



*The product of an inspired individual's initiative, the Benaki Museum is one of those foundations that have made an enormous contribution to Greek cultural life.*

*Many of us retain lively childhood recollections of the Benaki Museum whose treasures provide a kaleidoscopic view of the history of Greece and its civilization. That is why we consider the presence and activities of such a museum, up-to-date as the Benaki now is, to be so important for the historical past, present and future of the country.*

*The Museum has for a long while been fulfilling its social mission, assembling and preserving, in a manner consistent with contemporary museology, evidence of the continuum of Greece's past and present. As a vital institution, it promotes scholarly research and so furthers critical new studies. Moreover, the Museum is an outstanding example of what can be achieved by fertile collaboration between the citizen and the State when their collaboration attains the exalted aim of a well-run body serving the nation's interests.*

*We thought it opportune that the completion of the alterations to the old building and of its extension - works which have doubled the usable spaces and greatly improved their appearance - should be marked by a publication worthy of the whole enterprise and that this publication should be about an important part of the Museum's holdings, amounting to more than forty-five thousand objects.*

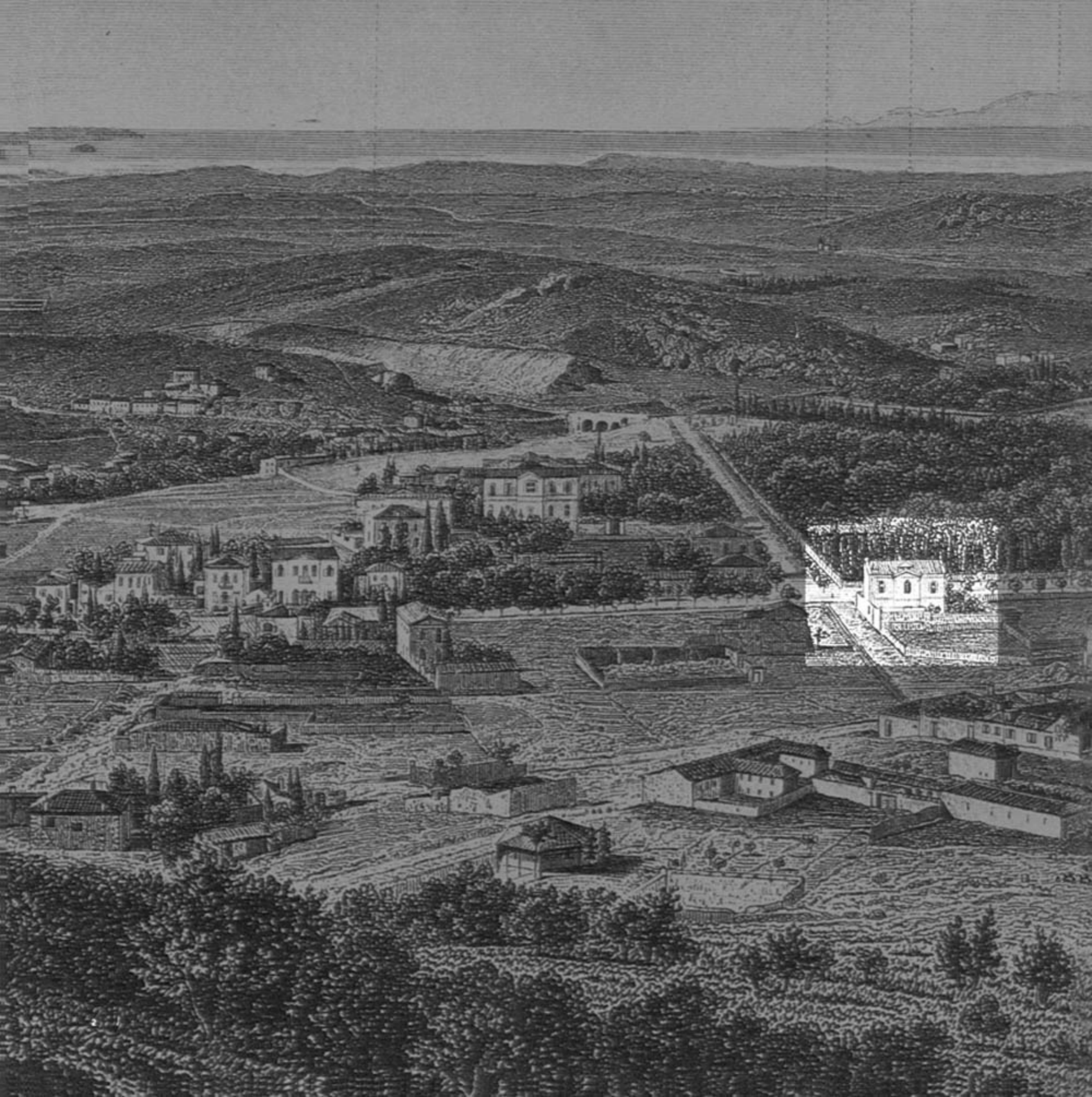
*The indefatigable director and soul of the Museum, Angelos Delivorrias, undertook to provide the material for this book, applying to the task his wide knowledge, scholarly sufficiency and rich imagination, while Dionissis Fotopoulos, a man of originality and diverse talents, assumed its production.*

*The EFG Bank Group has given its support to this publication by including it in its cultural programme in the conviction that in so doing it, for its part, is making a substantial contribution to a wider understanding of Greek culture.*

*In closing these brief remarks, I feel the need on my own account and on behalf of the EFG Bank Group to express our thanks to all who have had a hand in this book, especially to Angelos Delivorrias and his colleagues at the Benaki Museum and to Dionissis Fotopoulos who have given of their best in seeing it through to completion.*

*Marianna Latsis*







*Greece at the Benaki Museum*  
has been published thanks to the generosity  
of Eurobank and the Latsis Group

GREECE  
AT THE  
BENAKI  
MUSEUM











DIONISSIS FOTOPOULOS  
ANGELOS DELIVORRIAS

GREECE  
AT THE  
BENAKI  
MUSEUM



TRANSLATION FROM THE GREEK BY  
JOHN LEATHAM

COLOUR PHOTOGRAPHS  
MAKIS SKIADARESSIS

BENAKI MUSEUM  
ATHENS 1997





My friend Angelos Delivorrias suggested to me that I put together a book, a book which would be an illustrated journey around the Greece of the Benaki Museum. And so, for the past few months, setting aside my occupations with the theatre, I have strolled for hours on end through the empty redesigned halls with their chandeliers enveloped in nylon sheeting. The whole

place has been covered with a hoar-frost precipitated by the polishing of white marble. I have delved into packing-cases, searched store-rooms, cellars and cupboards, and with the help of the swarms of scholarly women on the staff of the Museum - they are beyond compare - I have rediscovered objects once\* much loved or have been astonished by acquisitions unknown to me made in recent years. Coming across treasures with which I am intimately familiar, I now know why in speaking of the Benaki Museum I often casually refer to it as "my Museum".

It was here in my early youth that I first found myself under the gaze of Fayum portraits. Here Yannis Tsarouchis spoke to me about the variety of woven stuffs, the local idiom of embroideries, and the dyes in the threads of Coptic textiles. Here windows opened upon stories of the past, and the legends of our grandfathers came alive again. Here I came across the Greece of Egypt, of Asia Minor and of Italy. Here I recognized the light diffused in clay, in wood and silver, each voicing its own songs. I looked for and found in its libraries material for my studies, and more recently still I have had recourse to its photographic archive and sought its assistance while preparing an album of the work of the photographer Nelly's. Now even

entire buildings where I have spent hour upon hour of my life - buildings like Nikos Hadjikyriakos-Ghikas' studio and home - have been bequeathed to the Museum and today are part of it.

Even so, I would never have undertaken this book had it not been furnished with texts written by Angelos whose sound scholarly ideas harnessed to his poetic temperament guided my footsteps and gave me the freedom to follow newly-cleared pathways through the heart to my story-telling. Mine is the story-telling of a man who is part "theatre-man" part raconteur, a lover of objects who learns from them and dreams and marvels, a stage-designer who is educated by fragments, who preserves his memory in the resonances of Greek literature, poetry and painting, who is captivated by trivial everyday objects of homespun existence, who in a curious way magnifies the details that interest him, and courses down the centuries led by the winged figures of ancient Eroses, Byzantine angels and folksy cherubim, reading in their company legends of lost homelands, legends that rouse us, sharpen the memory and imbue us with courage, legends about a unique country which bound East and West together, which gave rise to philosophy, poetry, drama, democracy, moderation and self-esteem, and liberally presented them all to the "barbarians"...

*thee little one*

*how can you magnified by thought*

*defy natural phenomena*

Odysseus Elytis

These remarks serve as a reminder for those who would forget.

*Dionissis Fotopoulos*



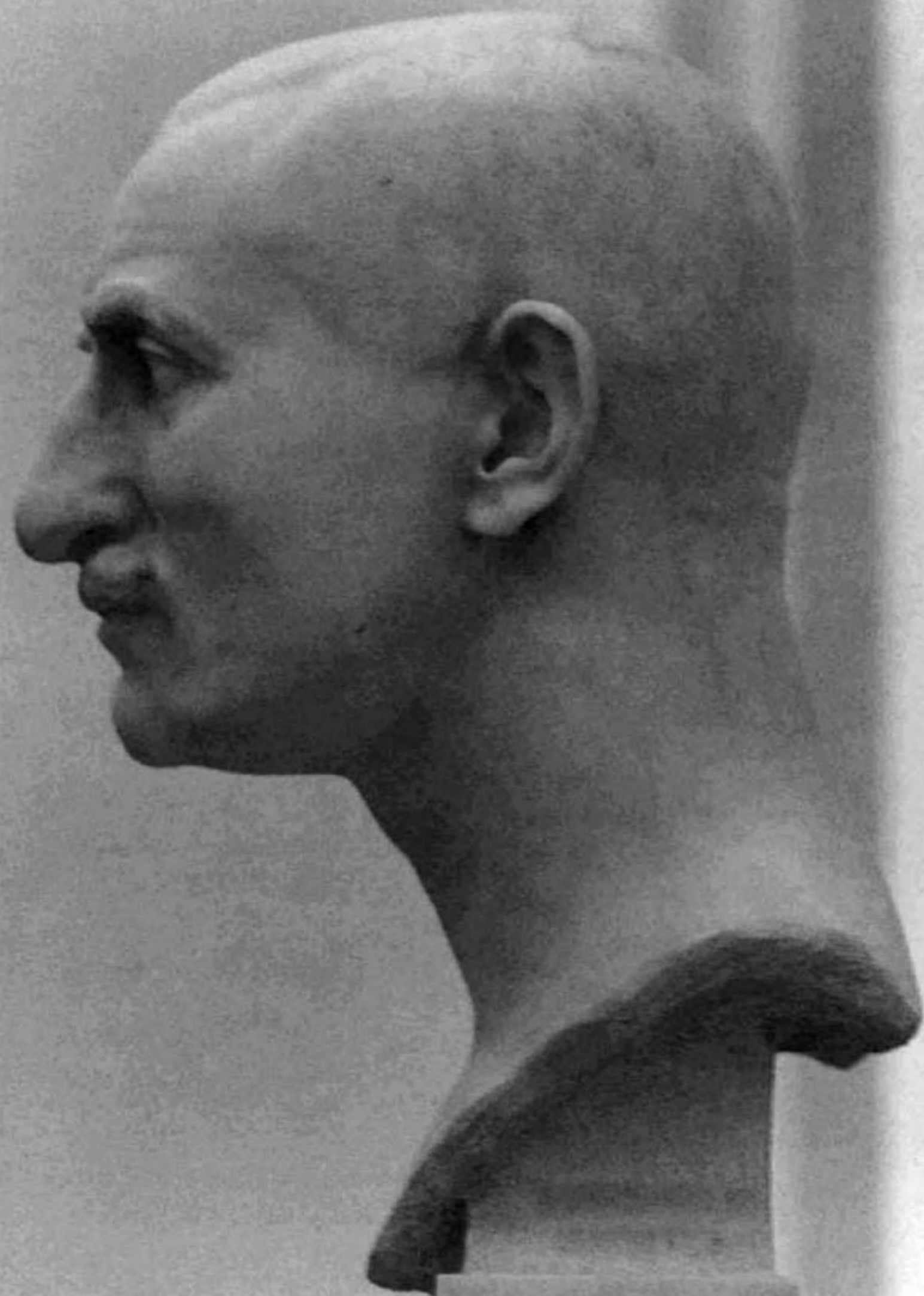


I have been working at the Benaki Museum since 1973 and have devoted all my energies to the far from easy task of demonstrating the very spirit of its mission together with the essential nature of its collections. There is no shred of doubt that my task would have been undertaken in vain had it not been for the unstinted assistance of the Board of Trustees of the Foundation and the unanimous support of the Foundation's closest associates, or without the constant assistance of the Ministry of Culture and its successive political leadership, but above all without the motive force, or rather the stimulus, provided only by the general approbation of the public. It is this that has enabled me in the long run to circumvent both the usual obvious blind alleys and, more often, the incomprehensible obstacles — in other words to fulfil, albeit with a delay of a quarter of a century, what from the very outset I had considered to be my first and foremost duty: the remodelling of the interior as well as the exterior image of the museum structure through a series

of radical reforms at the level of its organizational foundations in order to confront more effectively the inevitable challenges lying ahead.

The character of the new Benaki Museum has now assumed its intended form and is, I believe, quite apparent in the pages of this volume. It is a publication that would have been among the residue of unfulfilled hopes had it not been for certain dedicated friends of galvanic temperament who gave it its being. What I really want to say is that its materialization owes much, if not everything, to the aesthetic genius, the heartfelt devotion and coercive perseverance of Dionissis Fotopoulos. Equally, it owes much to the spontaneous eagerness, enthusiastic response and unbounded generosity of Marianna and Spyros Latsis who included its budget in the cultural programmes of Eurobank and the Latsis Group. My personal gratitude and the gratitude of the Foundation are expressed here as a small return for their ample gift.

*Angelos Delivorrias*





## *The Benaki Museum*

### *Its past, present and future*

The Benaki Museum is among those great benefactions that have enlarged the material assets of the Greek State, while being at the same time the oldest museum in Greece functioning as a Foundation under Private Law. One result of this legal status is that its administrative structure and external policy, the management of the Museum's finances, and its cultural activities are not subject to the restrictions of similar state bodies. But it possesses other qualities too that give it its particular character, such as the invaluable material in its collections, the atmosphere of familiarity which it cultivates, the extent of its cultural reach and its contribution in scientific and educational projects, and the easy relations it enjoys with counterpart institutions both at home and abroad. With its extensive collections that cover more than one cultural field and with its more general range of activities that serve more than one social need, the Benaki Museum is perhaps the sole instance of a complex structure within the wider network of museum foundations in Greece.







### *The Foundation and its founder*

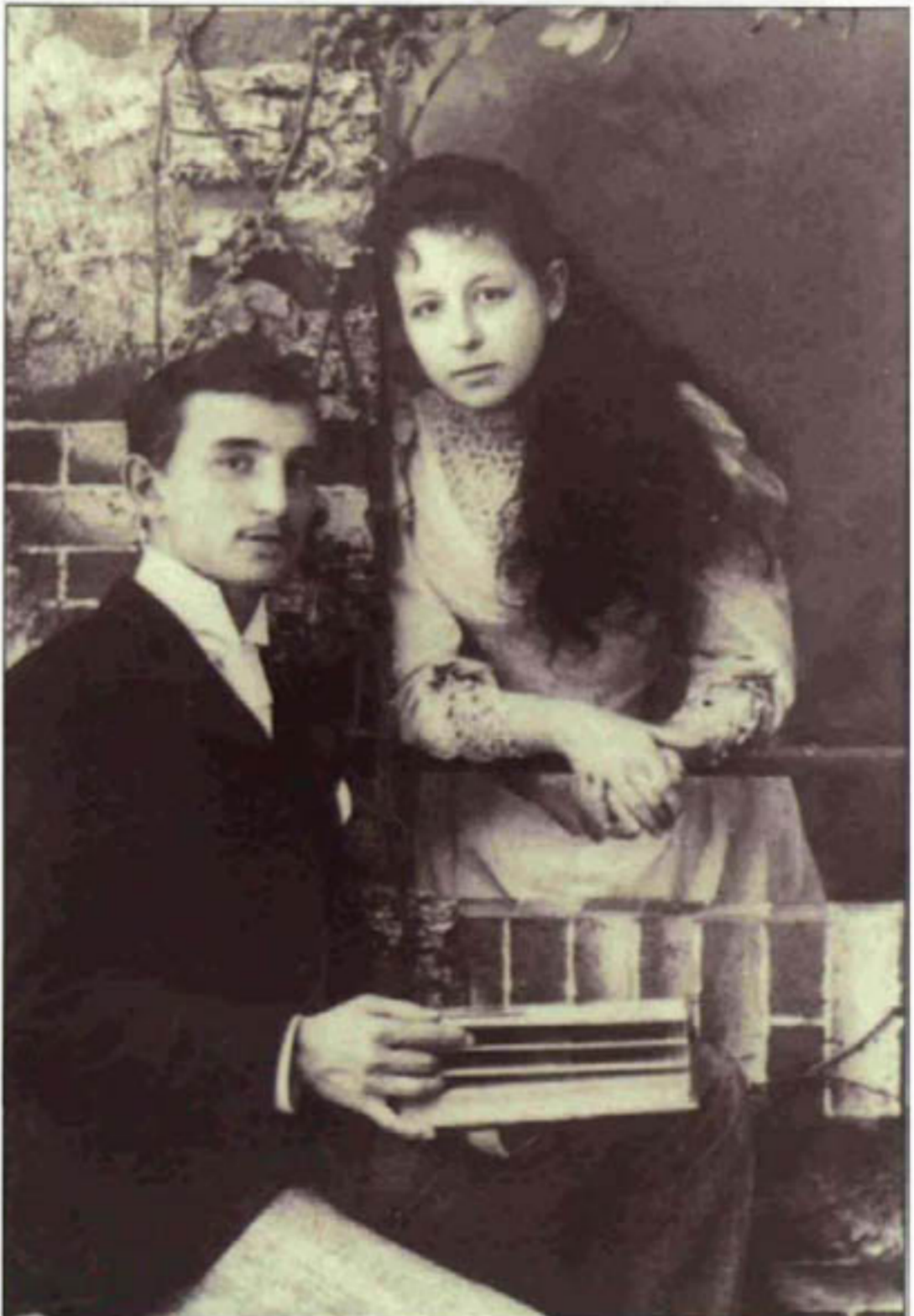
The Benaki Museum was founded by Antonis Benakis by virtue of Legislative Decree no. 4599 of 1930 and was inaugurated on 22 April 1931. Ever since it has been considered one of the basic elements of the museum resources of Greece. Its establishment and the early years of its existence coincided with that exceptionally significant period bracketed by the Asia Minor disaster of 1922 and Greece's entry into the second world war in 1940, a period which radically altered the social and cultural character of modern Greece.

Scion of an old historic family of the Greek diaspora, Antonis Benakis was born in Alexandria in 1873 and was brought up in the still flourishing tradition of good works. From the first years of freedom attained by the Greek struggle for independence this tradition has been entrenched mainly among Greek communities settled abroad. It was in Alexandria that he began to display an interest in collecting. Simultaneously there ripened in his mind the idea that he might eventually make a donation of his collections, an idea that led in 1926 to his making Athens his permanent home. Long before that, however, he had been deeply affected by his intense experiences of direct contact with Greek lands, participation in the ill-starred adventures of the Greco-Turkish conflict in 1897 and in the glad victories won in the Balkan wars of 1912-13.

I am sure that anyone wanting to inquire into the significance of the founding of the Museum and the meaning of the donation would discover two pressing motivations to have prompted these actions: the conscious experience of historical coherence and an imperative urge to make a contribution to society as a whole. There can be no doubting that the spiritual world of Antonis Benakis was shaped in an age when the overthrow of the last vestiges of Turkish domination and the restoration of the national boundaries

of Greece were uppermost among the shared visions that went hand in hand with the ideals of urban modernization and the revival of education. I think it indicative of the man that he expended so much of his time and trouble on many other cultural foundations and important events, supporting them with his disinterested concern and proverbial generosity. I should add that the particular character of Antonis Benakis was shaped by a family environment conducive to the emergence of such ideals. It was after all the same environment that nurtured his sister Penelope Delta (1874-1941), a story-teller of rare sensitivity with that deep-seated propensity to historical inquiry which fostered entire generations of Greek youth. Certainly the founder of the Museum was influenced by the example of his father Emmanuel Benakis (1843-1929), a close colleague of the great statesman Eleftherios Venizelos (1864-1936), who also employed his fortune in the funding of many charitable foundations and in assisting the resettlement of refugee populations in the wake of the disaster in Asia Minor (1922).

It is only in this context that one can understand Antonis Benakis' gift to the nation. Its fundamental feature remains the assignment to the Greek people in his own lifetime of the Museum he had created. Attention should be drawn also to his unfailing concern till the day of his death in 1954 to secure the most effective organization of the Museum, its enrichment and endowment. The efforts he made to ensure that foundations were laid for the scientific studies of the collections are still illustrative today of the Museum's aspirations, while the far-seeing nature of the legislation establishing the status of the Foundation continues to serve as a model for the setting-up of similar new organizations. This is so precisely because it secures the greatest possible flexibility of its functions, a high degree of response to what the public expects of it, and the facility to adapt its objectives to the circumstances of the day.





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1 (Pages 2-3). Panoramic photograph of Athens in 1880. from Carl Baedeker's "Greece, Handbook for Travellers". Leipzig 1889. The core building of the future Benaki Museum appears in the bright square.

