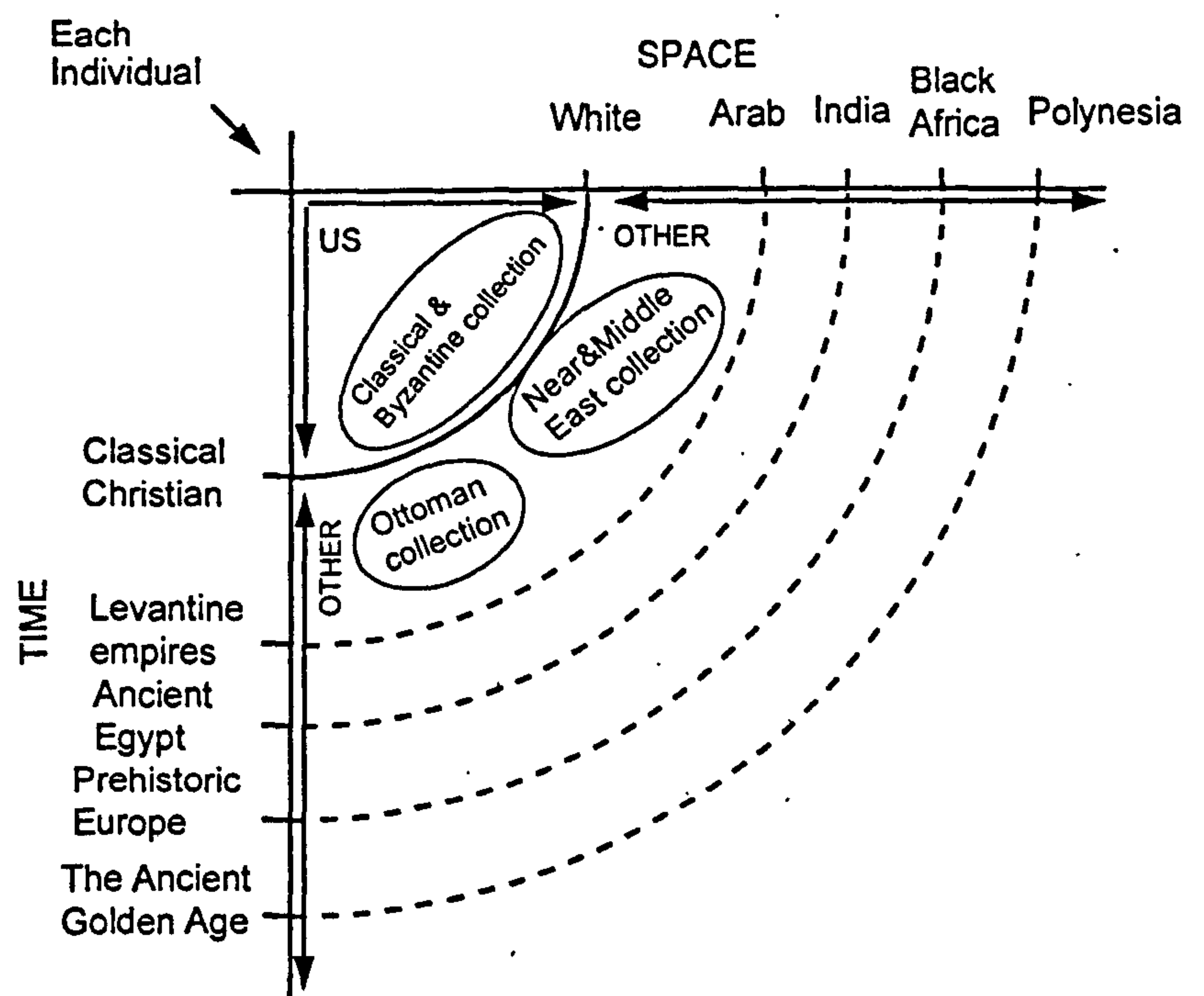