2 (Pages 16-17). Family gathering in the home of Emmanuel Benakis (1843-1929) at Alexandria. Egypt, following the engagement of his daughter Alexandra in 1887 or 1888. (Historical Archives)

3. Antonis Benakis (1873-1954) in Alexandria. Egypt, in 1922. (Historical Archives)

4. Emmanuel Benakis on one of his visits to Chios island. 1877. (Historical Archives)

5. Antonis Benakis with his sisters Alexandra Choremi (1871-1941) and Penelope Delta (1874-1941) and his brother Alexandras Benakis (1878-1922) during the first Balkan war. 1912-1913. (Historical Archives)

6. Antonis Benakis was the founder of the Greek Boy Scouts Association in Alexandria. Egypt and Chief Commissioner from 1913 to 1917. (Historical Archives)

7. Antonis Benakis and Penelope Delta in 1891. The close relationship enjoyed by the two siblings was reflected in Delta's widely read book about her brother. "Trelantonis" (Crazy Antonis). Athens 1932. (Historical Archives)

8. Antonis Benakis observing the gold Mycenaean kylix (cup) from Dendra in the Argolid (see fig. 74), in a photograph that has become almost a hallmark of the Museum. (Historical Archives)

*The contribution made by third parties to the completion of the founder's work*

The example shown by Antonis Benakis was at once acknowledged by the Greek public. The positive response evoked by his moral leadership very soon expressed itself in the growth of the Museum's treasures and in the impressive accumulation of objects of rare value. The contribution of others to what had by then already been achieved has become a persistent tradition, evident to even the least observant visitor in all aspects of the Museum's growth, in every gallery, and in every display-case. Recognized collectors as well as ordinary people anxious to preserve the past are constantly presenting the Foundation with valuable works of art and family heirlooms, rare books, manuscripts and historical archives. In this way they play an effective role in filling many of the lacunae and in completing many of the displayed collections.

The number of donors who have entrusted to the Benaki Museum whatever they most highly prized - things difficult to evaluate in current prices - is exceptionally large. I find it regrettable therefore that for reasons of space I am obliged to name but a few names, taking account of both quantity and quality in singling out only gifts of collections complete in themselves. Among members of Antonis Benakis' own family mention should be made of his father and of his sisters Alexandra Choremi, Penelope Delta, and Argini Salvagou for their outstanding gifts; and then of George Eumorphopoulos and Marina Lappa-Diomidous, Damianos Kyriazis and Helen Stathatos, Christianos Lambikis and Loukas Benakis, Voula Papaioannou and Nellys, Angeliki Boubara and Angeliki Glendi, Rena Andreadi, Spyridon and Korina Skarpalezos, Georgios and Athanasia Pappas, Peggy Zoumboulakis and Irini Papaioannou, and Dimitrios and Leon Melas. I must emphasize that the citing of these names in no way overshadows the contributions of many other donors who continue to enrich the Museum at a truly gratifying rate on an almost daily basis.

Certain institutions such as the Fund of Exchangeable Property, the Eleftherios Venizelos Foundation, the Amalieion Orphanage, the Archaeological Museum of Nicosia, the Archaeological Museum of Athens and the

Museum of Byzantine Culture of Thessaloniki, the State Museums of Berlin and the J.P. Getty Museum of Malibu have assisted in diverse ways by making cash grants or temporary financial loans. Many purchases have been made, particularly in recent years, through gifts of money from individuals and legal entities. These have brought the total of Museum objects to over 45,000. To them must be added the 45,000 volumes in the Library, the 190,000 negatives and untold number of positives in the Photographic Archive, the 570 large archival collections in the Historical Archives which comprise more than 500,000 documents, and all the objects that have already been assembled in such Museum annexes as have been founded in recent years.

When Antonis Benakis invested the last of his great fortune in the Foundation's future, it was determined by a special legislative provision that general and salary expenses should be met out of the State budget, an arrangement which nonetheless has never been honoured in full. Consequently, it would have been impossible for the Museum to bear the financial burden of an accelerating rate of growth but for the relative relief afforded by many legacies and special grants. Among the great benefactors of the Museum, Konstantinos Benakis, son of the founder, and Eleni Efkleidi rightfully occupy first place for bequeathing their entire property to it. But the role of benefactors does not begin and end with just these two names. As a least acknowledgement of a large debt there must be added the names of Regina Doanidou and Vera Kouloura, Ismini Petropoulou and Alexandra Delta-Papadopoulou, Lambros Eftaxias and Maria Aiyialeidou, Evmenis Lambrides and Fifi Stylianidi, Magdalini and Kyriazis Angelopoulos, Nikos Hadjikyriakos-Ghikas and Maria Spentsa, Mary Karolou and Penelope Vlangali, and the Stamatios Dekozis-Vouros and J.F. Costopoulos Foundations.

In the context of the financial support and more generally of the encouragement given to what has been attempted and accomplished since 1957, the Society of The Friends of the Benaki Museum has rendered outstand-



9. Antonis Benakis' study in his home at Athens before 1930. the walls still covered with objects that were to end up in the Museum, such as the icon of St Anne (see fig. 464). (Historical Archives)

10. The famous Islamic presence-chamber with its 17th-c. marble-paved floor, from Cairo, as it was displayed till the recent building works were undertaken. (Photographic Archive)

11. One of the rooms displaying the modern Greek collection in the basement of the Museum, before alteration. The basement will shortly be occupied by the administrative offices, scientific departments, accounting services, and the Library. (Photographic Archive)

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ing assistance. In this particular sphere the contribution made by the Museum Shop Committee must be given special prominence. The Committee takes upon itself the entire burden of the administration and operation of the Museum Shop, securing a greater income for meeting the Foundations budget than is provided by the State's meagre annual grant.

#### *The growth of activity and broadening of prospects*

The extension of the Museums activities into many new fields has been as spectacular as the enrichment of its discrete collections. Deserving of mention is the establishment for the first time in Greece of educational programmes which has given rise to the participation of a large number of schools, teachers, and pupils. This has produced a two-way beneficial impact on the dissemination of the museum idea and the revival of old teaching methods. The systematic organization of periodic exhibitions both at home and abroad, together with the frequent presence of the Museum in large exhibitions calling for international co-operation, has effectively opened the doors of the Museum to the outside world, has broadened its social mission, and also enhanced its external image.

The same spirit has simultaneously been served by an intense publishing activity combining unseen scientific groundwork, presupposed by the gradual publication of detailed catalogues of all the collections, with the basic obligation of providing the public with information regarding more specialized subjects of an historical and fine arts nature. In conformity with the latest museological practice, it has been considered imperative to set up a department for the conservation and restoration of objects as well as a department for documentation, for the up-dating and easy accessibility of indexes, for all manner of administrative and operational requirements, and more generally for inter-museum communication. However, this has been done mainly to facilitate the internal interlinking of all formerly existing units and recently created ones which have expanded the Museum's activities. These units are:



12. View of the Museum Library before the alterations to the building which have greatly enlarged both its floor area and its shelf space. (Photographic Archive)

13. Manuscript navigational chart (portolano) by Georgios Sideris or Kalapodas, parchment. 1580-1610. The first page of this chart, one of the most prized possessions of the Museum Library, depicts the north-eastern shores of mainland Greece, the Aegean Archipelago, Crete, and the shores of Asia Minor. 0.43x0.62 m. (26733)

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#### *Library*

The Library contains upward of 45.000 volumes and periodicals that have a bearing upon the material in the Museum collections. Its interest lies particularly in modern Greece, its history and art, daily life and economy, religion and culture. The section comprising accounts by 17th- to 19th-century travellers is of special value, as is also the large collection of early printed books, old and rare editions, rare or even unique copies of 15th- to 19th-century books such as the *Μέγα Ετυμολογικόν* (Great Etymological Dictionary) published in Venice in 1499. The Library includes a section devoted to the history and art of Byzantium, a collection of Byzantine and post-Byzantine manuscripts of the 10th to 16th centuries, codices of ecclesiastical music, Arabic manuscripts, and publications devoted to Islamic civilization and to European art.

#### *Department of Paintings. Prints and Drawings*

The holdings in this Department are related to the Library's collection of travel books and amount to more than 5000 works chiefly of the 18th and 19th centuries, their subjects illustrating the physical appearance of Greek lands and the history and life of their inhabitants. They include oil paintings, watercolours and drawings, engravings and lithographs of landscapes and urban views, scenes of everyday life and the War of Independence, portraits of historical figures, and a large collection of maps. Among the most notable items are works by the well known British artists Joseph Cartwright (c. 1789-1829) and Edward Lear (1812-1888) and the five-volume album of drawings by Thomas Hope (1769-1831).

#### *Department of Historical Archives*

This Department has been in existence since 1955. Its holdings originate with private sources and include the personal papers of politicians, diplomats, writers and musicians, as well as many family archives of historical note which cover the period from the uprising of 1821 and the first post-revolutionary years of the free Greek State until about the middle of the 20th century: manuscripts, single documents either original or copies, printed matter and microfilms, and audio-visual and cartographic material. Of particular interest are the photographic collections that illustrate incidents in the political and social life of the country, complementing similar collections in the Photographic Archive. Among the most important items



14. *Lysandros Kaftantzoglou (1811-1885): Facade of the church of St Constantine, Athens; the foundations were laid in 1871 and the building completed in 1905. One of the documents now being collected by the Museum's recently founded Documentation Centre for neo-Hellenic Architecture. Detail of watercolour. 0.40x0.21 m. Gift of the architect's grandson Lysandros Kaftantzoglou. (24293)*

15. *Athanasios Demiris (1887-1965): Elevation of a two-family residence, student work, 1919. Detail of a coloured ink drawing on paper. 0.55x0.48 m. On permanent loan from ELIA (Hellenic Literary and Historical Archives Society). (Documentation Centre for neo-Hellenic Architecture)*

16. *Ernst Ziller (1837-1923): Reconstruction of the Panathenaic Stadium. 7 November 1869. In the end the reconstruction of the Stadium was executed by the architect Anastasios Metaxas (1863-1937). Watercolour, 0.21x0.39 m. Gift of Evangelos Baltatzis. (Documentation Centre for neo-Hellenic Architecture)*



are archives of the War of Independence, of Eleftherios Venizelos (1864-1936), and of many other leading figures in recent Greek history; among the most highly valued is the score of the "Hymn to Liberty" written by the Greek national poet Dionysios Solomos (1798-1857) and set to music by Nikolaos Mantzaros (1795-1872).

#### *Photographic Archive*

The Photographic Archive was established in 1973 with the aim of gathering together, cataloguing and classifying photographs of monuments and objects of Early Christian, Byzantine and post-Byzantine art. As time went by it began to make a systematic collection of photographic records of modern Greek life up to around the period of the second world war, but swiftly moved on to embrace every aspect of the wartime and post-war periods: towns and houses, architecture and art, occupations and professions, and customs and lore, such as they all were before later rapid economic and social upheavals occurred. The collections include original 19th-century photographs and photograph albums, original art prints made in the first half of the 20th century, negatives beyond number, and important items such as the photographic archives of Perikles Papachatzidakis (covering the years 1912-1950), Nelly's (1923-1950), Dimitrios Harissiadis (1935-1980), and Voula Papaioannou (1937-1960).

#### *Documentation Centre for neo-Hellenic Architecture*

The Centre was set up in 1995 with the objective of collecting, preserving, cataloguing, classifying and storing all documented and verbal information concerning modern Greek architecture, town planning, and topography. In its present confined premises it has already gathered together a remarkable collection of material that includes plans, notes, models, engravings, photographs, postcards, books, offprints of scientific articles, and studies. Apart from some discrete lots that comprise the archives of well known architects of the pre-war and immediate post-war periods, several individual and important items have been deposited in its collections, such as an original plan drawn up by Kleanthis and Schaubert for the conversion into a prison of the Venetian fortress on the island of Aegina (1830). The Documentation Centre for neo-Hellenic Architecture is in close touch with similar institutions and foundations, is open to researchers, and functions under the supervision of a five-member committee.



17. Dolls and toys from the large Maria Argyriadi Collection which will be displayed in the Museum of Childhood, now in preparation.

18. The library in the home of the notable collector and benefactor Damianos Kyriazis (1890-1948), which his daughter Maria Spentsa has donated to the Museum.

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#### TV. *Hadjikyriakos-Ghikas Gallery*

Nikos Hadjikyriakos-Ghikas (1906-1994), the most distinctive representative of Greek modernism, bequeathed to the Benaki Museum the entire property standing at 3 Kriezotou Street, Athens, which includes his residence and studio and a permanent exhibition of his works that reflects the several fields in which he was active: oil paintings, watercolours, drawings, stage and costume designs, sculptures and bas-reliefs, tapestries, manuscripts, and the instruments of his art. His library containing rare illustrated books, antique furniture from his ancestral island home on Hydra, and artefacts of other cultures round off the picture of his art and personality. Particularly revealing of his aesthetic values is the arrangement of his home and studio, preserved just as they were in his day. The N. Hadjikyriakos-Ghikas Gallery has functioned as an annexe of the Museum since 1991 under the supervision of a seven-member committee.

#### *Educational Programmes Department*

Educational programmes were instituted at Christmastime 1978 on the occasion of the World Festival of the Child. They are designed for pupils of 4 to 17 years of age, their material being drawn from ancient history, Byzantine and post-Byzantine art, relics of the War of Independence, and articles in the N. Hadjikyriakos-Ghikas Gallery. Their aim is to sharpen the critical faculty and to cultivate the creative element of artistic sensibility. The Department's staff prepares introductory material for use in schools by pupils and teachers, providing teaching aids such as slides, explanatory texts, books, and museum constructions. In the school year 1995-96 it undertook on behalf of the Ministries of Education and Culture the study, planning and co-ordination of that part of the MELINA programme which concerns museum culture, the objective being to introduce an experimental reform into the educational system.

#### *Department of Childhood, Toys and Games*

This Department was formed in 1995 with the core collection assembled by Maria Argyriadi. It comprises more than 3000 European toys and games of the 18th, 19th and early 20th centuries and Greek toys and games made for boys and girls from antiquity to the mid 20th century. These objects, both handmade and commercial, for country and urban folk, include educational toys and games for indoors and outdoors. The collections include also articles of everyday use by infants and children appropriate to the various



19. The studio of the painter Nikos Hadjikyriakos-Ghikas (1906-1994) on the top floor of the premises which he bequeathed to the Museum together with his works and personal collections.

20. Nikos Hadjikyriakos-Ghikas: *Moon on the Wane*. 1956. One of the best known of the artist's post-Cubist paintings, it sums up a world of disjointed experiences, flashes of Greek light and reflections of memories on the drystone-walling of Hydra island. Oil painting on panel. 0.50x0.50 m. (N. Hadjikyriakos-Ghikas Gallery)

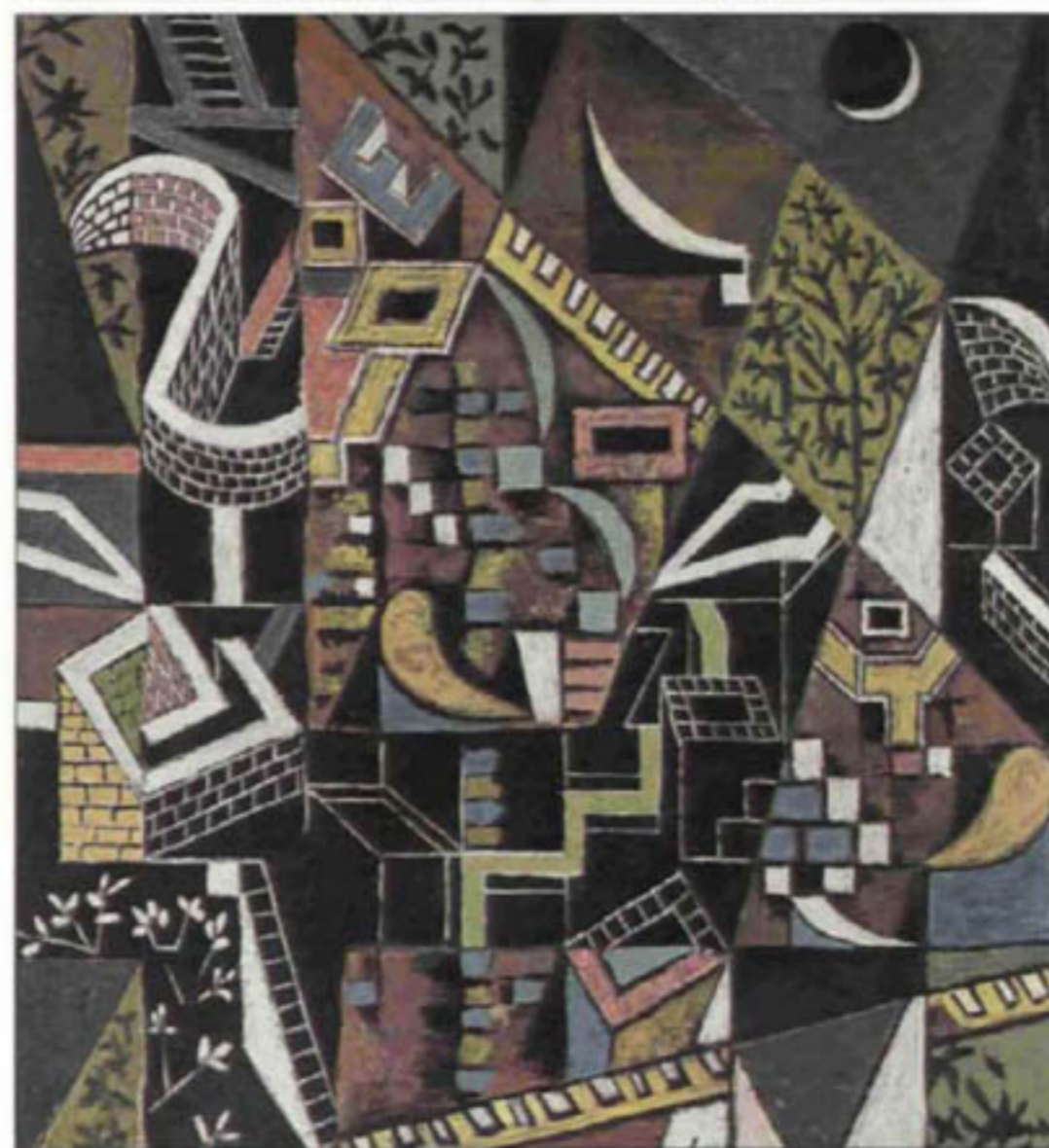
stages of childhood and adolescence, from birth to marriage, clothing from several Greek-settled lands, and books and periodicals. The Department's staff have made a study of the relationship between the child and its toys, are gathering information about the position of the child in traditional society, and are forming a folklore archive.

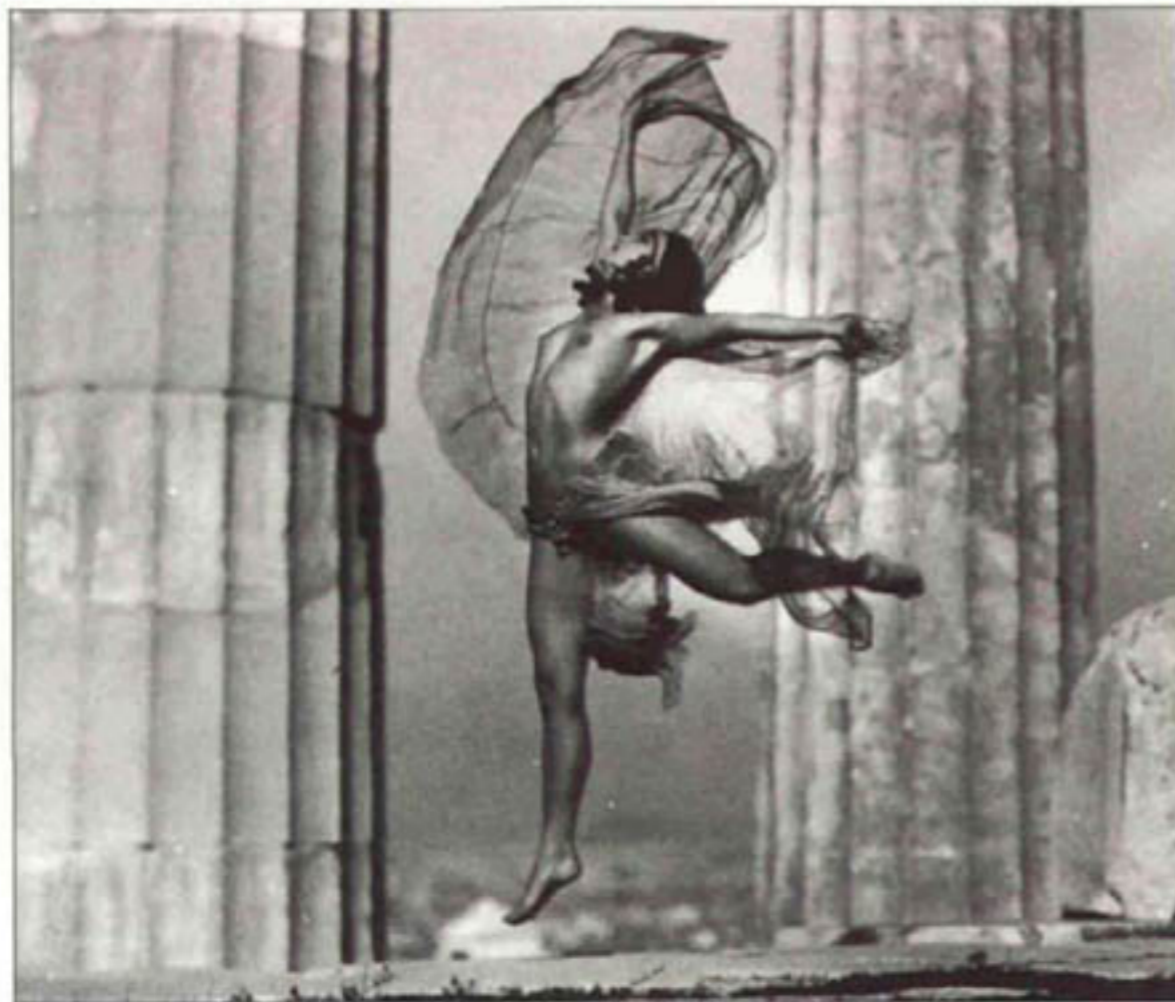
#### *Department for the Conservation of Works of Art*

The services performed by the Department were originally formulated in 1974 when the reasons why no museum is nowadays able to function without it having already provided for the conservation of its material were first fully appreciated. Since then these services have gradually expanded with an increase in manpower and the acquisition of the requisite material and technical infrastructure. The scientific training of the staff is a guarantee that all appropriate protective measures are taken; these call for specialized and time-consuming procedures that vary in each instance and with the material involved: investigation of the existing condition, cleaning and removal of later tamperings, restoration and control of environmental circumstances of display or storage, and the keeping of archival records including X-rays, chemical analyses, photographs, and observations made at successive stages of treatment. The Department operates several specialized laboratories devoted to the conservation of wood, icons and pictures, paper, textiles, ceramics, and metals. One of the most important results of its work is the revision of established attributions and dates, the outcome of treating well known 15th- to 17th-century icons.