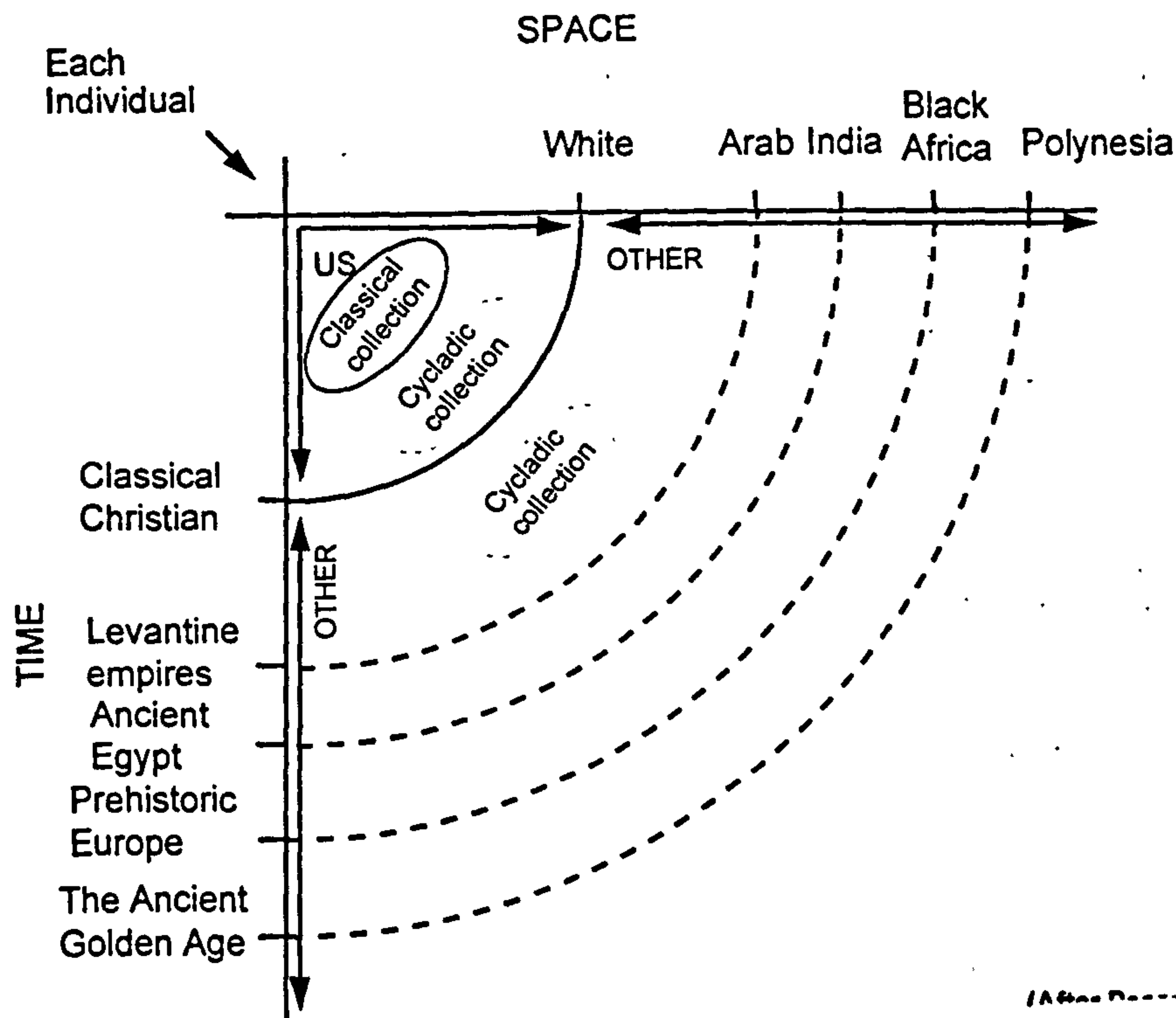


Figure 54

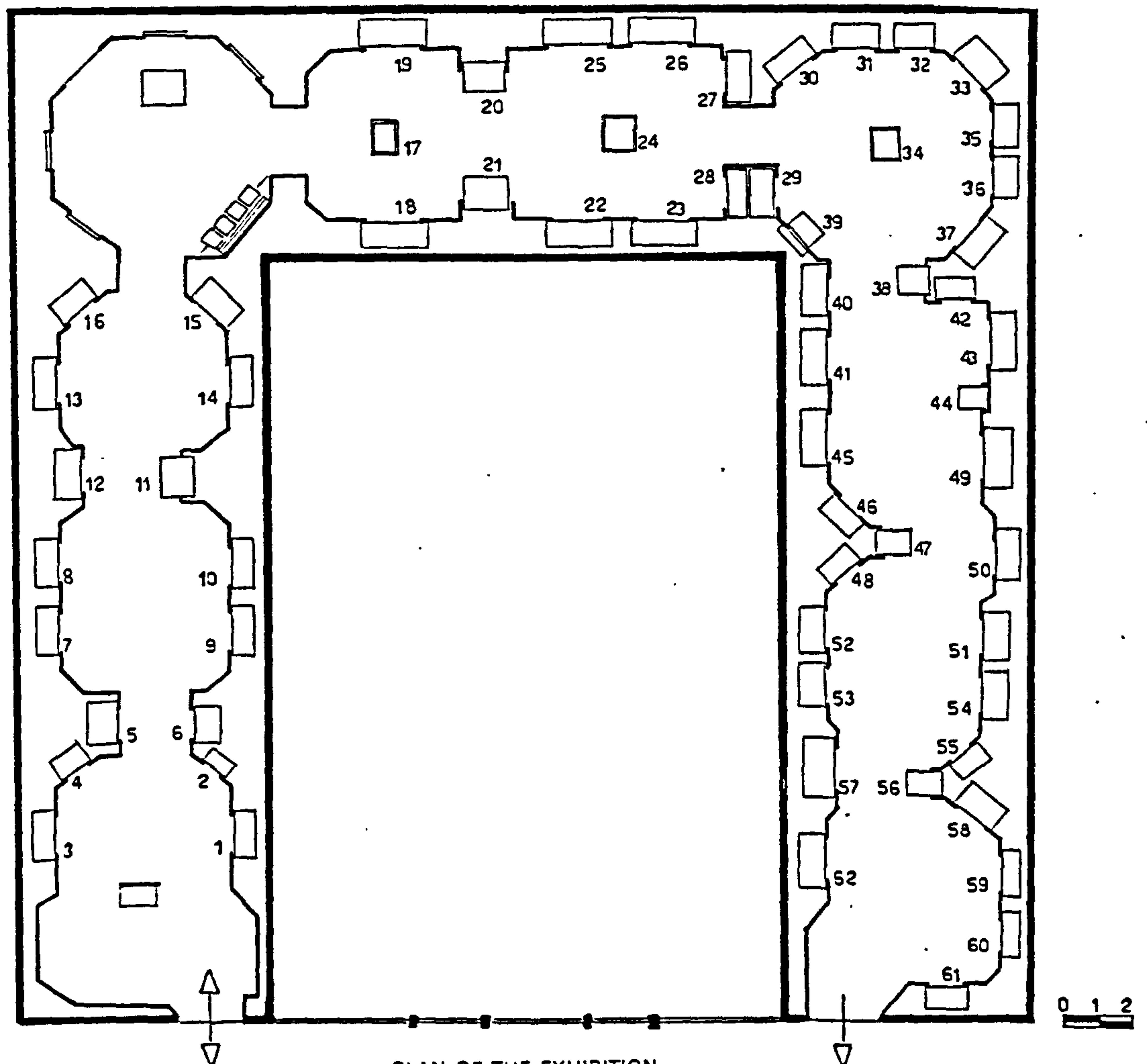
Notions of distinction and difference plotted against the axes of space and time, to create sense of Us and Other, for the Canellopoulos collection of antiquities, after Pearce 1995:fig.18.1.





**Figure 55** Notions of distinction and difference plotted against the axes of space and time, to create sense of Us and Other, for the Goulandris collection of antiquities, after Pearce 1995:fig.18.1.





PLAN OF THE EXHIBITION  
 1-6: Thessaly, Pieria. 7-16: West Macedonia (Kozani, Veroia, Pella). 17-28: Vergina. 29-44: Dherveni near Thessaloniki (site of ancient Lete). 45-53: Thessaloniki (suburbs, district of Thessaloniki), Chalkidiki (Potidaea, Olynth etc.). 54-62: East Macedonia and Thrace (Amphipolis, Philippoi, Nikesiani, Abdera, Meseimbria, Arzos).

Figure 56

Temporary exhibition 'Treasures of Ancient Macedonia', Archaeological Museum of Thessaloniki, 1979: exhibition plan [Source: Rhomiopoulou 1978c].