#### *Documentation and Systems Department*

The Documentation and Systems Department was founded in 1991 with the purpose of introducing, developing, co-ordinating, and supporting the use of information technology throughout the Museum's different services. Its activities include computer documentation, the management and publicizing of the collections through the development of multi-media, CD-ROM, etc., and the advancement and propagation of new trends in info-technology in the fields of culture, collaboration with other Greek and foreign museum organizations and research bodies in order to create a widespread network of cultural information, the adoption of uniform models and the promotion of common activities, the holding of seminars, and the publication of the information bulletin *Mitos*.





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21. *The north entrance of the Erechtheion. photographed in 1854 by James Robertson (1813-1888). Gift of Rena Andreadi. (Photographic Archive)*

22. *The Hungarian dancer Nikolska on the Acropolis in 1929. an historic photograph taken by Nelly's (Elli Seraidari. b. 1899). who has presented the Benaki Museum with her invaluable photographic collection in its entirety. Gift of Nelly's. (Photographic Archive)*

23. *Interior of an Athenian coffee-house during the parliamentary election of 1956. photographed by Dimitrios Harissiadis (1911-1993). (Photographic Archive)*

24. *The Albanian Front. 1941: Photograph by Dimitrios Harissiadis; his lens systematically recorded all the outstanding events of recent times. (Photographic Archive)*

25. *The first soldiers to be wounded on the Albanian Front. 1940-41. photographed in Athens by Voula Papaioannou (1898-1990) with a heart-rending candour and tenderness. Gift of Voula Papaioannou. (Photographic Archive)*

26. *In the tradition of the ancient Caryatids, women of Epiros carrying stones; photographed in 1947 by Voula Papaioannou. Gift of Voula Papaioannou. (Photographic Archive)*





### *What lies behind the Museum's facade*

The treasures housed in the Benaki Museum consist of four main self-contained collections, in quantity very different from each other. There are, too, several small though by no means unimportant collections, among them for instance works of western art and Russian iconography, but they do not distort the structure of the general division. I shall describe them, not in the order of the intrinsic significance of the objects they comprise, nor according to the number of the items in them, but successively in accordance with their geographical provenance commencing with the Far Eastern collection.

#### *Chinese Ceramics Collection*

The greater part of this collection was the gift of George Eumorphopoulos, the donor of corresponding collections to the British Museum and the Victoria and Albert Museum, London. More than 1300 representative examples of ceramic products of exceptional quality illustrate the whole gamut of Chinese civilization from Neolithic times to the 19th century and clearly define the contribution China has made to the cultural history of mankind. Among them are outstanding masterpieces of funereal figures of the Tang dynasty (618-907 AD), considered to be some of the finest ceramic creations of the kind. The collections of Far Eastern works include one of superb miniature objects carved out of semi-precious stones and some smaller groups of artefacts from South-eastern Asia and Japan.

#### *Collections of Islamic Art*

This group containing objects illustrative of Islamic civilization in all the variety of its expression in territories extending from India and Persia, Mesopotamia and Asia Minor, the Middle East, Arabia, Egypt and North Africa to Sicily and Spain is held to be one of the most important anywhere. More than 8000 examples of ceramic art, metalwork, goldsmithery, weaving, woodcarving, glassware, small groups of bone objects, inscribed tombstones, and weaponry, and the marble-lined and -paved interior of a 17th-century Cairo mansion in turn attest to the continuity of Islamic history from the early Islamic to the Ottoman period and to the development of Islamic art up to and including the 19th century. Among the best known items in the collections are the pair of 8th-century monumental carved wooden doors from Mesopotamia, the brass casket bearing the signature of Ismail ibn al-Ward al-Mawsili and the date 1220, the bronze astrolabe of Ahmad ibn al-Sarraj dated 1328-29, and the renowned velvet saddle made in Bursa in the 16th century.





#### *Collection of Coptic Art*

This collection of works of Coptic art contains about 1000 representative examples of ceramic ware, woodcarving and copperware, but above all a large collection of textiles which is of remarkable completeness and unique in quality. With no serious gaps in it, the material in this collection reconstructs a civilization which established itself on the rich deposit of Greco-Roman tradition as assimilated by the local populations of Egypt and, in regenerating it, enriched it with new features drawn from the expressive idiom of an Early Christian aesthetic.

#### *The Museum's Greek Collections*

This group comprises many distinct categories totalling more than 33.000 items which together portray the character of the Greek world in a spectacular panorama of its course through history: from antiquity and the age of Roman domination to the medieval Byzantine period, from the fall of Constantinople (1453) followed by centuries of Frankish and Ottoman occupation to the outbreak of the struggle for independence in 1821, and from the time of the formation of the modern State of Greece (1830) down to 1922, the year in which there occurred the Asia Minor disaster.

Such a review as this and all that has already been said regarding the make-up of its contents and the growth of its activities give rise to certain immediate conclusions: the Benaki Museum is not simply a private collection, nor moreover is it a set of private collections; it is not a museum of decorative arts, nor finally is it a museum of art or a museum of history, but an organic museum which stresses the continuous development of Hellenism. The Museum was created to demonstrate the interest presented by the reality of Greek culture, particularly in post-Byzantine and modern times. However, to attain this aim it was essential to provide the possibility of critical comparison with works from antiquity and the Byzantine period, as well as with examples of other civilizations that flourished in adjacent lands. By means such as this, the inner cohesion which characterizes the apparently discrete collections in the Museum may be made plain, while the demand to come to grips with the world of Islam is expressed, in a prefatory manner, for the first time.

Consistent with the above, it is around the two fundamental but distinct axes of the Greek and Islamic civilizations, linked by the unity comprising works of Coptic art, that the Museum substantially revolves. Outside this dual scheme lies the Chinese ceramics collection as an instance of the concern shown for the promotion of an artistic understanding and for spiritual culture in general.



27. Bowl, late 10th-c. Fatimid art, from Egypt; it depicts a man leading a giraffe through a garden. Diam. 0.24 m. (749)

28. Velvet saddle-cloth from Bursa. 16th-17th c. One of the best known items in the Benaki Museum's Islamic collections which will soon be acquiring a separate building of their own. 1.86x1.29 m. (3784)

29. Vase of the Neolithic Age, about 3000 BC, from China. It bears a remarkable resemblance to similar objects from Greek lands. H. 0.31 m. Gift of George Eumorphopoulos. (2118)

30. Terracotta horse. Tang dynasty (618-907 AD); a sample of an exceedingly rich collection which will soon be on permanent display in one of the Museum's new annexes. H. 0.53 m. Gift of George Eumorphopoulos. (2175)

### *Greece at the Benaki Museum*

The motive force inherent in the contents of the Museum collections combined with the growth of the Museum's activities indicate the special character of the institution and allow one to appreciate its integral nature which arises out of the absolute consistency existing between the conception and the implementation of a causal idea: the revelation of the lineaments of Hellenism, or rather of that inner coherence which permeates its apparently disparate outer features, in such a way as to re-establish the course of its historical passage through the centuries.

The trained perceptiveness of scientific sensitivity detects this consistency in the conspicuous coherence which links one display cabinet with the next, the exhibited with the unexhibited objects, the introductory prehistorical and early historical displays (illustrated by a few but choice examples from the Neolithic and Early Bronze Ages) with astonishing creations of the Mycenaean period. From there the visitor is led effortlessly to the abstract expressionism of the Geometric Age, to an understanding of the orientalizing 7th century BC, to the exhilarating charms of 6th-century BC archaic art. The classical period of the 5th and 4th centuries BC is represented not by masterpieces but by humbler works that nonetheless allow one to follow with ease the process of development up to the years of the Hellenistic period when Hellenism became diffused and debilitated, while the Romans simultaneously consolidated their ascendancy. The thread of continuity runs through the safeguarding during the years of Roman dominance of the Greek heritage in a sequence of dramatic transformations that edified the art of Byzantium, which endured for a thousand years. The post-Byzantine collections of ecclesiastical and secular art cover the historical period from the 15th to the 19th century and are evidence of the high level of culture enjoyed among later Greeks in the course of Frankish and Ottoman occupation. Finally, the collections of relics of the War of Independence (1821), indissolubly linked with all the other material, confirm the close relation-

ship that exists between the low and high points of events. The same applies to objects dating to King Othon's reign (1833-1862), and mementos of Eleftherios Venizelos (1864-1936) and of the Asia Minor disaster (1922).

The collections of the Benaki Museum, focusing upon the Byzantine, post-Byzantine and later periods of Hellenism, mark geographically the expanding and contracting boundaries of Greek lands, chronologically the fluctuations of their historical development, and culturally their relationship with neighbouring peoples. There can therefore be no doubt that they were assembled in such a way as to constitute as complete a grouping as possible. The man who envisioned this grouping could never have thought of it as complete. The many great donations merged later with the Museum's core collection, chiefly those made by Helen Stathatos and Damianos Kyriazis, or with the many individual objects Benakis himself continued to acquire till the day of his death demonstrate he was well aware of the lacunae and of what still needed to be added. Indeed, I consider it certain that were he alive today he would endeavour to make good its deficiencies, which will persist till the whole of the ravaged mosaic of the Greek image is fully restored. From this point of view it would be quite permissible for me to speak of the tradition of a trust and of the responsibility for continuity. It is this, in the final count, that establishes the true worth of the Benaki Museum, for it places it inevitably in the dynamic sphere of continuous transformations and transmutations in which only living organisms can survive.

That the preceding analysis is not the product of my personal opinions alone is apparent in the interview given by Antonis Benakis himself to Georgia Tarsouli a year before his death. When she expressed her admiration of his work, a work "which honours our native country", he replied: "That shouldn't surprise you. It's a tradition among us Greeks that anyone who has the means should do something for the country... to do something one day... Well, it seems it was my turn... I hope, one way or another, the things I've been collecting all my life will be of interest to Hellenism, for

most of them are... Greek. And I hope somehow... before I die. I'll be able to add a few more things..."

### *The Museum building and its history*

The Benaki Museum occupies one of the few neoclassical mansions built at the turn of the 19th century which have resisted the degradation of aesthetic values in post-war Athens. It is situated in an exceptionally privileged position at the historic centre of the city, exactly opposite the green lungs of the National Garden and the gardens of the presidential palace, and close to the old palace now serving as the Parliament and the elegant building known as the Petit Palais, now the Italian Embassy, while its terraces command a magnificent view of the rock of the Acropolis and the Panathenaic Stadium. To the advantages of the site it occupies on the city plan must be added the fact that it is a near neighbour of similar institutions such as the Museum of Cycladic Art and the Byzantine Museum.

Passing through the small cultivated garden, the visitor will notice the marble decoration that embellishes the facade of the building, the wide steps and ornamental lamp-posts, the portico with its Doric columns, the central openings at first-floor level with Caryatid-form Hermes columns, the plain door-surrounds with bas-relief carvings above them, all richly sculpted with architectural ornament that imitates classical models in the spirit of neoclassical architecture. The same eclectic aesthetic concept permeates the plaster decoration of the walls and ceiling of the entrance hall and the fluted columns that dominate the space with their composite Pergamon and Corinthian capitals. However, the intractable functional problems which extensive alterations inflicted upon the structure of the building are not readily appreciated.

As a building, the Museum is an architectural complex with a somewhat chequered history: its core consisted of a mid 19th-century family mansion

of moderate size which was enlarged by the addition of a ballroom and essential service quarters when Emmanuel Benakis took up residence in Athens in 1910. It was then that both the interior and exterior were embellished by the distinguished architect and restorer of the Panathenaic Stadium, Anastasios Metaxas (1863-1937). During the years 1929-30 another wing was added to convert the building to its new use and to meet a museum's specifications, and since it was essential to acquire additional exhibition space every possibility was exploited including unsuitable rooms in the basement and the central entrance hall.

Following the death of Antonis Benakis, three more extensions were made to the complex: the first in 1954-1956 to accommodate historic mementos of Eleftherios Venizelos on the ground floor and the collection of Damianos Kyriazis on the first floor; the second in 1968 to exhibit in the basement the spectacular donation made by Helen Stathatos; and the third between the years 1969 and 1973, the addition at the expense of the Stamatios Dekozis-Vouros Foundation of a new wing with a lecture hall on the ground floor, a temporary exhibitions gallery on the first floor, and a refreshment room on the terrace. But this latest extension did not essentially resolve any of the problems associated with temporary exhibitions, particularly the problem of congestion.

From 1973 onwards, while the collections, staff, visitors, and activities were rapidly multiplying, it became necessary to facilitate the internal functioning of the Museum by gradually reducing the exhibition spaces and reclaiming the entrance hall and by using many of the galleries for the accommodation of new offices, laboratories and storerooms and for the holding of annual meetings, talks, conferences, exhibitions, receptions, and suchlike. It was then that it was proposed to carry out a radical review of the museological concept, that is, to redefine the entire rationale of the Museum in the light of the imperative needs that arose from current circumstances, but also to secure at least some of the prerequisites for dealing with future prospects.



31 - 32 - 33  
 34 - 35

31. *The exterior of the Benaki Museum before 1930, when it was still the home of the Benaki family. (Photographic Archive)*

32. *The exterior of the Benaki Museum after 1930, with the later alterations made to the building to adapt it to its new use. (Photographic Archive)*

34. *The side entrance to the Museum from Koumbari*

*Street, with sand-bags stacked against the windows to protect the treasures inside from bombardment during the second world war. photographed in 1940 by Voula Papaioannou (1898-1990). Gift of Voula Papaioannou. (Photographic Archive)*

34. *The main entrance hall of the Museum arranged as an exhibition space until the recent building alterations were begun. (Photographic Archive)*

35. *The stairway leading up from the side entrance, formerly the Museum's main entrance, and the marble tablets recording the donation of the building and the collections to the Greek nation. (Photographic Archive)*

36 (Pages 38-39). *Greek, Roman and other sculptures waiting to be put on display again in the galleries of the new Benaki Museum.*



### *The aesthetics of the exhibition lay-out*

From the viewpoint purely of the exhibition itself, the situation was even more complicated. The Museum has several collections of exceptional merit and many individual items of outstanding quality. But, displayed as they were in groups according to their kind, they did not suggest their esoteric notional interrelationship nor what they possessed in common stylistically, chronologically and geographically. Smothered in the overcrowded galleries and in a forest of show-cases, they impressed the visitor with their abundance but did not permit him that overview which springs only from a rational correlation and a relative detachment of the collections.

As I write these lines I am spontaneously reminded of something a foreign colleague of mine once told me: that the Benaki Museum display "induced the sense of the fulfilment of an antiquary's dreams", with the result that it functioned more as a magnet for specific scientific interests and less in accordance with the now established ideals of contemporary museological principles. Indicative of the prevailing spirit was the virtual absence of storage rooms, almost the entire material of the Museum being distributed around the galleries, the most telling example being the textile collection exhibited in display-cases stacked up to the ceiling. The restricted exhibition spaces were cluttered with excessively bulky cabinets while similarly massive picture frames, elaborately carved with replicas of Byzantine motifs, reduced to a minimum the freedom of movement and any possibility of adding new acquisitions. The concept implicit in the display, which suggested a personal idiosyncrasy and something of the atmosphere of a private house, was further burdened by the underlying sense of a museum of the decorative arts, of which the Victoria and Albert Museum is the supreme example, and by the clear stamp of the aesthetic prevalent in the interwar years.

The impressive growth of material on the one hand and current requirements of scientific accuracy on the other eventually imposed a radical re-arrangement and redistribution of the material, a revision of the concept underlying the display, and a sparser, more discrete and more convenient presentation of objects. As to the significance of the changes now in progress, note must be taken of the serious objections raised by those who protest that the spirit of the display should remain unaltered, no doubt in

the name of a ritualistic respect for the past. However, the deeply rooted conviction that the values of the Benaki Museum have to do rather with the present and even more with the future sustains the diametrically opposed view. It is precisely these values that must determine the attitude we adopt towards the Museum.

### *The new Benaki Museum*

What has already been stated concerning the content, activities, function and aims of the Museum has, I believe, made quite clear that there is an imperative need to reconsider the thinking regarding its structure. In the sixty years that have passed since the Museum's foundation it is not only the initial quantity of its material and the number of staff and of visitors that have altered or the motive forces in the initial trends of the continuously expanding social services it performs, but also the theories that today underpin the existence of other similar institutions. Less obvious, but much more fundamental, are the internal reasons that imposed this review: respect for the trusts of Antonis Benakis - that is, for the Museum's past - but also for the future prospects of the Foundation. Hence it was determined to decentralize the integral cultural groups represented in the Museum collections and to give autonomy to certain Departments that had meanwhile enlarged their scientific activity.

In accordance with this decision the large and already autonomous group of the Islamic arts collections was decentralized and in place of the stifling area it has occupied till now in the central building of the Museum an independent museum annexe on Dipylou and Asomaton Streets, Athens, has been chosen as more suitable for their display. The property is one donated to the Foundation by Lambros Eftaxias, of which only the early 20th-century shell will be retained, all the interior spaces being merged together. The project's inclusion in the programme for the restoration of the historic centre of the capital city and its funding by the Ministry of the Environment, Planning and Public Works not only guarantee its quality but also the speed of its implementation. Here I must add that the creation of an independent unit dedicated to the study of Islamic civilization can be held from every point of view to be a pioneering step, even judged at an international level.

The correctness of the reasoning behind the new spirit imbuing the organization, especially the freedom it allows for possible further growth, was demonstrated by the invaluable gift of the artist Nikos Hadjikyriakos-Ghikas: an entire apartment block situated on Kriezotou Street in the centre of Athens. It includes his own home, his library and private collections, his studio and a floor dedicated to his work, and is already functioning as an independent annexe of the Benaki Museum. Here the Chinese ceramics collection will shortly be on display, reflecting the artist's particular cultural affinity with the Far Eastern world, an affinity apparent in many of his works. The various sections of the Conservation Department will be housed in the same building, giving them elbow-room and space into which to expand.

Since 1994 the Historical Archives Department with its staff and vast quantity of material has been re-housed in Kiphissia in the mansion that belonged to Penelope Delta, the gift of her daughter Alexandra Delta-Papadopoulou. Similarly, the Photographic Archive, with its precious material and a new service for the conservation of old photographs, will be moving as soon as the necessary alterations have been completed to a property on Kolonaki Square, Athens, donated by Mary Karolou and her sister Penelope Vlangali. The Documentation Centre for neo-Hellenic Architecture, constantly being enriched with new material, will move to a property on Isiodou Street, Athens, bequeathed by Evmenis Lambrides; while the collection of children's Toys and Games will draw breath again in the fairytale neo-Gothic mansion in Palaio Phaliro, a seaside suburb of Athens, left to the Museum by Vera Kouloura. Of all the basic units of the Museum only the Documentation Department and the Library remain in the original building, though in areas transformed in the course of the root and branch treatment of problems posed by the old structure.

The concept behind the organizational plan I am trying to implement as concisely as possible rests upon the principles of a satellite system. The epicentre of this system will continue to be the historic neoclassical mansion of the Benaki Museum which has already been modernized and to which has been added a new wing erected on the open space at the back of the site and invisible from the front. This has been a rather ambitious project, studied and designed by the architect Alekos Kalligas. It began in 1989 with the support of Melina Mercouri, then Minister of Culture, and had to

be interrupted for about two years with incalculable consequences, and eventually was completed in 1997. The effective area of the Museum has been doubled and now amounts to 7000 sq. m. Setting aside the two storage basements in the new wing, the usable space is divided into five self-contained levels. The Library, Administration, and Documentation Department and the offices of the various scientific departments remain, though enlarged, in the semi-basement. On the level of the second floor and the terrace with the refreshment room there is a small auditorium equipped with an electronic multi-media facility and a large, independent and attractive multi-purpose room suitable for the holding of a variety of events. The Greek collections and they alone are deployed throughout the rest of the building in such a way that they present a complete picture of the continuum of Greek history, giving a general sense of its unbroken coherence reflected in the endurance of the language and in the resourceful adaptations of its artistic intuition.

At this point I should stress that it is chiefly a respect for the material to hand and for the historic method that weighs most in support of these opinions. The fact that no other Greek museum presents even a summary image of Greece throughout the ages, however sketchy, also weighs in the scale. Finally, weight is added also by the climate only recently generated in the Balkans out of the degeneracy wrought by coincident circumstances and the expediencies and undisguisedly hostile attitude of those who forget the extermination of Constantinopolitan Greeks in 1954 and the Turkish invasion of Cyprus twenty years later, just as they have already forgotten the slaughter of Armenians and remain unmoved by the Kurdish problem. But Greece is not a simple geographic expression which can be made to dwindle at the whim of the Great Powers or be evaluated in accordance with the injunctions of the economic or other political games current from time to time. It is an idea or, if you prefer it, an experience, and indeed one as substantial and as material as the continuance of the humanistic messages it persists in transmitting.