# ΕΛΕΥΘΕΡΝΑ

— EXHIBITION PLAN —

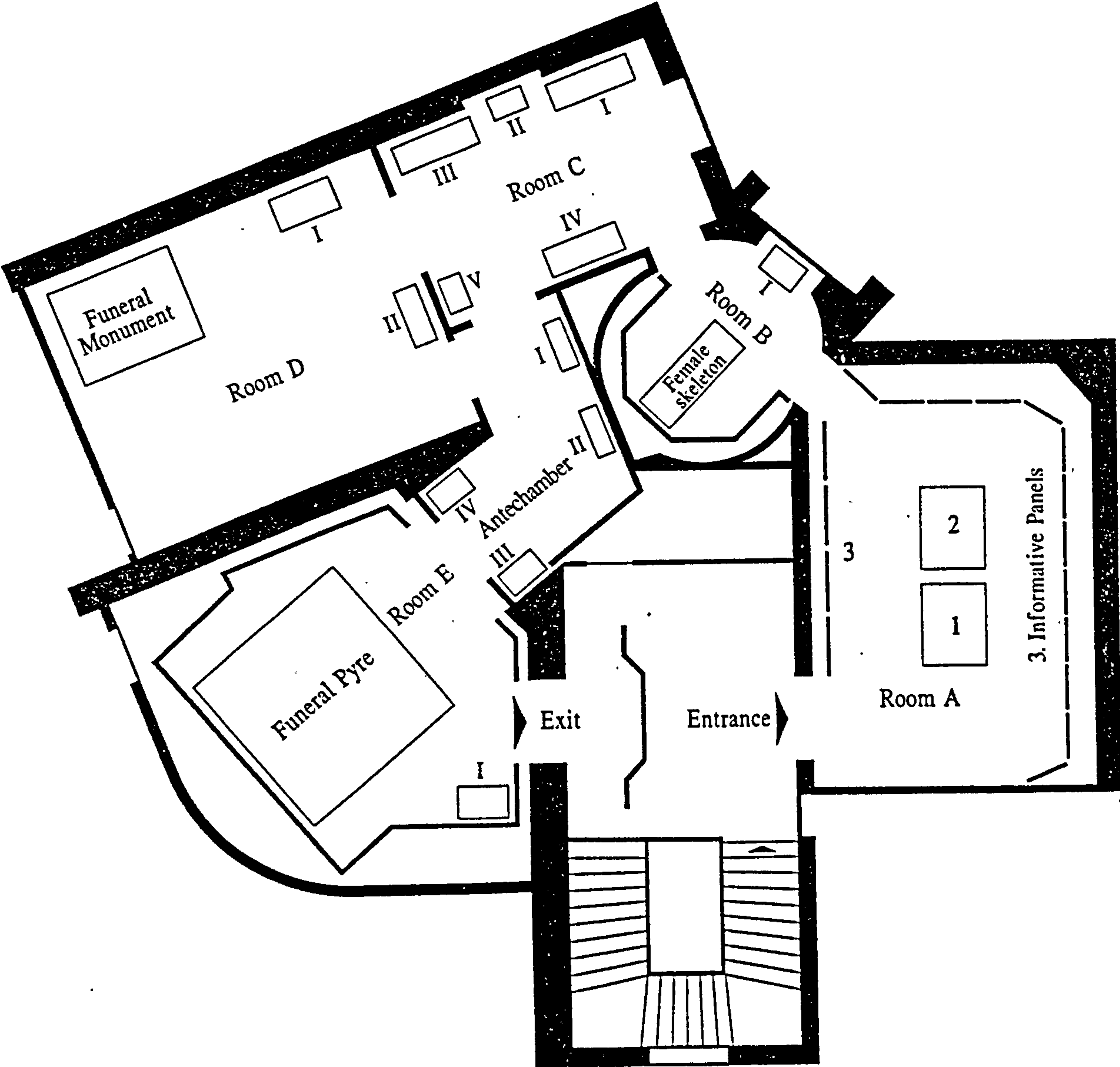
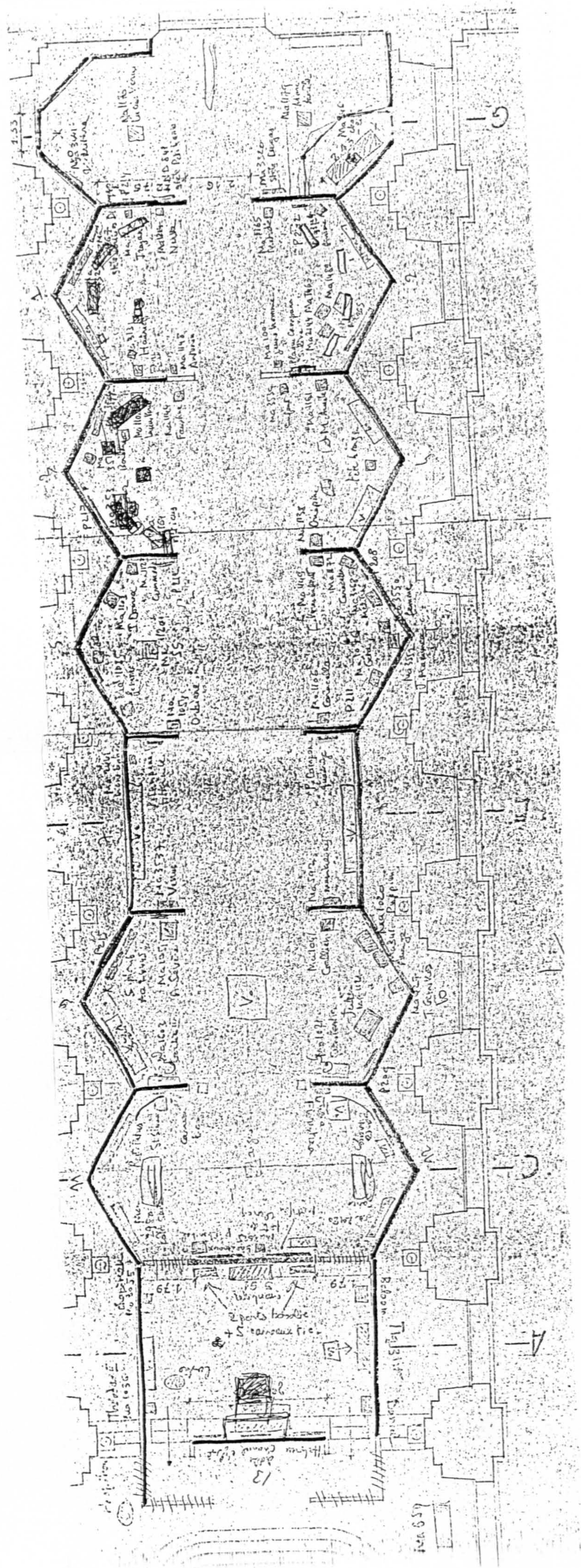


Figure 57

Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994: exhibition plan [Source: exhibition leaflet].





**Figure 58** Travelling exhibition 'Mer Égée Grèce des Iles', Museum of Louvre, 1979: exhibition plan [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities].



# ANCIENT MACEDONIA. KEYPIECES.

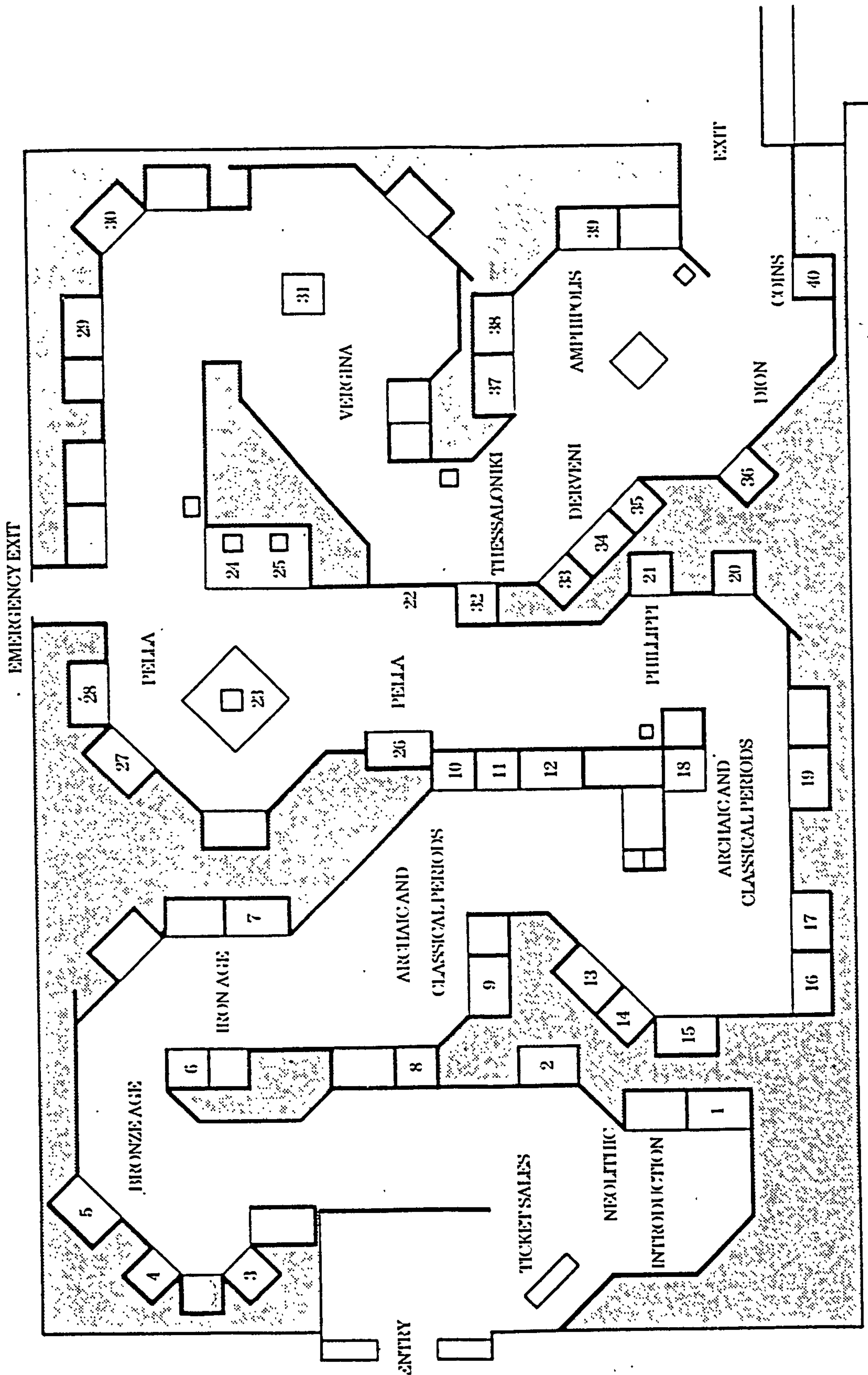


Figure 59

Travelling exhibition 'Ancient Macedonia', Australian Museum, Sydney, 1989: exhibition plan [Courtesy of the Australian Museum, Sydney].