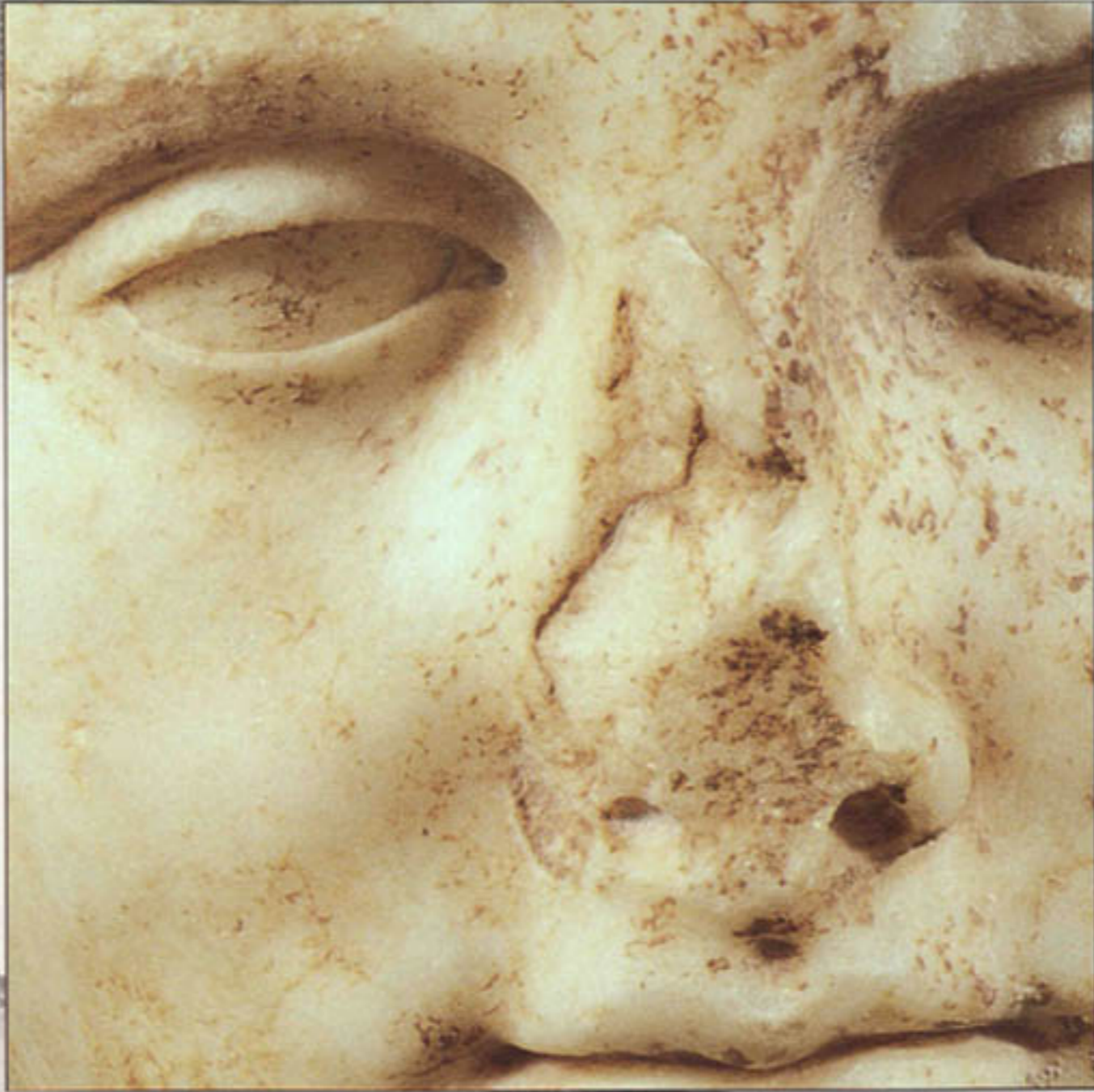
The new Benaki Museum is certainly not going to make propaganda, but will evoke implicitly the allure of the Greek adventure as one of the most precious lessons of Man's heritage. In other words, it will remind both Greek and foreign visitors that the measure of Man's memory is also the measure of his existence.














### *I. In search of the hallmark of antiquity in terms of time and space.*


It is said, and said repeatedly, often in a spirit of condemnation, that Greeks invoke the past as an alibi for the present, more so indeed than they should, and with an eagerness inversely proportionate to their interest in the cultural legacy left to them by antiquity. As to the first part of the accusation, it might be objected that they have developed a peculiar dependence upon their past history and a sensitivity to historical time and that this has had a cumulative effect upon the conduct of their conscious functions. To counter the second part of the accusation, one must plead the Greeks' similarly peculiar relationship with their territorial space whose past they mistake for its present, with all the disastrous consequences which have occasionally flowed from that confusion. Irrespective of the ideological use to which antiquity is put by officialdom, that is, the abuse implicit in the emphatic reference sometimes made of the here and now to the glory of the past, and precisely because they have always been, as it were, kneaded with history, the Greek people see time as an absolute measure, whereas they look on territorial space as a relative one.

May I be forgiven for the eccentricity of this line of reasoning, a train of thought which did not arise out of some urgent need of originality but out of an exhaustive attempt to grasp what has happened and what is happening, to evade the deceptive nature of phenomena, and to assemble, if possible, diffuse and false impressions into a single coherent concept. What with the pressures exerted in making this attempt, itself in conflict on the one hand with the truth that the notion of territorial space is more readily understood than the notion of time and on the other with the Greeks' peculiarity of inverting the application of the two terms, it would have been difficult for me to avoid unorthodox speculation about the facts. However, it would also have been held to be unorthodox had I decided to speak on behalf of the Greek people as if I had obtained the sanction of their overriding authority or at least the exclusivity of a revelation, enlarging still further the true value of meanings and simplifying the substance of related problems. In any event, in defence of what I write, I have to admit my incapacity to treat briefly so thorny a subject in a less personal manner. Besides, I am one of those who believe that the Greeks' relationship with their history is not one-dimensional and conventional, casual, passive or even indifferent, but a dynamic relationship forged in the struggle for survival, steeped in so much blood shed while protecting hearth and

home and fledged with abundant hopes for the securing of future prospects. This was more or less how the dimensions of Greek time were fated by history to become interwoven with the dimensions of Greek space - notwithstanding their periodic ebb and flow —, how that superb tapestry was woven in Greece over which human memory roams with the ease induced by the self-evident and the everyday.

The dawn of Greek time occurred very early, long before it was recorded in the history-books and long before its recent discovery in the deeper layers of archaeological research. Greek territory was not then essentially different from today's: limited and infertile, covered by inaccessible mountainous masses and inhospitable rocks, with few productive regions and scarce drinkable water, but an extensive sea all round and many islands. If one were to try to transfer these characteristics as points of reference to another area theoretically closely similar, I think there is no doubt that he would discern in their equivalences both the stable and instable elements upon which the structure of a dialectic composition hinges: the rooting in the soil, with all the security and strength of immobility, on the one hand of the resilience of long-established custom and the protective cautiousness of the conservative mind and on the other of the perpetual kinetic energy, the beneficial curiosity, the drawing power of the unknown and the magnetism of the new-fangled. I am sure he would discover the same dialectic structure in the inmost correspondence of the geophysical morphology with sociological phenomena and, by extension, of the particular geopolitical condition with the historical calamities that occur from time to time. In this way, he would ascertain the impressive consistency with which the relevant factors mutually complement one another and every so often have shaped events since the twilight of time. It is therein that the earliest instances of humanity's existence may be discerned, that Cronos will for ever devour his own children, while Myth will proclaim its supremacy. It was then that Greece became one with the sea, for the perquisites of those civilizations that secured the sea as an ally were a constant boon to her. It was then that the Greek language was moulded, the only language among those ever spoken that has not been betrayed by the passage of time.

The matter of territorial space is somewhat different. The various phases that mark its periodic fluctuations down to its shrunken state today will



be recalled by references to them in the chapters that follow. It is enough to point here to its historical fortunes related by one generation to the next in songs and legends, the single thread on which they are strung being the sanguinary toll that motivates emotional processes which maintain in a state of alert the spiritual forces that trouble the intellect, provoking indiscriminate inquiry which in turn raises questions that must be answered and subjects the answers to analysis. Possessing the advantage of its geographical position at the crossroads of Europe, Asia and Africa, Greek territorial space is the arena upon which diverse cultural traditions converge with creative effect and in which major economic and expansionary interests meet and enter into rivalry and conflict. It is a process that began with the Trojan war in the Mycenaean Age and continued with successive waves of colonization, the historic events of universal significance during the Persian wars, the sweeping conquests made by Alexander the Great that reached to the limits of the then known world, civil brawls and internal clashes, and so down to devastating incursions and the final imposition of Roman mastery.

This historical march of events describes a spectacular curve with alternating tendencies to expansion and contraction. But the more territorial space contracted the more compressed it became. For its human content, even though it was scattered between the farthest rim of the Black Sea and the shores of the Mediterranean - or, to put that in contemporary terms, between Perth in Australia and New York in the United States of America -, was given coherence by a corresponding, deep-set animation. It is my belief that this compression, whose chief feature has been Man's persistence in his relationship with the elements of Myth and Logos, or Reason, has so far at least averted the devouring of space by time, the expansion of which follows at its own slower pace the gradual transformations of the Greeks' visions of the future. Only thus can the birth of Poetry be interpreted as consciousness of what cannot be otherwise expressed, a consciousness felt from Homer to Aeschylus and that later cluster of poets who succeeded in assuaging the meditations of the spirit with the music of words. It was so, too, with Philosophy, with the conception by Herakleitos of the War of opposites as the father of all things and by Protagoras of the idea of Man as the measure of all things. That, after all, is how History came into being at the hands of Herodotos. *in the hope of thereby pre-*

*serving from decay the remembrance of what men have done.* It would consequently be beyond all understanding if at this point there had not been conceived the anthropocentric message regarding *the good and the beautiful*, extolled chiefly in works of art which reveal that at the core of this message there lay the identification of the divine with the human.

From its outset, the art of Greek antiquity followed the relationship of Man with his social setting and the rapid evolutionary transformations of historical coincidence. And so, with the Classical period of the 5th century marking its high point, art recorded the intellectual position adopted by the individual in relation both to himself and to society as a whole as evidence of his self-knowledge at every stage of the transformations undergone by the state: from the kingdoms of the Mycenaean period to the aristocracy of the dark ages, from the tyranny of the Archaic period to the democracy of the Golden Age, from monarchy in the time of Alexander the Great to the weakening of allied resistance and subjection of the Greeks to the Romans, from the establishment of Roman occupation to the founding of the Byzantine state. Throughout the succession of changes wrought to both time and space, the feeling and perception inherent in all expression preserved their humanistic quality unalloyed. Similarly, the faith manifested by Greek art in the fundamental principle that the material value of a work of art does not necessarily establish its aesthetic value also remained unalloyed. The translucency of marble and the clear definition of clay sufficed to express the work's distinctive message.

The time-span of Greek antiquity is, I would say, fairly well represented in the collections of the Benaki Museum, in some instances by examples of exceptional quality and unique importance. The opposite is the case with the representation of the space occupied by ancient Greece, with the exception of Cyprus and Hellenistic Egypt. Evidence from other Greek territories in Asia Minor, South Italy and Sicily, not to mention the rest of the Greek world spread around the shores of the Mediterranean basin, is scant albeit indicative. Nevertheless there can be no doubt at all that sooner or later the forthcoming gifts which we can anticipate will fill these lacunae, complementing the image presented by the long-standing tradition of public participation in the Museum's social mission.



37  
38 -40  
39

*37-40. Stone tools of the Neolithic Age (6500-3200 BC), characteristic of the sensibility of primitive modelling.*

*37. 39. Axe-head and weight from the region of Goules in the province of Kozani, Macedonia. Their length varies from 0.08 to 0.15 m. Gift of Lazaros Hadjilazaridis. (31341. 31345)*

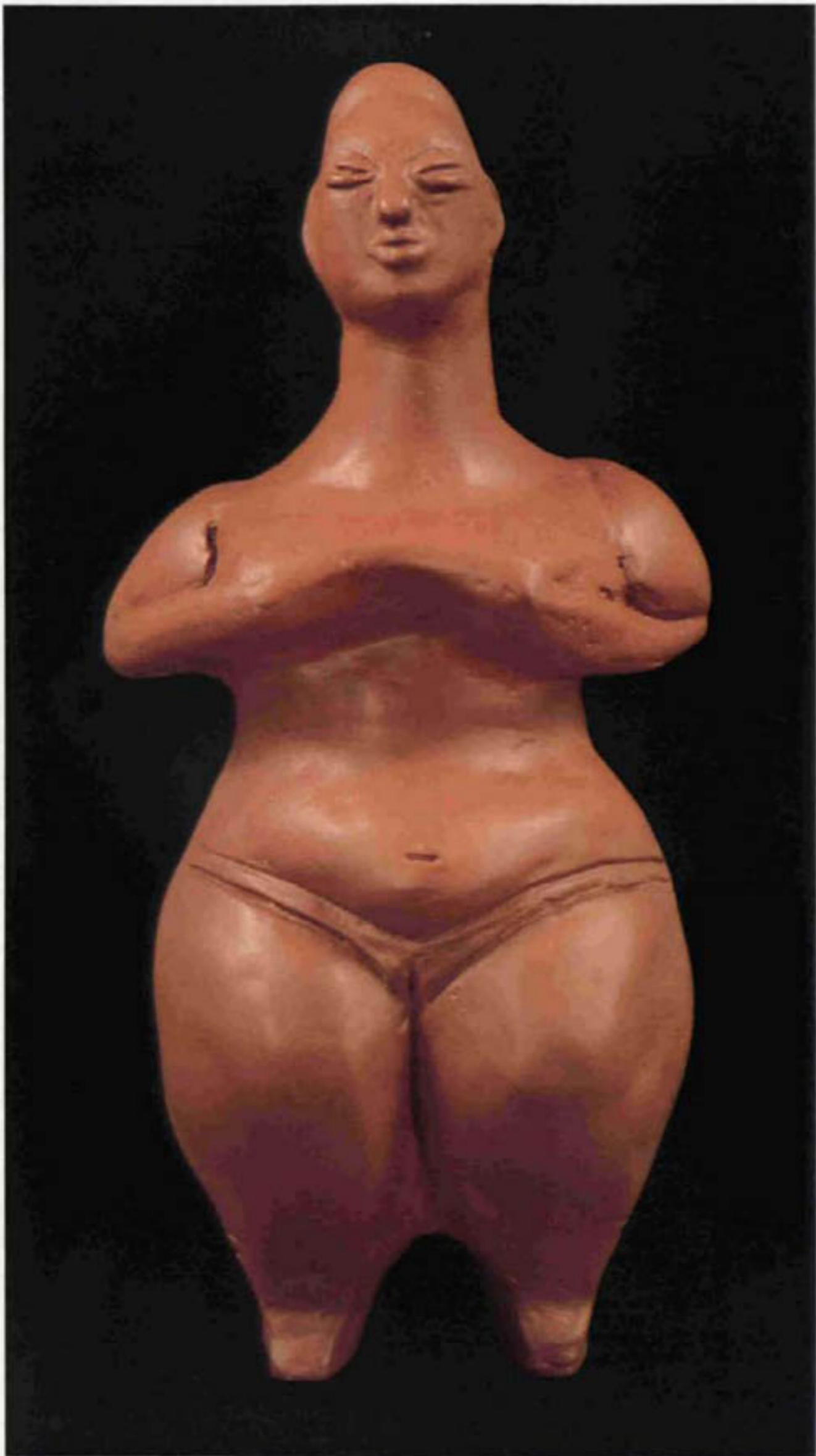
*38. Axe-head pierced with a hole for a wooden haft to be fitted. L. 0.07 m. (7826)*

*40. Arrow-head of obsidian. L. 0.07 m. Gift of Nikos Hadjikyriakos-Ghikas. (32518)*



41 - 43  
44  
42 - 45

41-45. Terracotta figurines of the Early Neolithic period (6500-5800 BO from Thessaly. The first belongs to the relatively rare representations of male figures; the others depict seated female figures with accentuated physical features, the interpretation of which is the subject of sharply opposed opinions. Their height varies from 0.03 to 0.08 m. (33106, 32602, 33107, 32607, 33102)





46 - 47 - 48

46. *Reconstruction of a female figurine of the Early Neolithic period (6500-5800 BC) in conformity with the cast of the torso of a statuette found in Thessaly. H. 0.19 m. Gift of Aikaterini Stathatou. (31194)*

47. *Stylized head of a marble figurine with painted decoration; dating to the end of the Neolithic Age (4500-3200 BC), it comes from Thessaly. It is characteristic of an unusual type featuring a stylized clay body. H. 0.15 m. (33112)*

48. *Marble statuette of a female figure dating to the end of the Neolithic or the beginning of the Early Bronze Age (end of the 4th millennium BC); from mainland Greece. The presence of a hole at the back suggests it was used as an amulet and so lends support to the view that female neolithic figurines portrayed the great mother-goddess of prehistory. H. 0.05 m. Gift of Elisabeth French in memory of her father Alan J.B. Wace. (31350)*





49 - 51 - 52  
**50 - 53 - 54**

49. Clay tripod "offerings table" with incised decoration of the Late Neolithic period (5300-4500 BC), from Arkadiko, Drama. H. 0.07 m. On permanent loan from Kavala Museum.

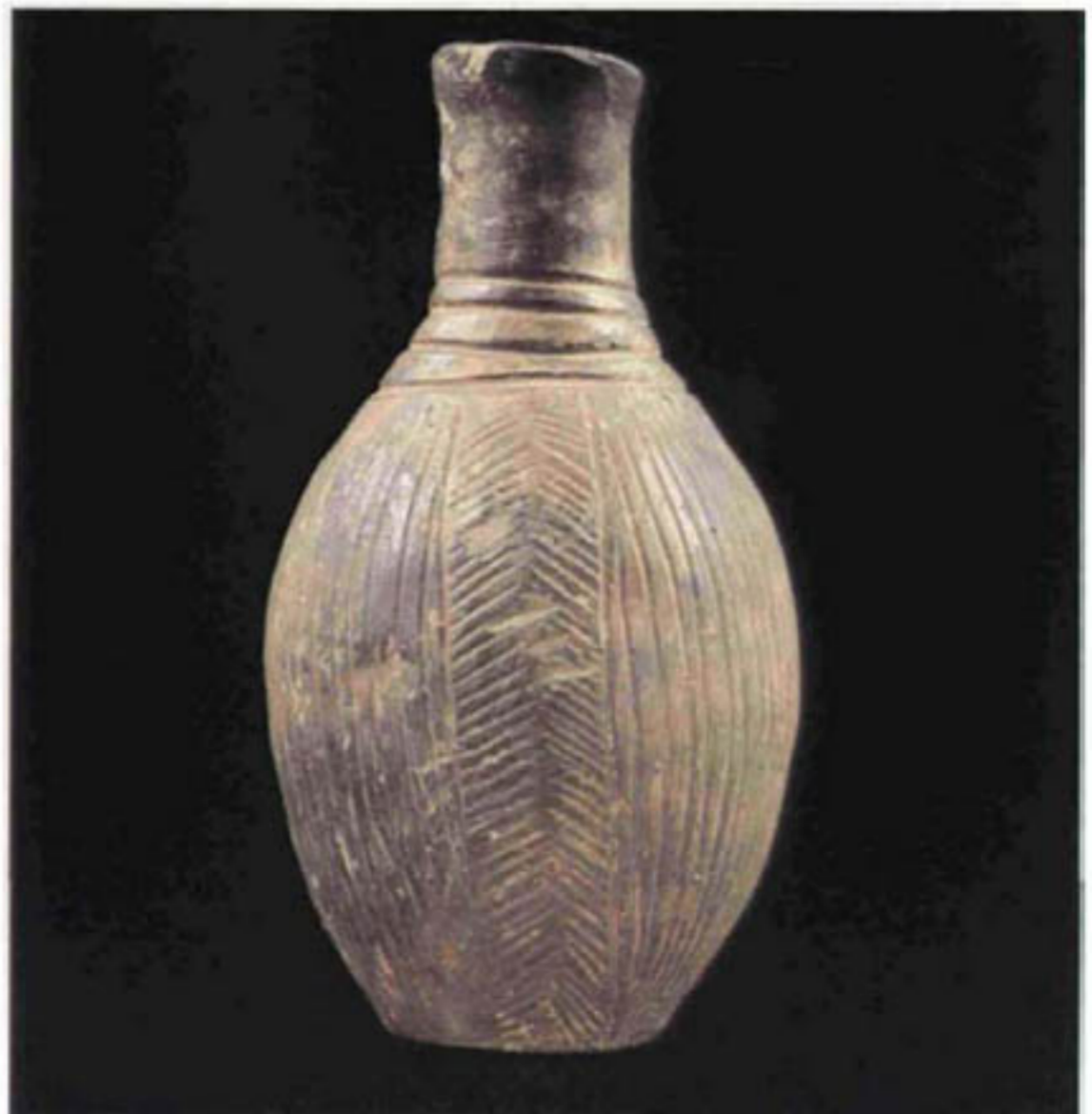
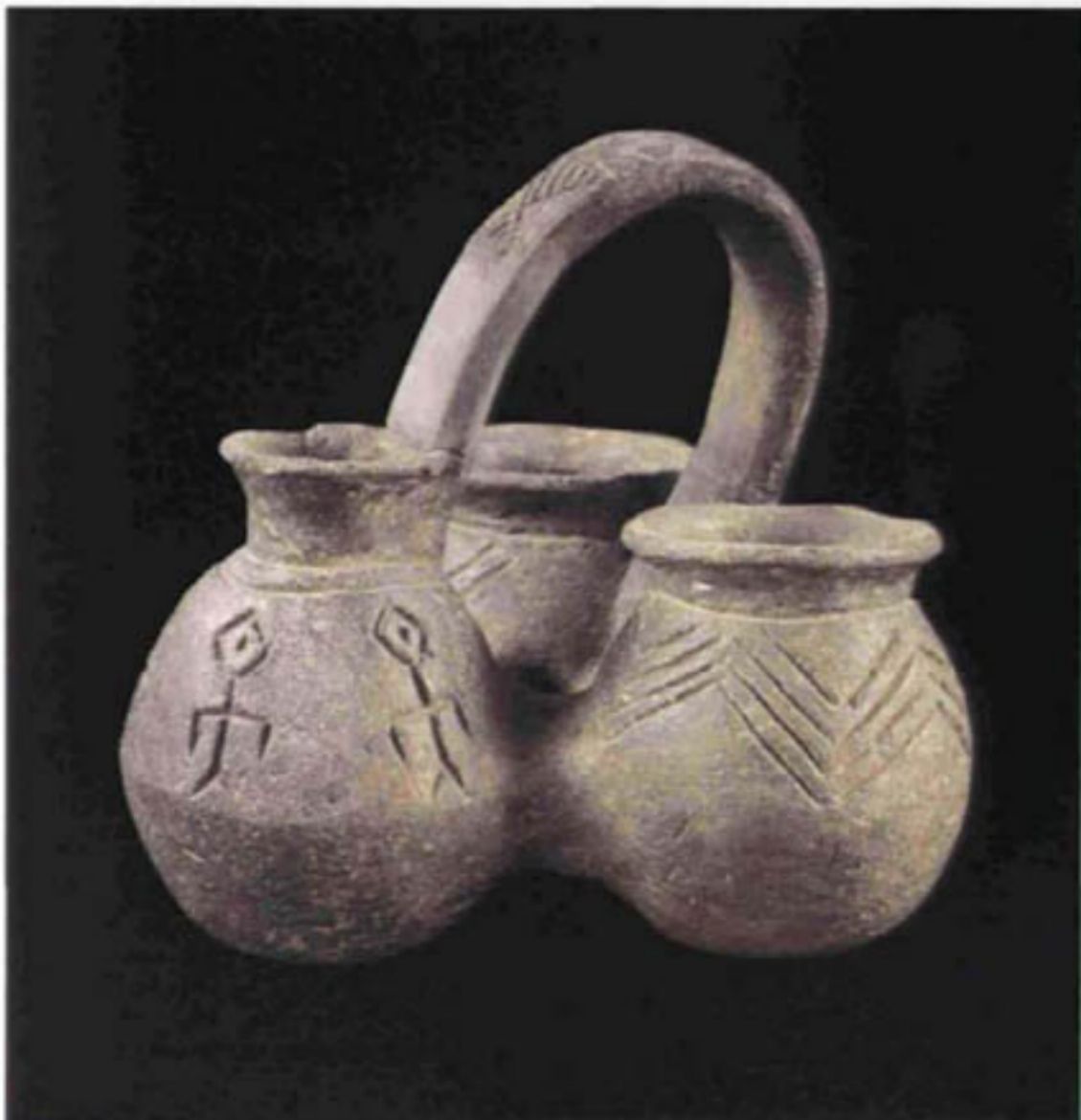
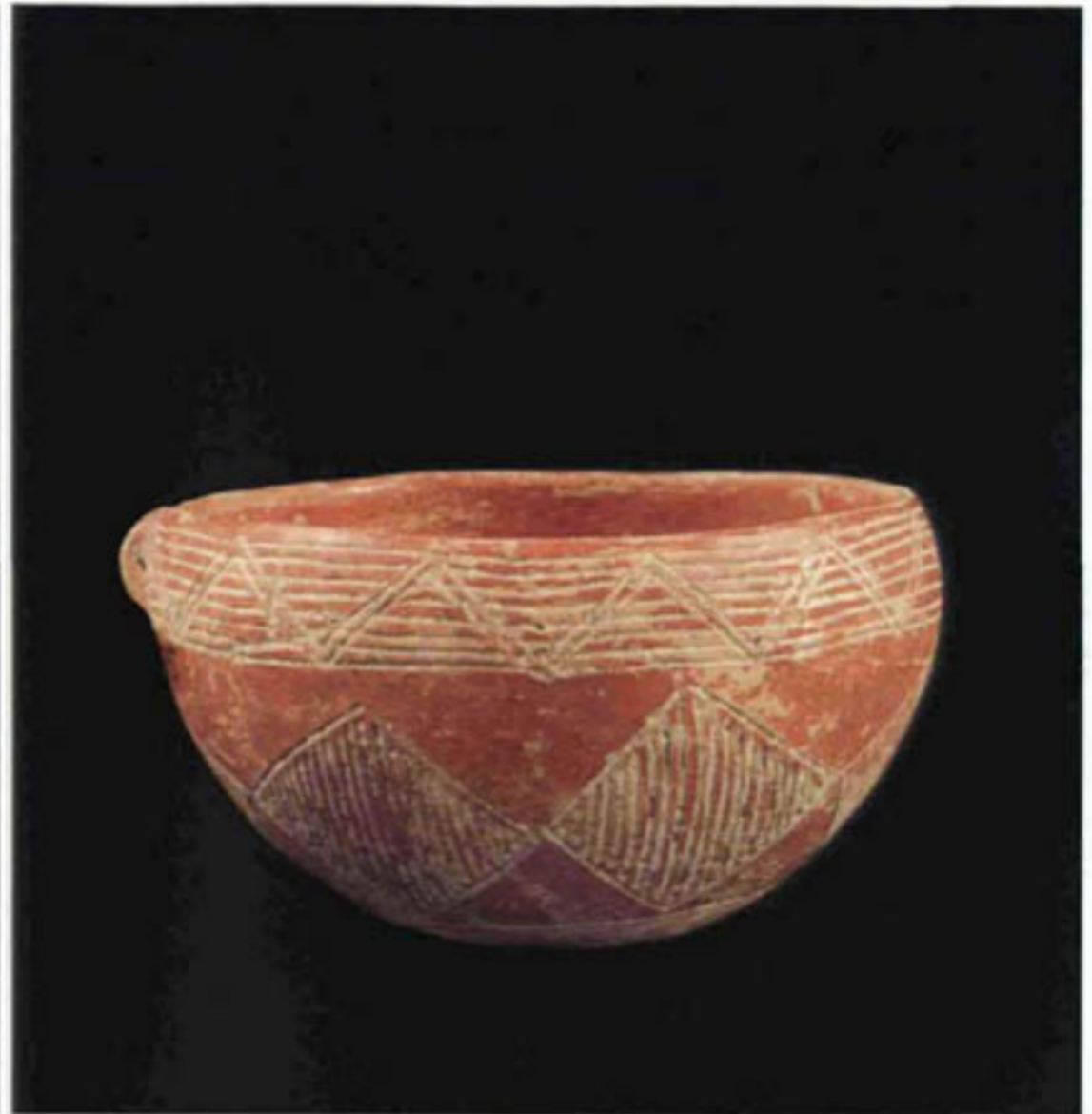
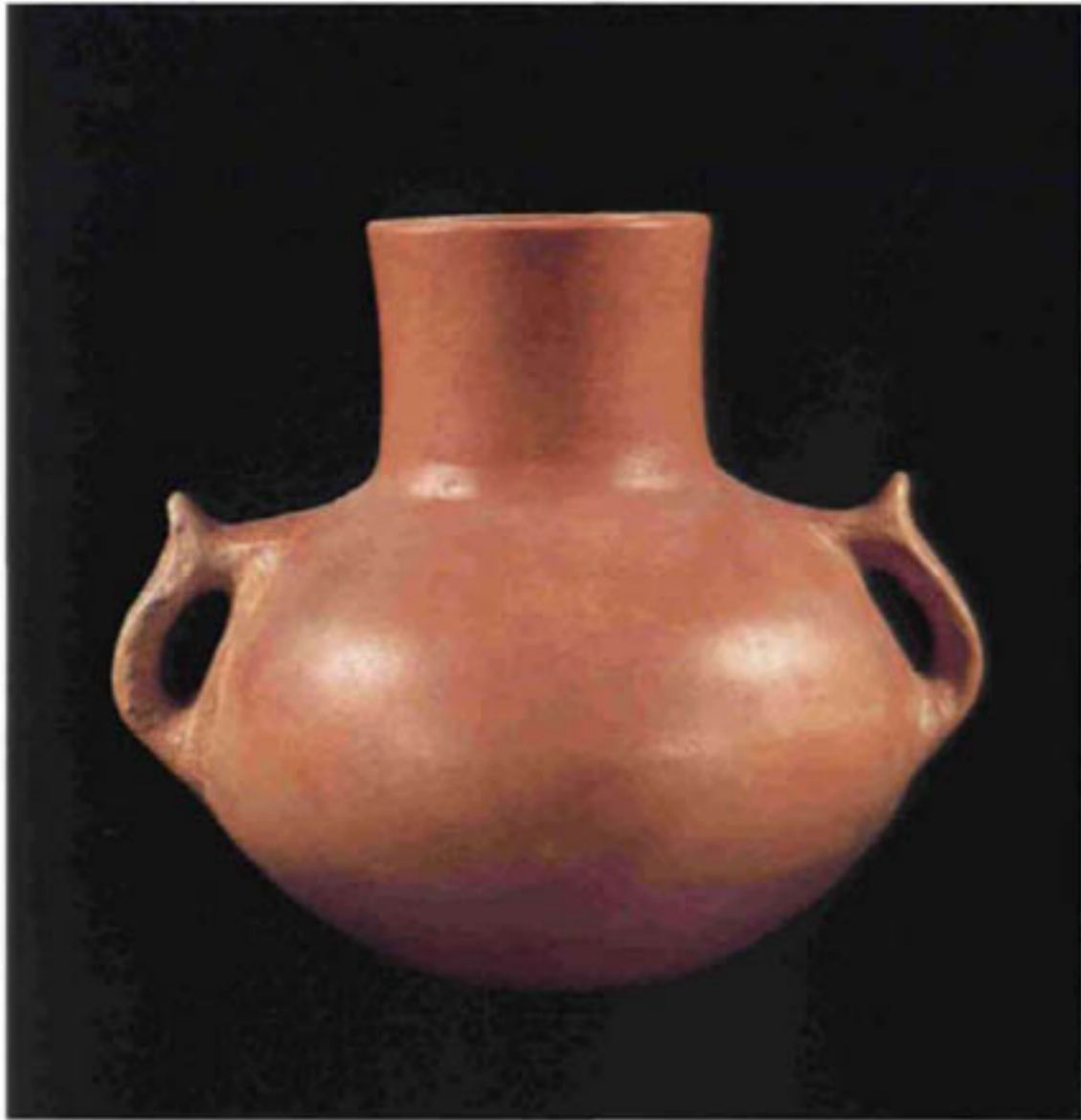
50. Black-topped phiale of the Middle Neolithic period (5800-5300 BC), from Arkadiko, Drama. H. 0.07 m. On permanent loan from Kavala Museum.

51. Amphora of the Late Neolithic period (5300-4500 BC), from Thessaly. H. 0.24 m. (33679)

52. Cup from Cyprus with incised decoration dating to the end of the Early or the beginning of the Middle Bronze Age (2000-1800 BC). H. 0.06 m. On permanent loan from Nicosia Museum.

53. Triple vase of the Early Cycladic period with incised decoration comprising geometric shapes and a unique representation of four stylized human figures. About the end of the 3rd millennium BC. H. 0.13 m. Gift of Peggy Zounboulakis. (30908)

54. Beaked jug with incised decoration of the Early Bronze Age, from Kopais, Boeotia. H. 0.18 m. Gift of Elsa Bouki. (33089)





55. Hammered gold bowl with incised linear decoration of the Early Bronze Age (about 3000-2800 BC), from northern Euboea. This bowl and two other vessels

(figs 56. 68) form the so-called "Treasure of Euboea" and are among the most highly prized and best known of the exhibits in the Museum. H. 0.09 m. (1516)



*36. Hammered gold bowl with incised linear decoration of the Early Bronze Age (about 3000-2800 BC), from northern Euboea. Like the preceding vessel*

*belonging to the same "Treasure", it is distinguished by the sharp metallic definition of its form and the plainness of its decorative style. H. 0.09 m. (2049)*



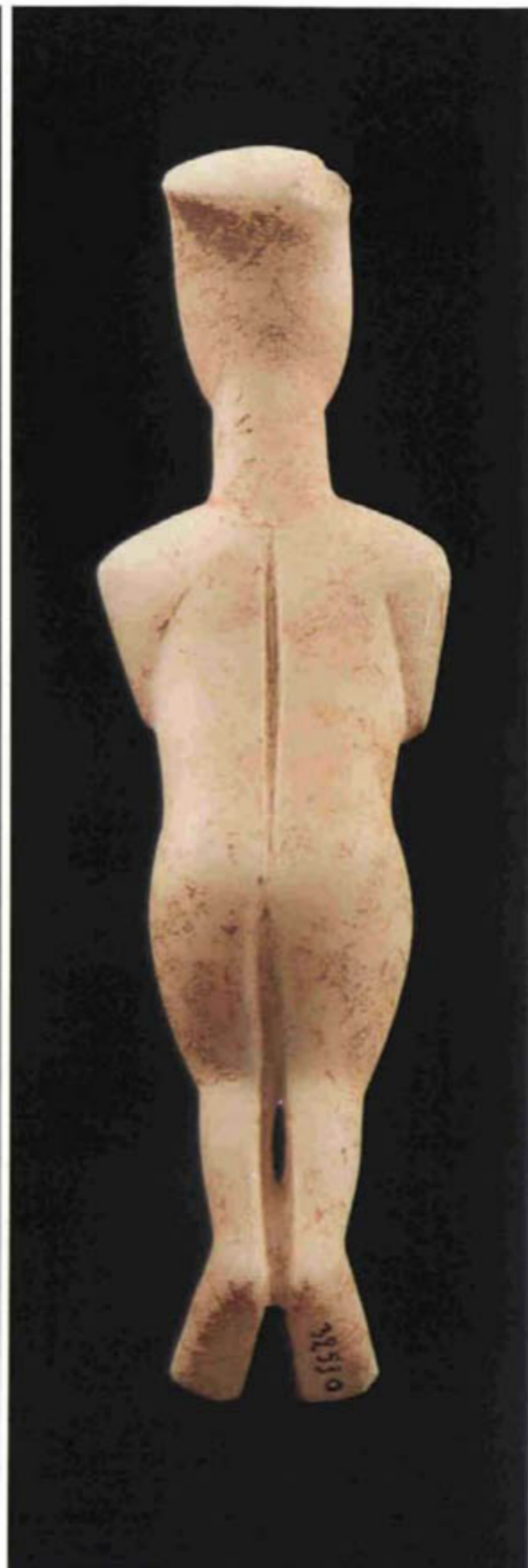
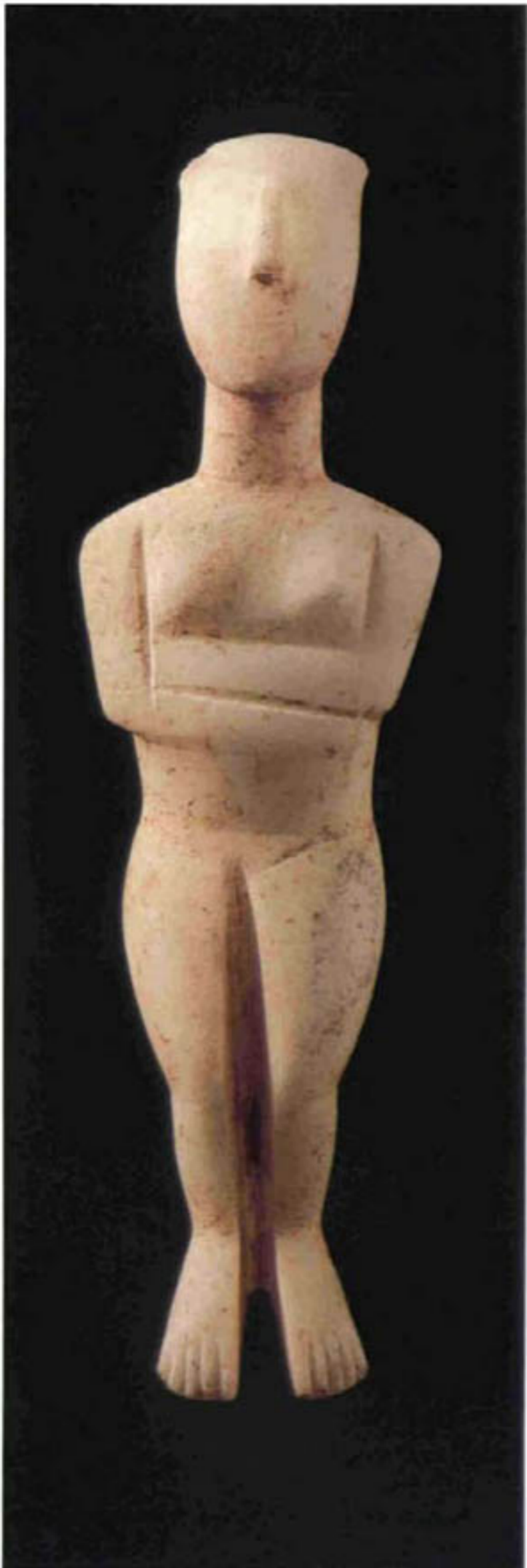
57. Clay frying-pan vessel decorated with incised running spirals, of the Early Cycladic period, from Euboea. Extant enigmatic objects of this type are few in

number and come mainly from the **Cyclades** islands. About 2900-2800 BC.  
H. 0.26 m. (7688)



58. Clay pyxis with incised linear decoration, about the end of the 3rd millennium BC. from Cyprus. In comparing it with Helladic ceramic ware

of the Early Bronze Age, it is interesting to note the similarity of the decorative styles. H. 0.06 m. Gift of Roger and Tatiana Millieux. (31357)







59-60-61 - 62

*59-61. Marble female figurine of the Early Cycladic period, from the Cyclades, about mid 3rd millennium BC. Attributed to the so-called Fitzwilliam Museum Master, this piece represents an artistic tradition whose air of abstraction inspired in more recent times the pioneers of Cubism. H. 0.21 m.*

*Gift of Chris Bastis. (32530)*

*62. Marble head of a figurine of the Early Cycladic period, about 2800-2300 BC. The facial features of Cycladic figurines were often picked out in applied pigments. H. 0.07 m. Gift of Dionissis Fotopoulos. (33646)*





63 - 64  
65

63. Early Cycladic marble "palette" with vestiges of black and red pigments. About 2800-2300 BC. L. 0.14 m. Gift of Peggy Zoumboulakis. (30910)

64. Tripod marble phiale dating to the beginning of the Early Cycladic period (3200-2800 BC). Together with the frying-pan vessel (fig. 57), and certain other related objects, it is not unlikely, if the information we have is correct, that this object too urns part of the "Treasure of Euboea" (figs 55-56, 68). H. 0.12 m. (7823)

65. Marble kylix of the Early Cycladic period, from the Cyclades. Elegance of form and delicacy of workmanship generally distinguish the artistic output of the Early Bronze Age. About 2800-2300 BC. H. 0.07 m. Gift of Peggy Zoumboulakis. (30895)





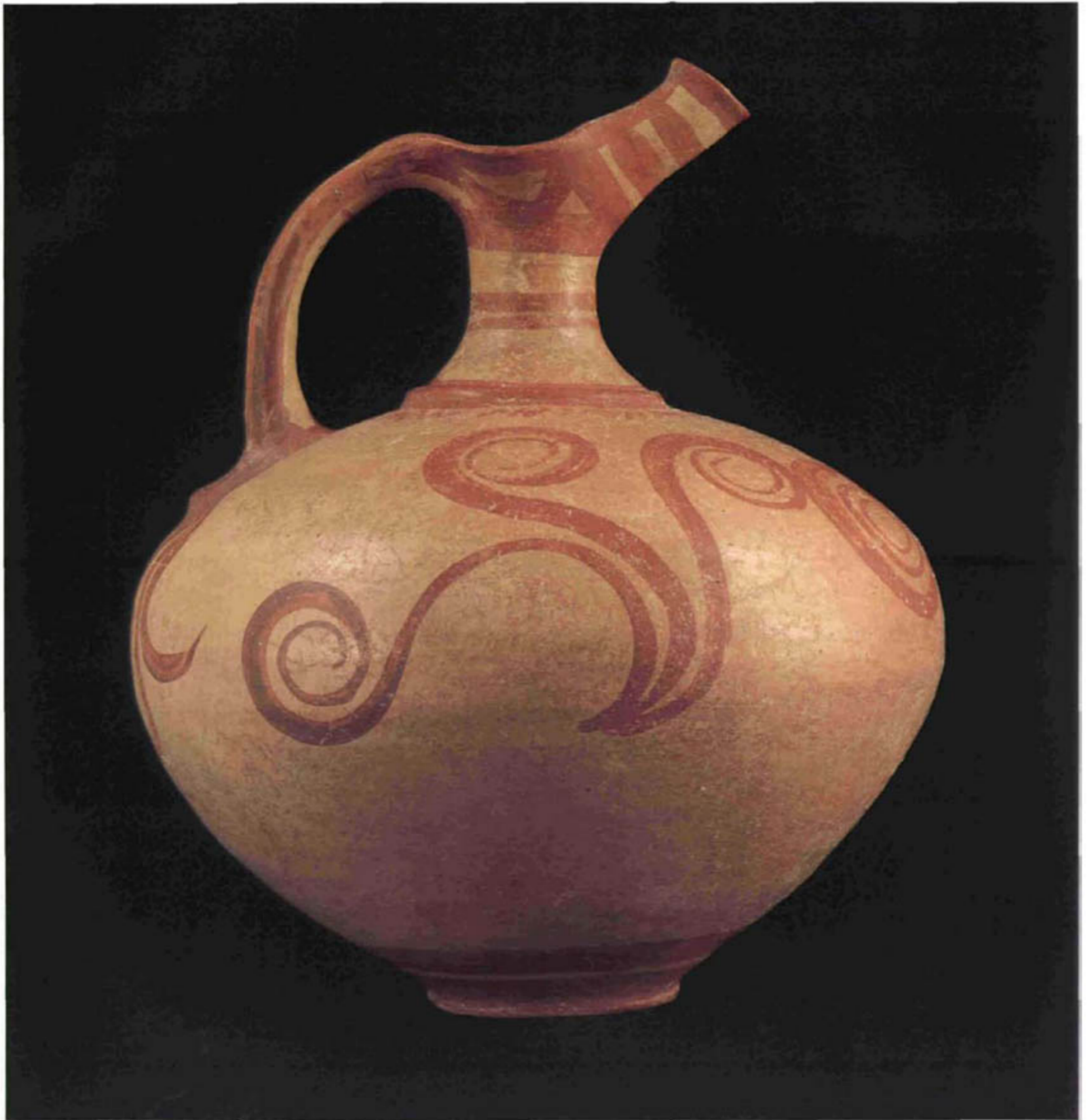
66 -68  
67

66. Mycenaean necklace of semi-precious stones: cornelian, rock crystal, and amethysts. 15th-14th c. BC. L. 0.24 m. (7829)

67. Mycenaean lenticular seal-stone of cornelian with scene of bulls. Together with the gold jewelry in figs 72-73, this object belongs to the so-called "Treasure of Thebes", the most important collection of products of the Mycenaean period preserved in the Museum. 15th-14th c. BC. Diam. 0.03 m. (2082)

68. Silver bowl of the Early Bronze Age (about 3000-2800 BC), from northern Euboea and the third object comprising the "Treasure of Euboea"; like the other two (figs 55-56), it poses not so much questions about the technique of processing the material, as the problem of the provenance of the precious metals. While it would seem that the silver was most likely of Greek origin, some have maintained that the gold came from a much more northern source. H. 0.04 m. (2050)







69 - 70  
71

69. Beaked jug with painted depictions of argonauts, a fine example of Mycenaean ceramic ware about 1400-1350 BC. H. 0.23 m. Bequeathed by Penelope Vlangali. (32535)

70. Mycenaean female figurines, such as are found usually in children's graves or sanctuaries; they are assumed to be representations of goddesses or suckling women, or even children's toys. 14th-13th c. BC. Their height varies from 0.11 to 0.14 m. Gift of Peggy Zoumboulakis. (30937. 30939. 33680)

71. Mycenaean rhyton in the form of a bull, from Cyprus. Rhytons were vessels used in rites of worship; they had openings at the top and bottom for the pouring of libations. 14th-13th c. BC. H. 0.11 m. Gift of Chris Bastis. (31456)





72 - 74  
73

72. Mycenaean gold necklace with lily-shaped beads. It was part of the "Treasure of Thebes" and comes from a royal tomb. 15th-14th c. BC. L. 0.44 m. (2068)