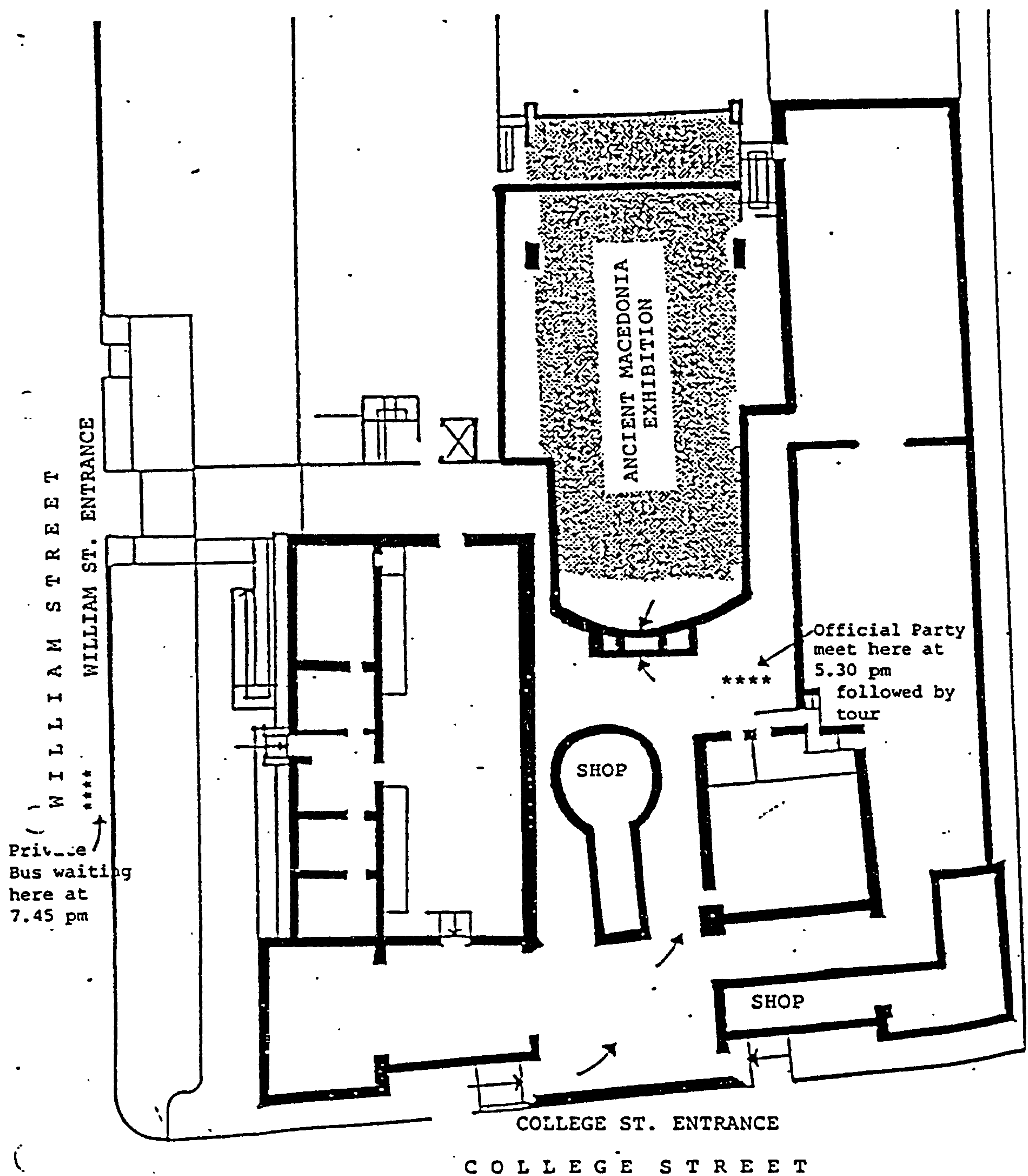


Figure 60

Travelling exhibition 'Ancient Macedonia', Australian Museum, Sydney, 1989: map to show the location of the exhibition in the museum [Courtesy of the Australian Museum, Sydney].