73. Gold signet ring from the Mycenaean "Treasure of Thebes". The bezel depicts a sacred marriage, a ceremonial of profound significance in the worship of female prehistoric goddesses. The sacred marriage was associated with the periodic renewal of the forces of nature. 15th-14th c. BC. Max. diam. of bezel 0.02 m. (2075)

74. Mycenaean gold kylix with repoussé decoration portraying a dog hunt, from Dendra in the Argolid. Despite its doubted authenticity, this delightful example of Mycenaean goldwork has been accorded prominence through the classic photograph of Antonis Benakis reproduced in fig. 8. 13th c. BC. H. 0.10 m. (2108)





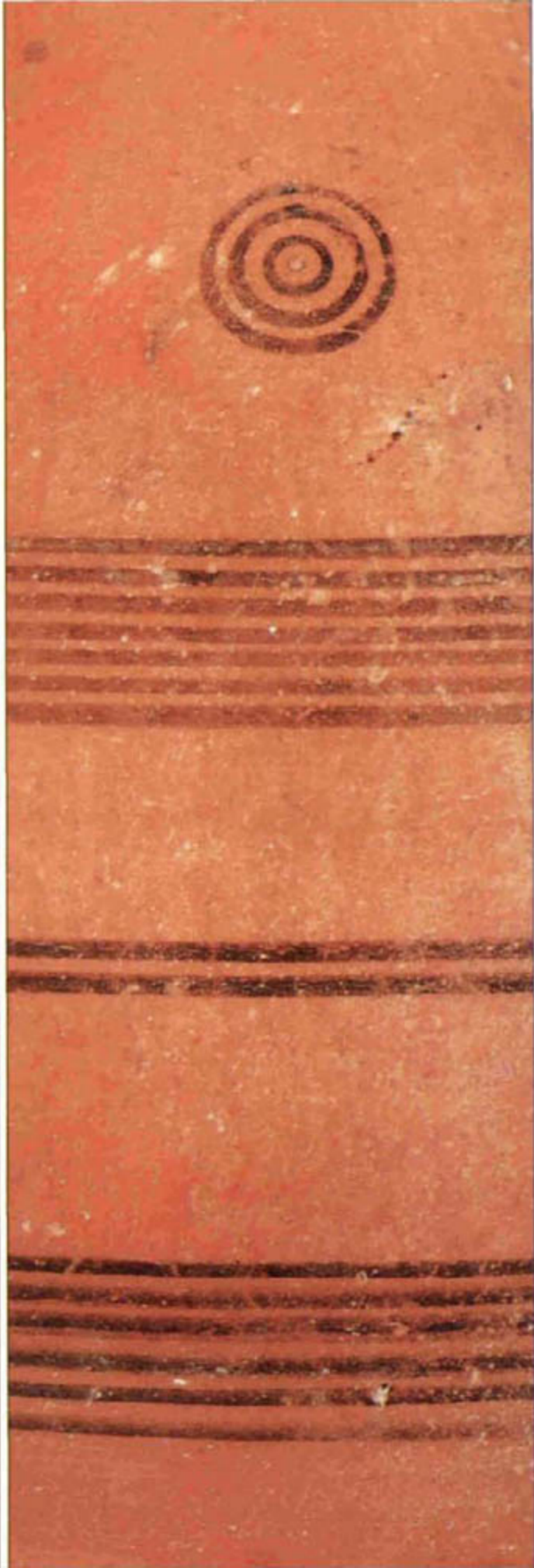


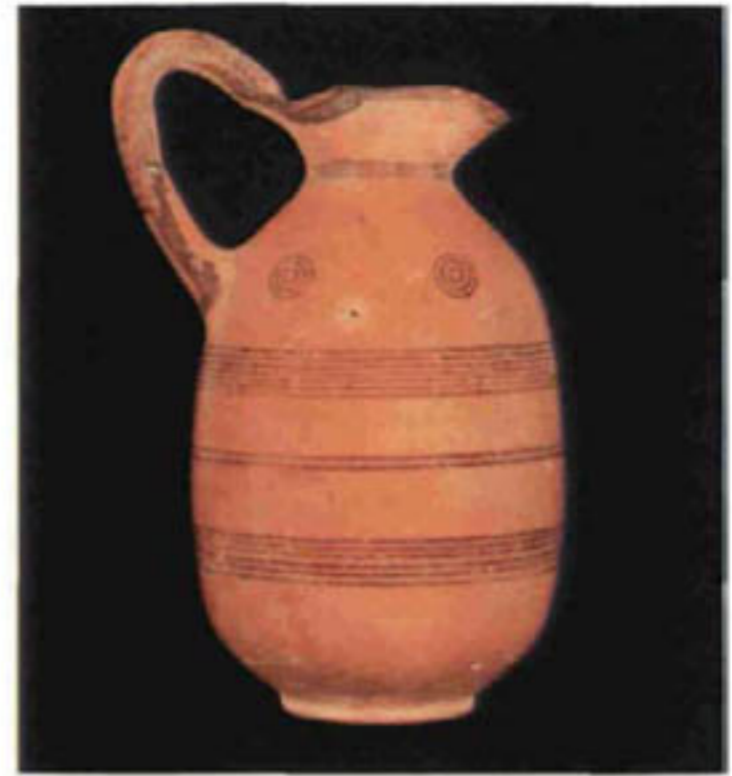
75 - 76

75. Minoan bronze figurine of a youth with his right arm raised in a gesture of worship, from Crete. One of the few objects in the Museum collections that are representative of the Minoan civilization. About 1500 BC. H. 0.07 m. (7839)

76. Detail of the decoration of a Minoan clay pyxis with depictions of the "tree of life" and a double axe; from Crete. 12th c. BC. Gift of Rena Andreadi. (29003)







77 - 78 - 79 - 80

81

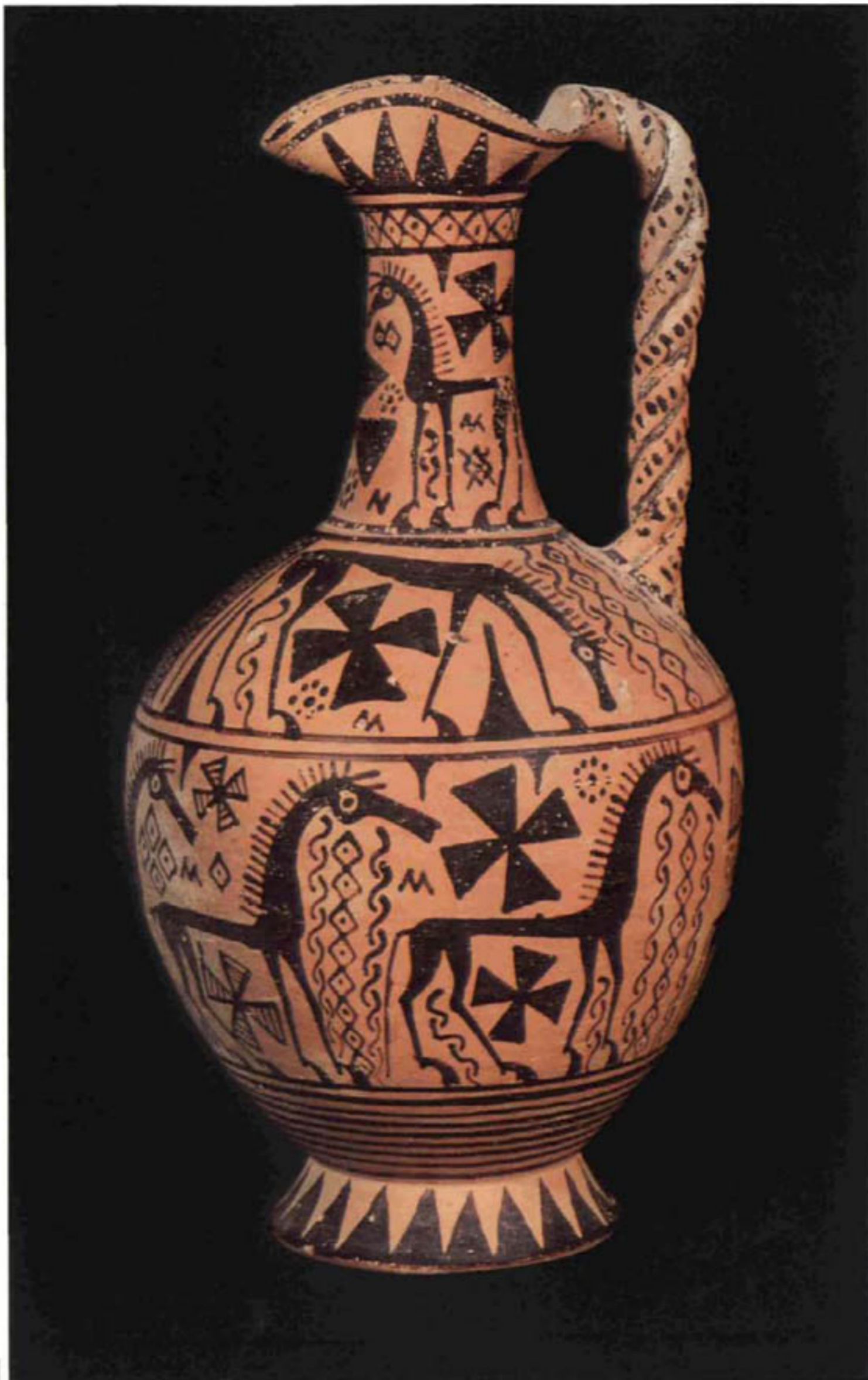
82

77-79. Details of the vases in figs 82, 80, 81.

80. Trefoil oinochoe ornamented with parallel lines and concentric circles; it dates to the beginning of the so-called Cypro-Archaic period (750-600 BC). Similar motifs are found on Helladic ceramic ware of the Protogeometric period, several centuries before their appearance in Cyprus. H. 0.13 m. Gift of Loukas Benakis. (22554)

81. Jar with three handles, ribbon decoration and a band of tricurved arches, from Cyprus. A poor example of Mycenaean civilization on the island, whose close relations with Greece are apparent in more important works in other museum collections. 14th c. BC. H. 0.23 m. Gift of Loukas Benakis. (22878)

82. Mycenaean jar with three handles, ribbon decoration and a band of scale pattern ornament. It is still uncertain whether its provenance is an Helladic centre or a local workshop in Cyprus. 14th c. BC. H. 0.18 m. On permanent loan from Nicosia Museum.



83 - 84

85 - 86 - 87 - 88 - 89

83. Trefoil oinochoe in the orientalizing style (675-650 BC) with scenes of horses and additional ornamentation in successive bands; from Skyros, a Sporades island. An outstanding example of Late Geometric art from a workshop that had assimilated the influences of other traditions in its search for an individual style of expression. The liveliness of the images and their contrasting rhythmic alternations are quite dramatic. H. 0.23 m. Gift of Rena Andreadi. (28187)

84. Geometric bronze figurine portraying a mounted kourotrophos (suckling) goddess, the horse and base restored. An extremely rare image drawn from the Mycenaean pantheon and reflecting the seasonal appearance and disappearance of the great mother-goddess of Nature. There are certain indications that this object may have come from the sanctuary of Zeus at Dodoni. About mid 8th c. BC. H. 0.07 m. Gift of Maria Chorafa. (31475)

85-89. Bronze amulets of the Geometric period (750-600 BC), from Macedonia. At the lower end of each amulet are schematic fruits, while bird and animal heads decorate the holes for suspension. Their height varies from 0.05 to 0.09 m. (7871, 7884, 7875, 7872, 7886)





90 -91

90. Attic amphora of the Late Geometric period, decorated by the so-called Benaki Museum Painter. The scenes on the neck depict the typical funeral scene of the prothesis (laying out of the corpse on a bier) and mourners; on the body of the vase are bands of geometric designs, warriors, and animals. It is interesting to note the nether-world symbolism of the applique serpents and the use of applied white pigment to highlight certain ornamental details. About the end of the 8th c. BC. H. 0.59 m. (7675)

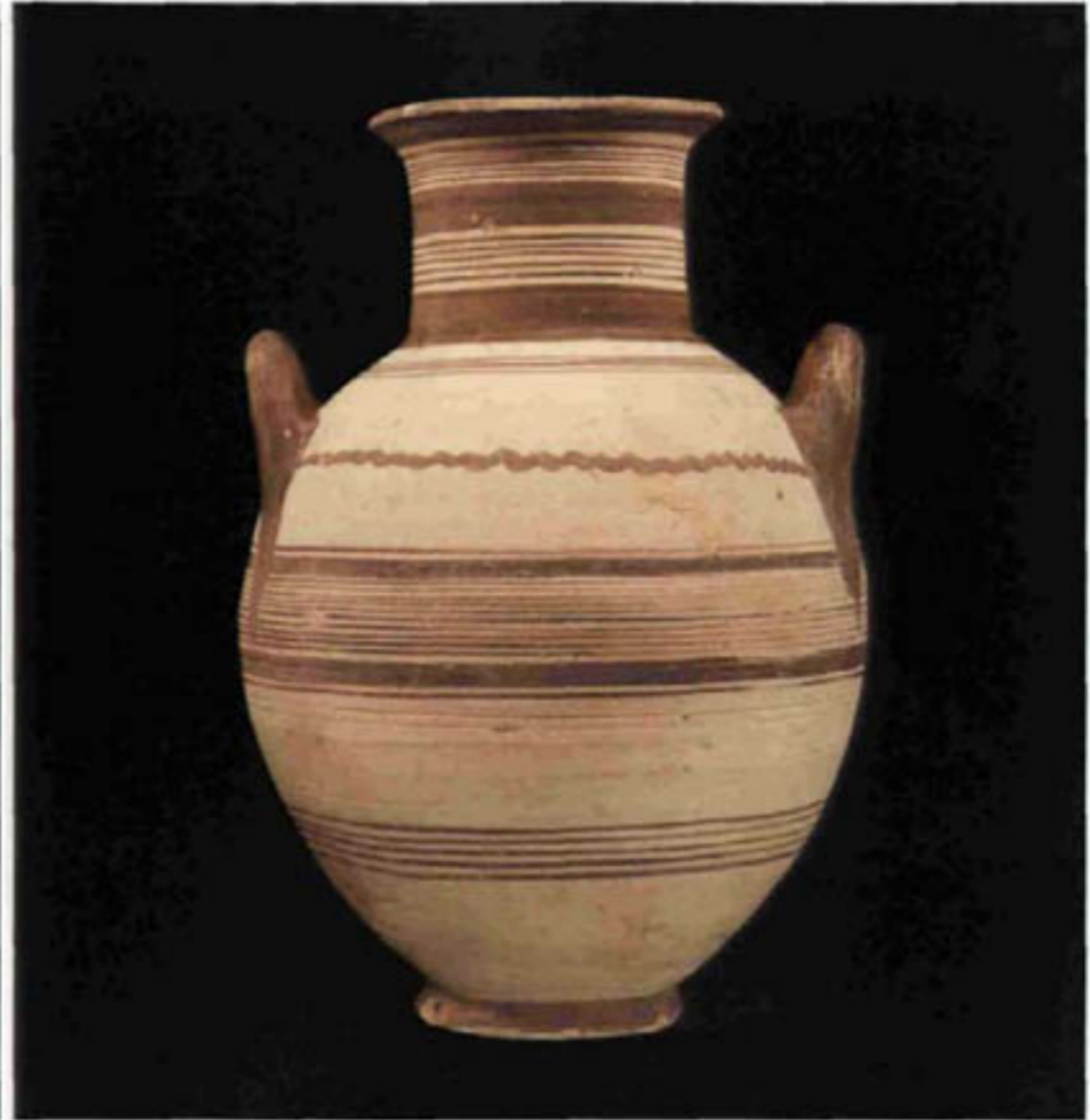
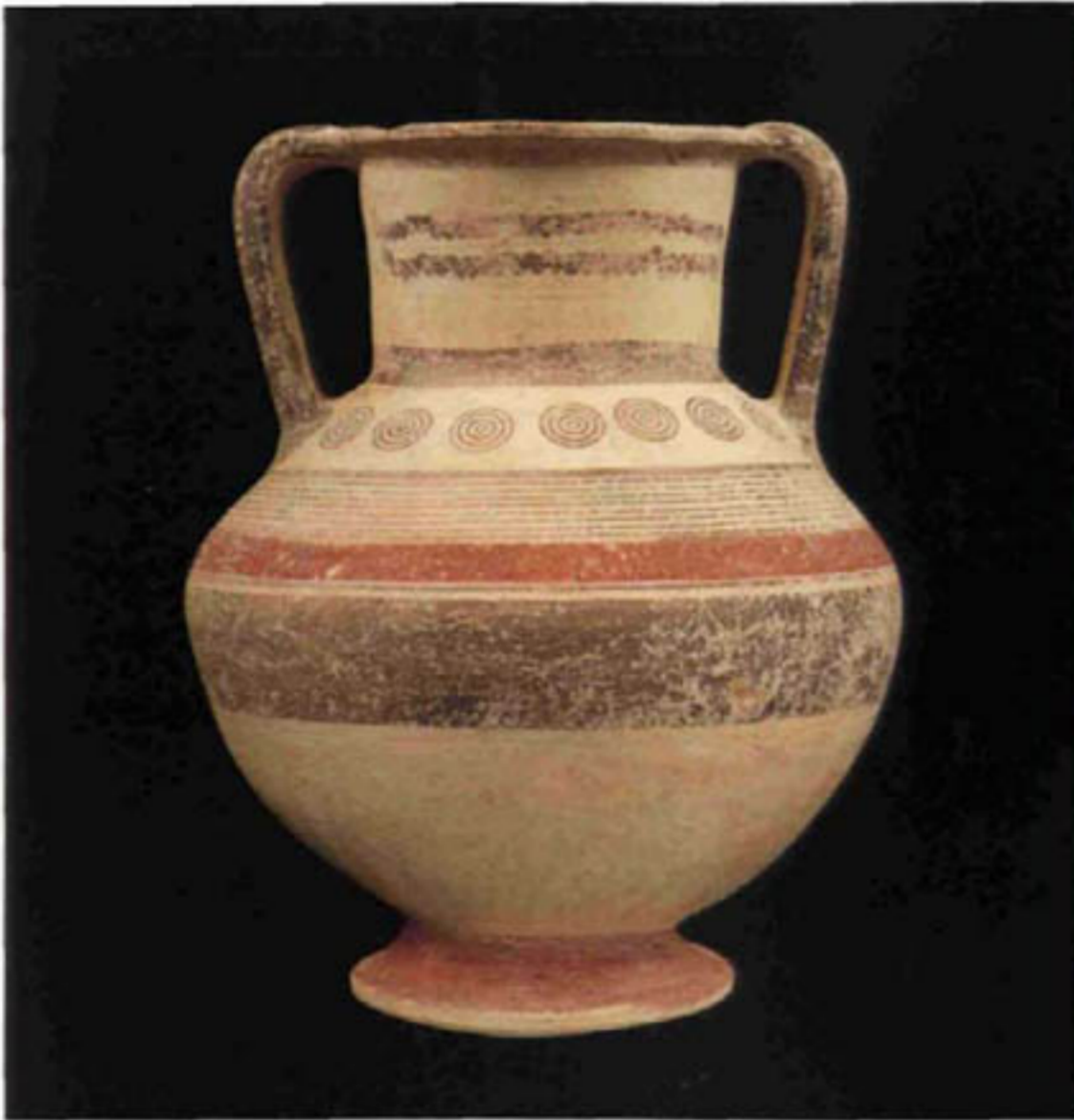
The Geometric period succeeded the Mycenaean throughout Greece in the wake of violent upheavals which affected artistic production.

91. Detail of the reverse side of the amphora in fig. 90.









92 - 93 - 94 - 95

92. Large amphora produced in an Attic workshop of the Middle Geometric period, with successive bands of decoration, an unbroken meander pattern in the frieze around the neck, and wheel-shaped motifs in the metopes on the body of the vase. About 800 BC. H. 0.68 m. Gift of Roxane Sedgwick. (32937)  
The skilfully contrived articulation of the structure and the severity of the

decorative spirit of Geometric art, in contrast with the naturalistic exuberance of the motifs in Mycenaean artistic production, have been seen as the mainsprings of the principles underlying the creative elements of later Greek art.

93. Amphora from an Attic workshop of the Late Geometric period, with ribbon decoration on the body and water-fowl in

the metopes on the neck; 750-735 BC. H. 0.48 m. Gift of Ivo F. Ghiol. (7704)

94. Amphora with geometric decoration - recurrent lines, broader bands, and concentric circles - dated to the beginning of the so-called Cypro-Achaic period (750-600 BC). H. 0.24 m. On permanent loan from Nicosia Museum. Chronological attribution to a period so

loosely defined indicates the inability of scholarship to make any accurate assessment of the Geometric art of Cyprus.

95. Amphora with plain linear decoration distributed in successive bands; dating to between 750 and 600 BC. the vase comes from Cyprus. H. 0.41 m. On permanent loan from Nicosia Museum.



96 - 97 - 99 - 100  
 98           101  
               102

96. Repousse gold Gorgon's head. The holes around the edge suggest it may have been an applique ornament on an article of clothing. The head of the mythical monster killed by Perseus retained its apotropaic symbolism throughout antiquity. Mid 6th c. BC. H. 0.09 m. Gift of Imre Somlyan. (27513)

97. 100. Gold sphinxes dating to the 6th c. BC, perhaps from Ionia on the shores of Asia Minor or one of the nearby islands of the Aegean Archipelago. The finish of the bases suggests the figures once decorated a small precious article, probably wooden. Sphinxes, imaginary beings with the winged body of a lion and the head of a woman, abounded in the pictorial repertoire of Greece

from the 7th c. BC. H. 0.05 m. (3757, 3756)

98. Gold ring with figure of a kneeling archer. The high quality of the rendering of the subject recalls monumental sculptures of Late Archaic-Early Classical times. Early 5th c. BC. Max. diam. of bezel 0.02 m. Gift of Imre Somlyan. (27514)

99. Gold pendant in the form of a bull's head, with granulation used for decorative effect and some additional enamelled areas. The vigour displayed by the animal denotes the survival of all it had stood for from the time of the Minoan civilization (see figs 67, 71), but also the preservation of its significance as a talisman throughout

both the Geometric and Archaic periods. Late 6th or early 5th c. BC. H. 0.04 m. (2086)

101. Crescent-shaped gold earrings with granulation. Late 6th c. BC. H. 0.02 m. (1532)

102. Gold diadem decorated with granulation and filigree, applied rosettes and sphinxes; from Kos, a Dodecanese island. One of the best known examples of the goldwork that flourished after the Geometric period was past; such jewelry was produced following the fruitful infusion of legendary motifs introduced from the Near East. Mid 7th c. BC. L. 0.23 m. (6242)





103 - 104  
105

103. Fragment of a bronze statuette of a man portrayed seated with a basin between his knees; it bears an engraved votive inscription to Apollo Tyrus worshipped at the eponymous temple in Kynouria, a district of the eastern Peloponnese. Made in probably a Spartan workshop, one of the many that existed in Sparta till the end of the Archaic period. Late 6th or early 5th c. BC. H. 0.05 m. (8057)

104. Lekanis produced in a Corinthian

workshop and decorated with water-fowl on the main body and applique busts of women on the rim; about 550-525 BC. H. 0.11 m. Gift of Peggy Zoumboulakis. (31132)

Virtually in control of the sea-routes to the West, Corinth established a dynamic economy and a discrete artistic output of its own.

105. Black-figure kylix portraying Theseus' struggle with the Minotaur;

from an Attic workshop, about 575-550 BC. H. 0.14 m. Gift of Peggy Zoumboulakis. (31131)

The feats of Theseus, the mythical personification of Athenian democracy, were among the most favoured subjects of vase painters in the Archaic period. These artists followed the events that gave rise, as they unfolded, to the constitutional changes which occurred in the 5th c. BC.







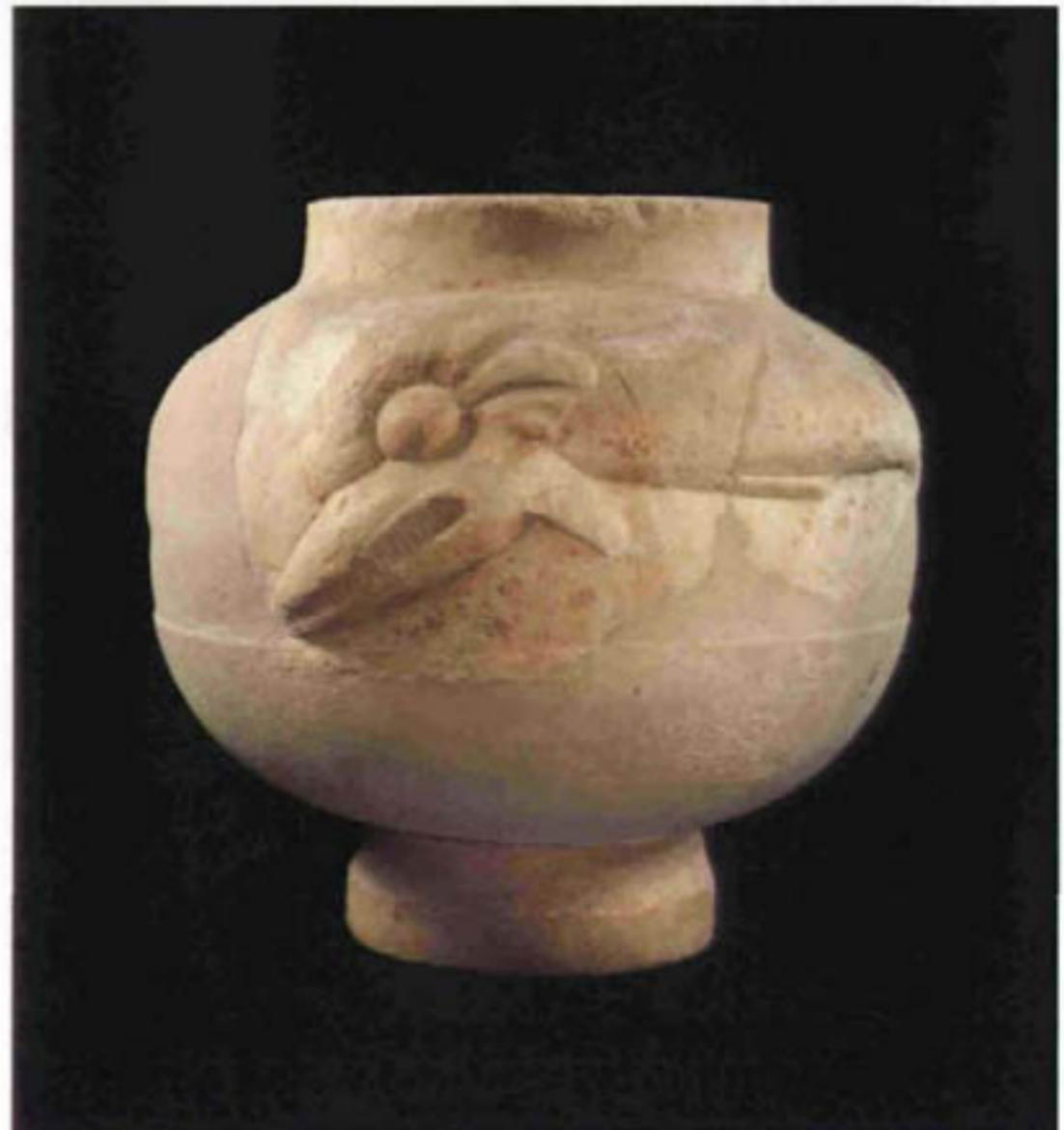


106 - 107 - 108  
109

*106-107. Bronze cut-out statuette of a man, with a dedicatory inscription to Apollo Platytoxos (with a long-bow), an offering made in an unknown sanctuary in the early years of the 5th c. BC. H. 0.12 m. (32940)*

*108. Plastic vase in the form of a seated symposiast, produced in a Corinthian workshop about 580 BC. H. 0.09 m. Gift of Peggy Zoumboulakis. (33681)*  
*Symposiasts joined in the night-time revels of ordinary folk in honour of Dionysos. These occasions were particularly frequent in Corinth, a city celebrated for the exceptional character of its wine.*

*109. Marble votive urn. the main body carved in relief with dolphins, the cover with a large gorgoneion; an outstanding example of Naxian sculptural art of the late 6th c. BC. H. 0.48 m. The lower part was acquired with the aid of Ergobank and other donors. The cover has been placed on permanent loan by the State Museums of Berlin. (32554)*





### 110-111

*110. Archaic statuette of a warrior, from Cyprus. The cylindrical shape of the torso suggests that it was part of the composite clay model of a chariot. 6th c. BC. H. 0.11 m. Gift of Spyridon and Korina Skarpalezos. (31293)*

*111. Limestone head of Herakles with a lion-skin, from Cyprus. It is clearly connected with Helladic portraiture of the hero, although in its typology there are traces of features belonging to the related Phoenician divinity Melqart. Late 6th c. BC. H. 0.17 m. Gift of Stephen and Francis Vaglianos. (30257)*







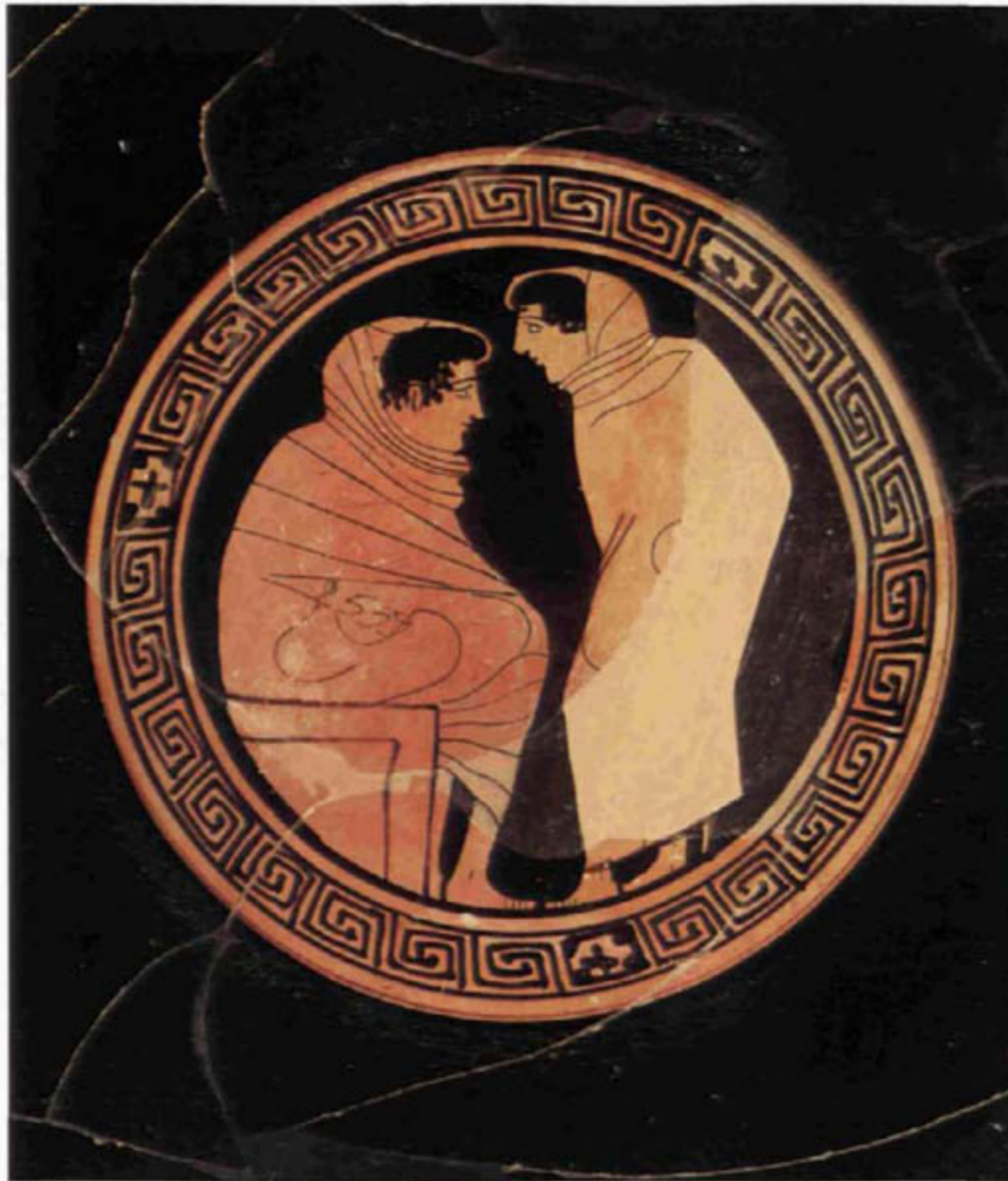


115 - 116

112. Silver stater from the island of Aegina depicting a turtle on one side and on the other four hollow triangles. 6th c. BC. Diam. 0.02 m. Gift of Georgios and Athanasia Pappas. (33682)  
Till the end of the Archaic period and before its submission to Athens. Aegina enjoyed exceptional economic prosperity; indeed, the island minted the earliest Greek coinage.

113. Silver stater of Corinth with the head of Athena on one side and Pegasus, the winged horse of the mythical hero Perseus, on the other. 6th c. BC. Diam. 0.02 m. Gift of Georgios and Athanasia Pappas. (33683)

114. Silver stater of the island of Thasos depicting a Satyr abducting a nymph; a fine coin minted around the year 520 BC. Diam. 0.02 m. Gift of Georgios

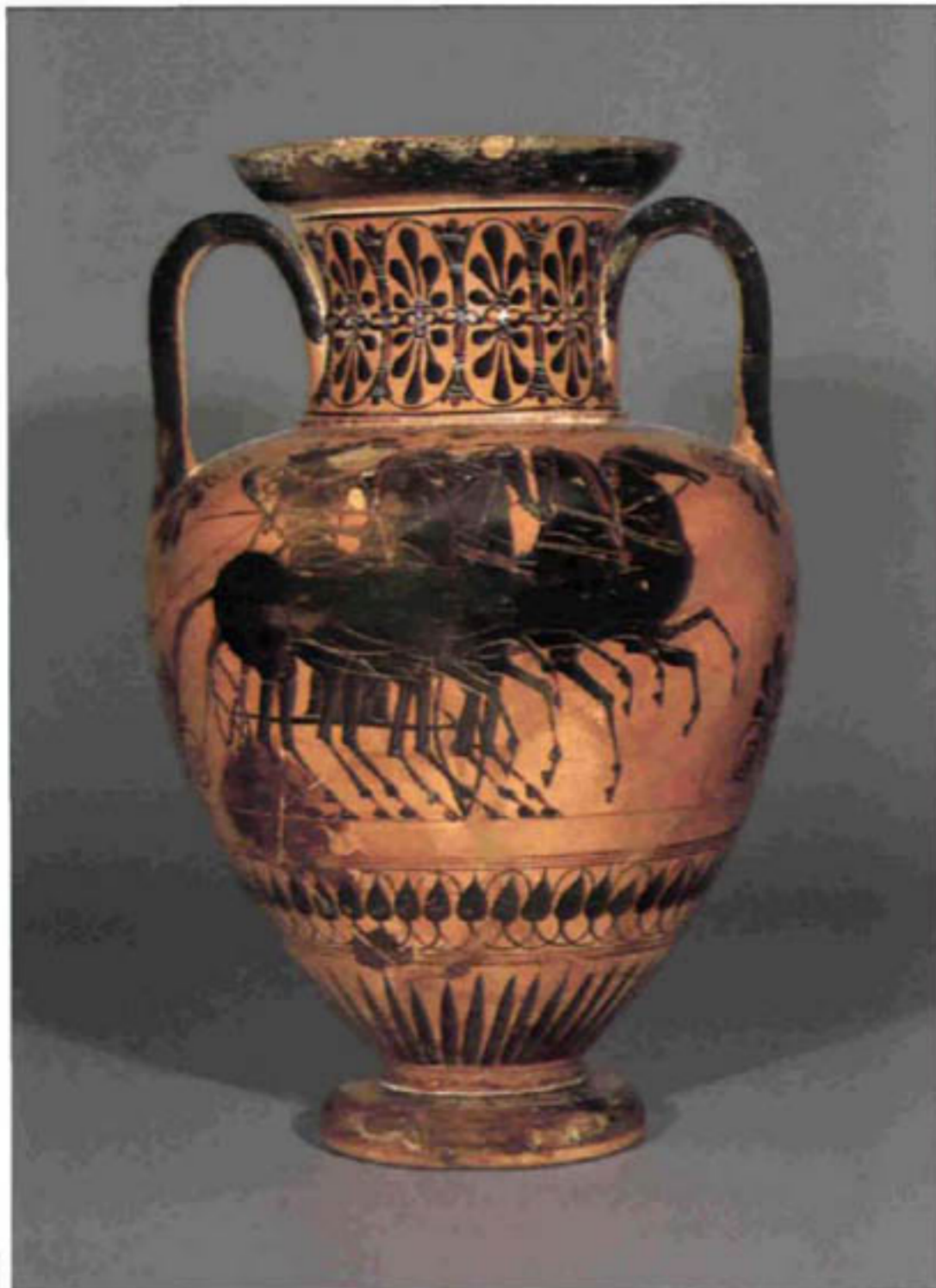


and Athanasia Pappas. (33684)  
 The Museum collections contain other coins of great artistic merit from various regions and of different periods.

115. Inscribed bronze statuette of the pan-Hellenic hero Herakles. The product of an Argive workshop, it comes from the sanctuary of Apollo Ptoos, on mount Ptoon in Boeotia. Despite its diminutive size, the quality of the

workmanship and the monumental character of its composition make it one of the outstanding creations of pre-Classical art of the so-called Severe Style. About 480-460 BC. H. 0.09 m. (8059)

116. Circular scene (tondo) of two men conversing on the interior of a red-figure kylix. Attic -workshop, mid 5th c. BC. Gift of Peggy Zoumboulakis. (31116)



117 - 119  
118

*117. Black-figure skyphos with a mythological scene of unknown content. The work of an Athenian painter bearing the conventional name "Affecter", it dates to 540 BC. H. 0.11 m. Gift of Peggy Zoumboulakis, with parts of the same object on permanent loan from the American School of Classical Studies at Athens and the Metropolitan Museum of New York. (33042)*

*118. Black-figure amphora from an Attic workshop. The scene depicts the goddess Athena in a quadriga (four-horse chariot), an oblique reference to the decisive part she played in the Gigantomachy (Battle of the Giants). About 530-520 BC. H. 0.36 m. Gift of Stephen and Francis Vaglianos. (30248)*

*119. Detail of the amphora in fig. 118.*







120 - 122 - 124 - 126 - 128  
121 - 123 - 125 - 127

120-121. Bronze helmet of Corinthian type with incised decoration, from the area of Olympia. The provenance of this object from the great centre of the worship of Zeus is partly borne out by the fact that a soldier's accoutrements were the most usual offerings at pan-Hellenic shrines. 550-500 BC.  
H. 0.24 m. (8063)

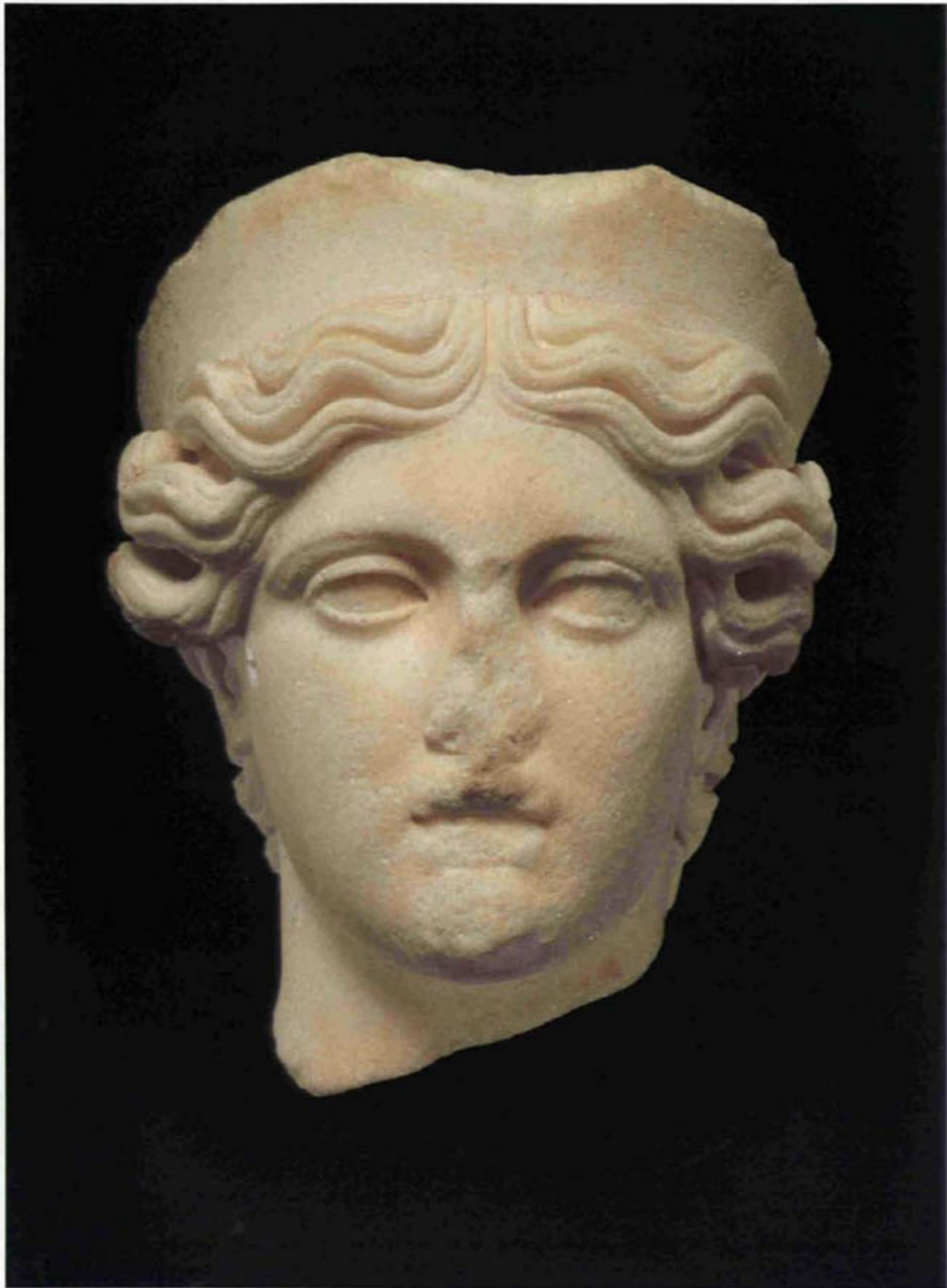
122-123. Bronze helmet of Illyrian type, from the area of Olympia. Late 6th c. BC. H. 0.24 m. (8062)  
The Illyrians inhabited the lands known today as Albania; they developed economic ties with the Greeks of cities on the Adriatic coast, in Epiros and Macedonia.

124-127. Bronze arrow-heads of the 6th c. BC. Their length varies from 0.03 to 0.08 m. Bequest of Anastasios Orlandos (32981) and gift of Georgios Theotokas. (32833, 32830, 32835)

128. Bronze spearhead of the 6th c. BC. from Macedonia. L. 0.51 m.  
(8054)

From the large number of items of weaponry that have survived, it has to be concluded that a peaceful existence was not among the more commonplace phenomena in the history of independent Greek city-states.