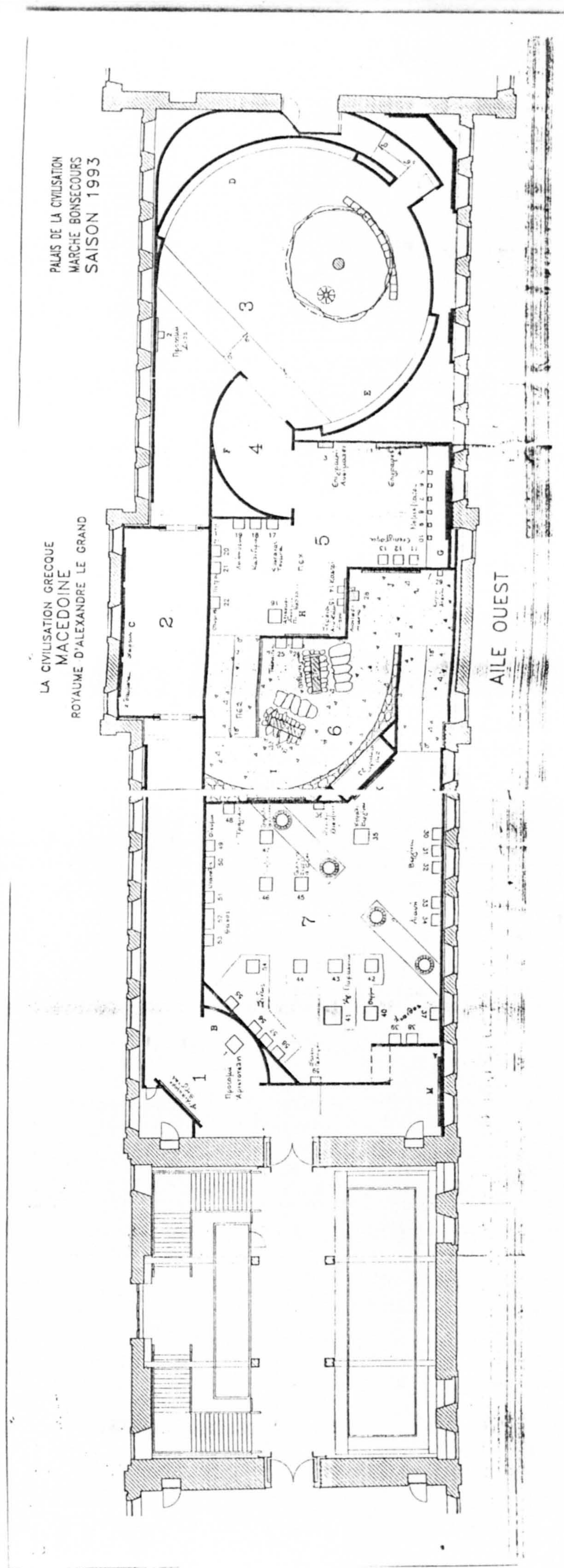


Figure 61  
Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993: exhibition plan [Courtesy of the Palais de la Civilisation, Montréal].



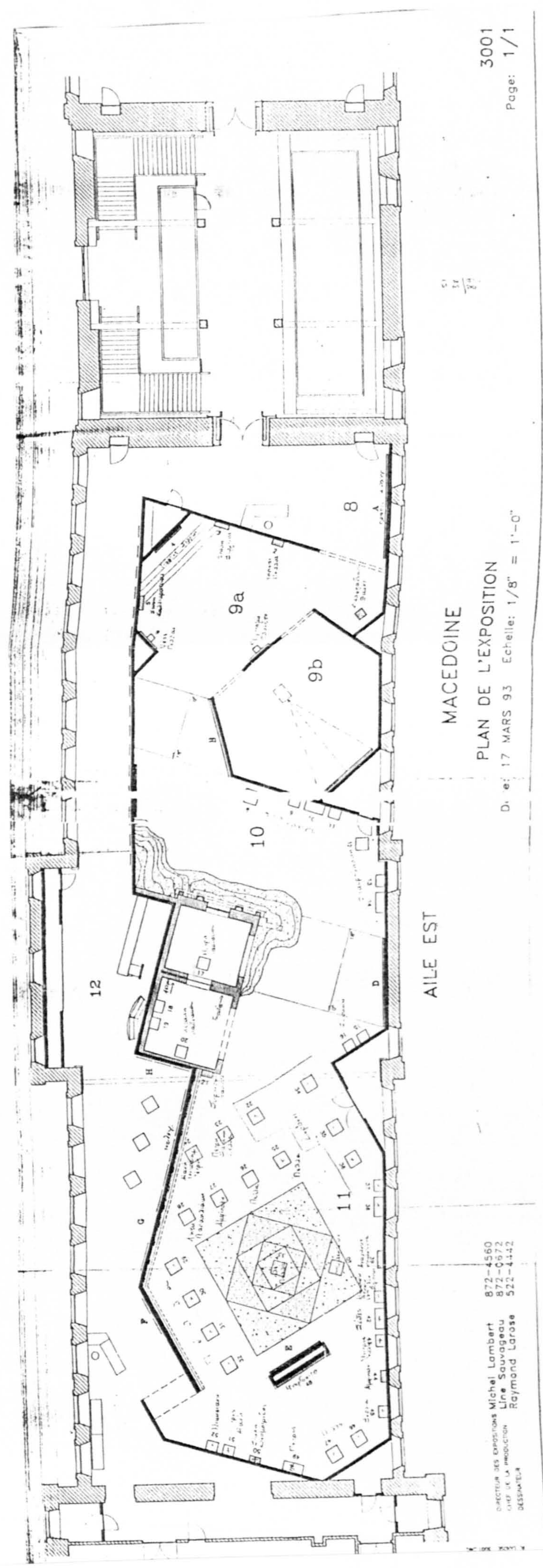


Figure 62 Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993: exhibition plan [Courtesy of the Palais de la Civilisation, Montréal].





"Είμαστε όλοι Έλληνες", έχει πει ο ποιητής Π. Σέλλεϋ. Από γέννα δημοκρατική. Είμαστε Έλληνες φιλοσοφικά. Ιστορικά. Θεατρικά. Επιστημονικά. Καλλιτεχνικά. Γιατί ο 5ος π.Χ. Αιώνας της Ελλάδας έδωσε ζωή στο σύγχρονο άνθρωπο.

Τώρα η τέχνη του Χρυσού Αθηναϊκού Αιώνα φωτίζει πάλι τις Ηνωμένες Πολιτείες της Αμερικής. Ένα ιστορικό γεγονός, για ολόκληρο το δυτικό κόσμο, που θα του δώσει την ευκαιρία να σπουδάσει τη δημοκρατία μέσα από την τέχνη. Μια τέχνη επαναστατική. Την τέχνη ως ανθρώπινο γένος. Την τέχνη ως ελευθερία. Την τέχνη ως το άπαν.

Γιατί σήμερα, όπως στην εποχή του Περικλή, η ιστορία επαναλαμβάνεται. Ο άνθρωπος αμφισβητεί τον κόσμο του και αναπολεί με δέος το θαύμα της δημοκρατίας.

Η Philip Morris ευχαριστεί τον Ελληνικό Λαό και την Ελληνική Κυβέρνηση για την τιμητική ευκαιρία που της έδωσαν, να είναι η χορηγός της μεταλαμπάδευσής στις Η.Π.Α. του ανεπανάληπτου ελληνικού πολιτισμού, απόγονος σε ευθεία γραμμή του οποίου είναι ολόκληρος ο δυτικός πολιτισμός μας.

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**Figure 63**

Travelling exhibition 'The Greek Miracle. Classical Sculpture from the Dawn of Democracy. The Fifth-Century BC', National Gallery of Art, Washington DC, 1992-1993 and Metropolitan Museum of Art, New York, USA, 1993: advertisement [Source: *To Vima*, 15/11/92].