129 - 130

*129. Marble head of a goddess wearing a diadem, a Roman copy of an important work of the mid 5th c. BC. It is one of the few objects in the Museum that recall the Classical period of Athens in the age of Perikles (495-429 BC) and the great art produced at the time of the erection of the Parthenon (447-437 BC). H. 0.13 m. (33098)*

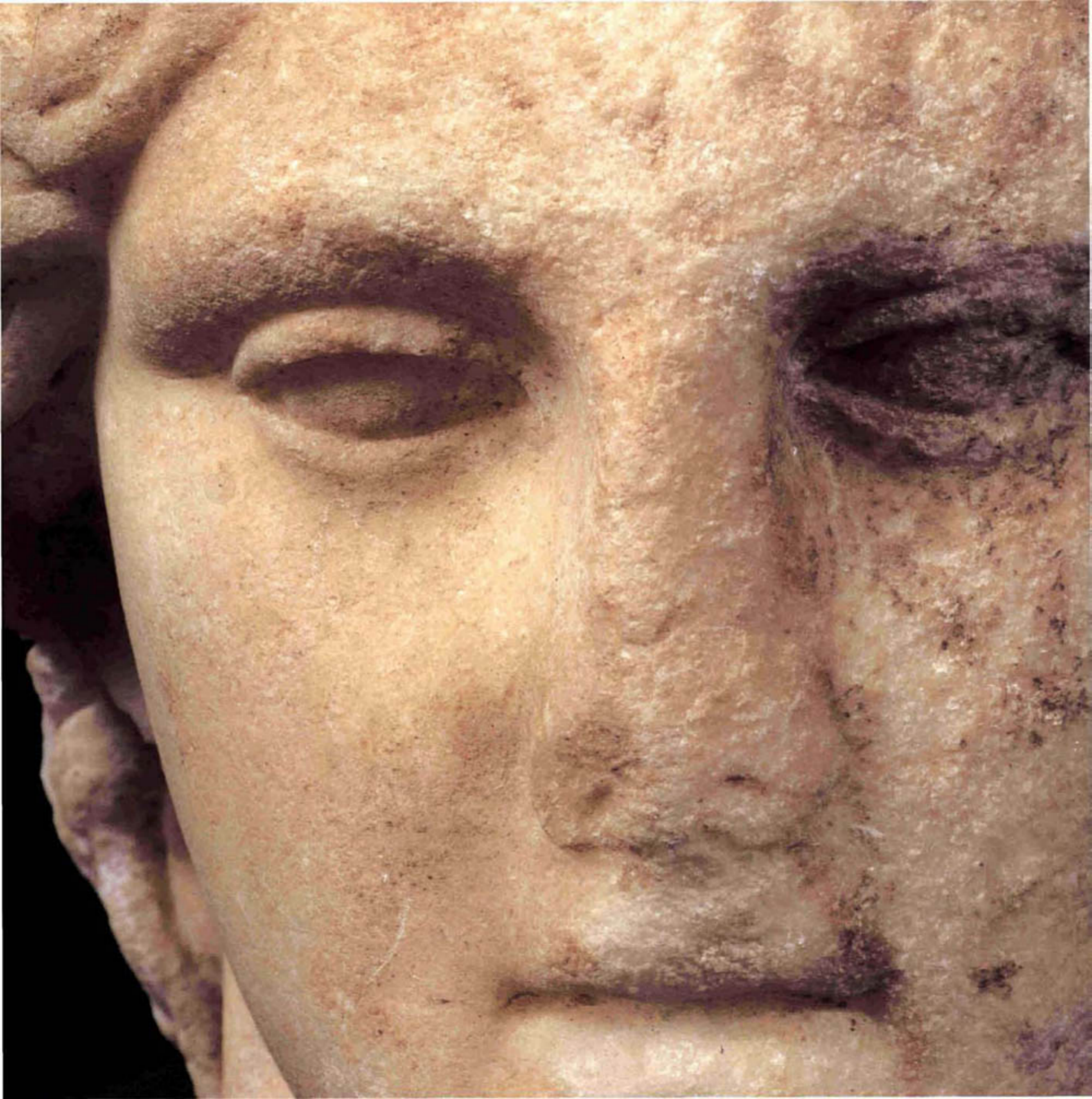
*130. Marble head of Athena wearing a Corinthian helmet; a Roman copy of a magnificent Athenian devotional statue made between 421-20 and 416-15 BC and known through many later as well as contemporary replicas. H. 0.30 m. Acquired with the aid of the Ionian Bank. (32881)*

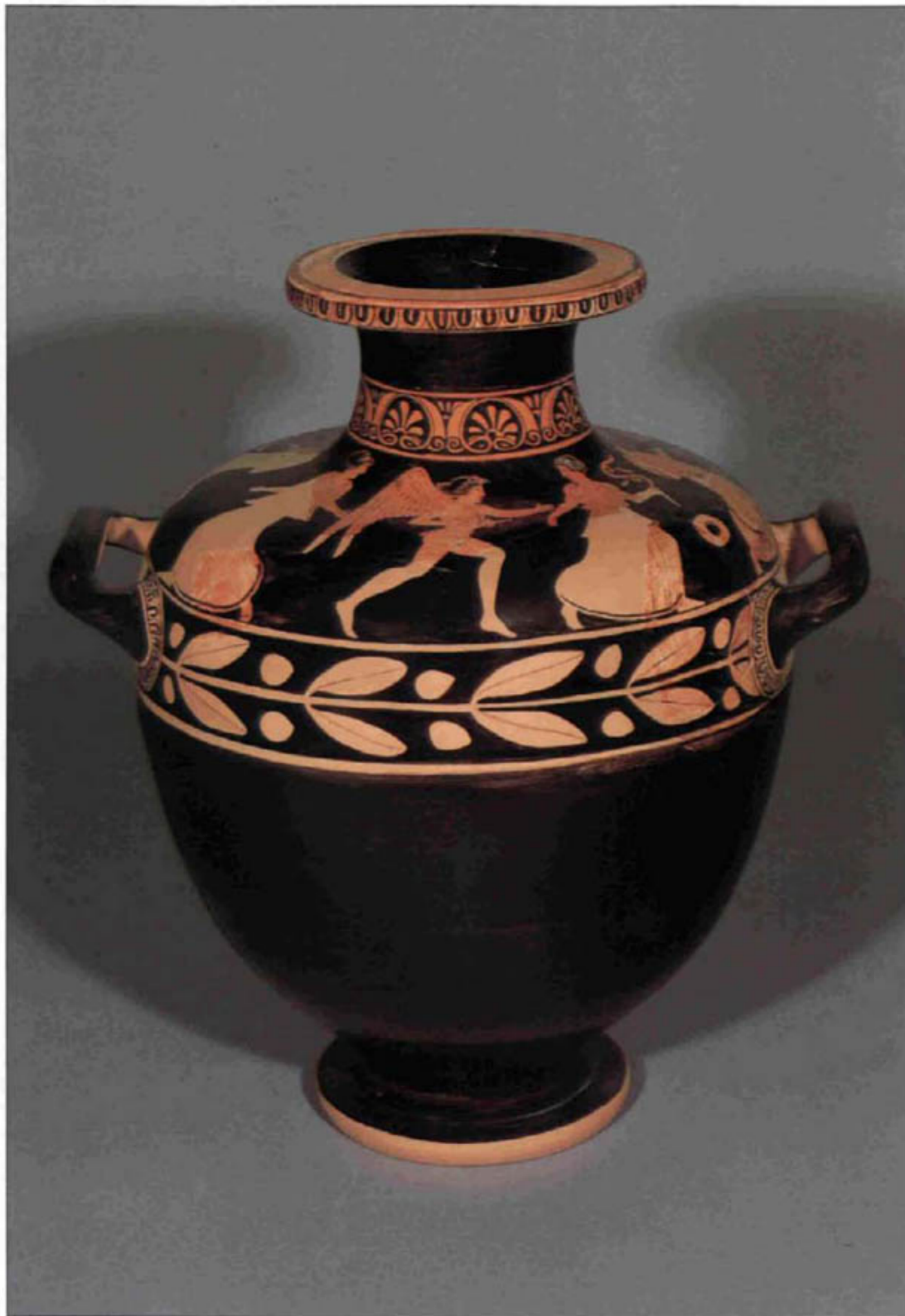


131 - 132

*131. Marble Hekataion with traces of the original colouration; from Attica, if not Athens itself, at the turn of the 5th to the 4th c. BC. It portrays Hekate, the three-faced goddess of the crossroads and of nocturnal routes. H. 0.26 m. Gift of Stephen and Francis Vaglianos. (30246)*

*132. Detail of the head in fig. 130.*





133 - 134 - 135

136 - 137

133. Attic red-figure hydria attributed to the Christie Painter or to an artist belonging to the circle of Polygnotos who painted in a similar style. The vase depicts a winged youth attempting to abduct a maiden; perhaps Boreas, the North wind, whom the Athenians worshipped, most particularly after the Persian wars (492-479 BC) for the help he gave them in their triumphant sea-battle against the enemy fleet, and Oreithyia. About 440-430 BC. H. 0.18 m. Gift of Peggy Zoumboulakis. (31115)

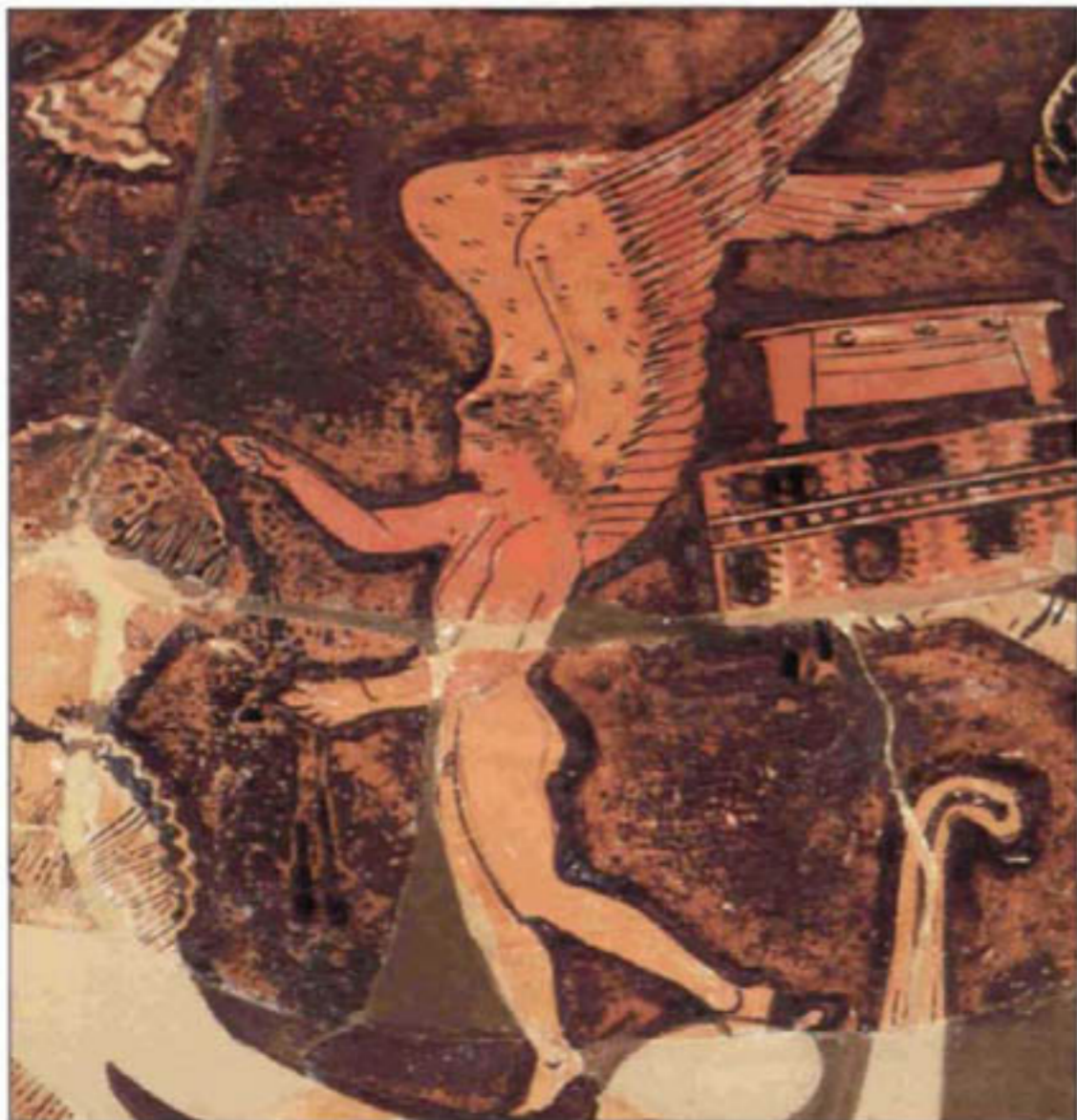
134. Detail of red-figure lid of a pyxis with a representation of Eros. Being an article of toiletry, a pyxis usually portrayed scenes reflecting the world of women. Attic workshop, early 4th c. BC. Gift of Peggy Zoumboulakis. (30897)

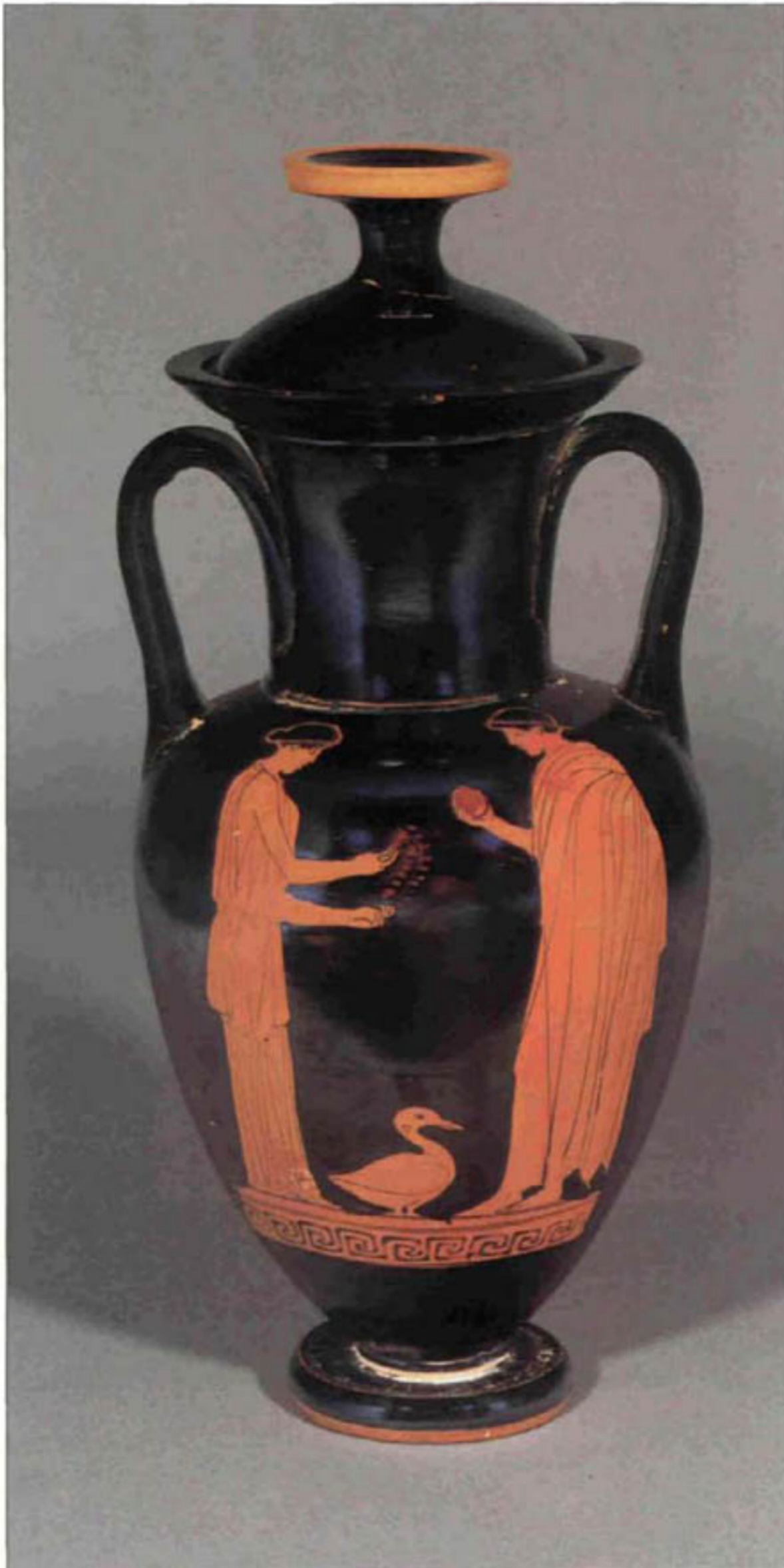
135. Detail of red-figure vase-lid with a representation of Eros; Attic workshop, 425-400 BC. Gift of Peggy Zoumboulakis. (30909)

136. Detail of the scene on a red-figure hydria painted by the Meidias Painter around 425-400 BC. It portrays a woman with Eros and typifies the so-called Rich Style prevalent at the end of 5th c. BC, a time when Athens, debilitated by the Peloponnesian war (431-404 BC), sought a refuge in the illusion of more familiar human scenes. Gift of Peggy Zoumboulakis. (29753)

137. Detail of the decoration of a South Italian red-figure hydria, with a representation of Eros; mid 4th c. BC. (33632)







138 - 139

138. Attic red-figure amphora decorated by the London Painter E342. It shows a young woman holding a sprig of myrtle and facing a youth with a ball in his hands. The gifts about to be exchanged by the two persons and the duck standing between them are associated with the worship of Aphrodite and reveal the erotic content of the subject. About 470-460 BC. H. 0.25 m. Acquired with the aid of the A.G. Leventis Foundation. (33631)

139. Fragment of a large red-figure vase from an Attic workshop. The nobility of the expression on the surviving head of the goddess, who wears a diadem, reflects the classical ideal of beauty as conceived in the art of the Periklean age. Mid 5th c. BC. H. 0.03 m. Gift of Peggy Zomboulakis. (33685)





140 - 141 - 142 - 143

140. Terracotta figurine of a goddess, perhaps Kore or Artemis, wearing a veil and a large diadem, from Boeotia. Mid 5th c. BC. H. 0.29 m. Gift of Maria Spentsa. (32954)

141. Boeotian terracotta figurine of a type that dates to the second half of the 4th c. BC. It is considered to represent Leda and the swan, but since it is difficult to account for the presence of the Spartan heroine in Boeotia,

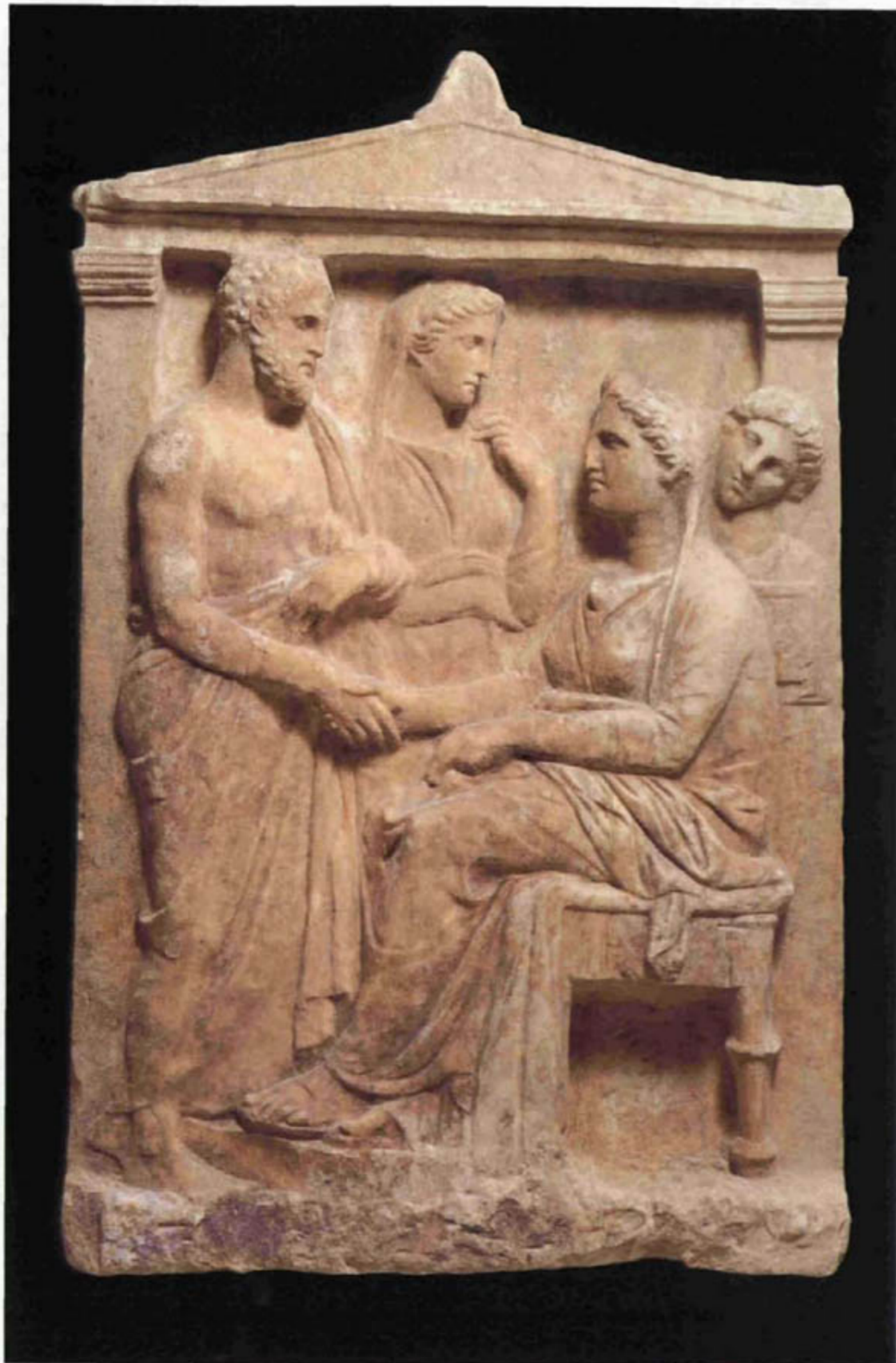
the figurine may in fact depict Aphrodite wearing the divine diadem and making the characteristic gesture of uncovering her face, while attended by the best beloved of the birds that usually accompany her. H. 0.26 m. Gift of Georgios and Athanasia Pappas. (30833)

142. Plastic vase; an enthroned woman. A representative example of a large category of similar luxurious articles

used as perfume containers in a woman's toiletry. Attic workshop, mid 4th c. BC. H. 0.17 m. Gift of Peggy Zomboulakis. (32527)

143. Quid's terracotta doll with articulating limbs. As in our day, dolls in antiquity could be dressed to suit the occasion. Attic workshop, about 430-420 BC. H. 0.15 m. Gift of Georgios and Athanasia Pappas. (30829)





144 - 145

*144. Marble grave stele from Keratea in Attica. The dead woman is portrayed seated and bidding farewell to her dear ones, while a shared but restrained sense of grief pervades the scene. The names in the inscription TIMΩΝ ΘΡΑΙΤΑ ΕΠΙΥΛΛΙΣ may link the persons depicted with the region of Thrace. Mid 4th c. BC. H. 1.20 m. On permanent loan from the National Archaeological Museum of Athens.*

*145. Detail of the grave stele in fig. 144.*





146 - 148

147

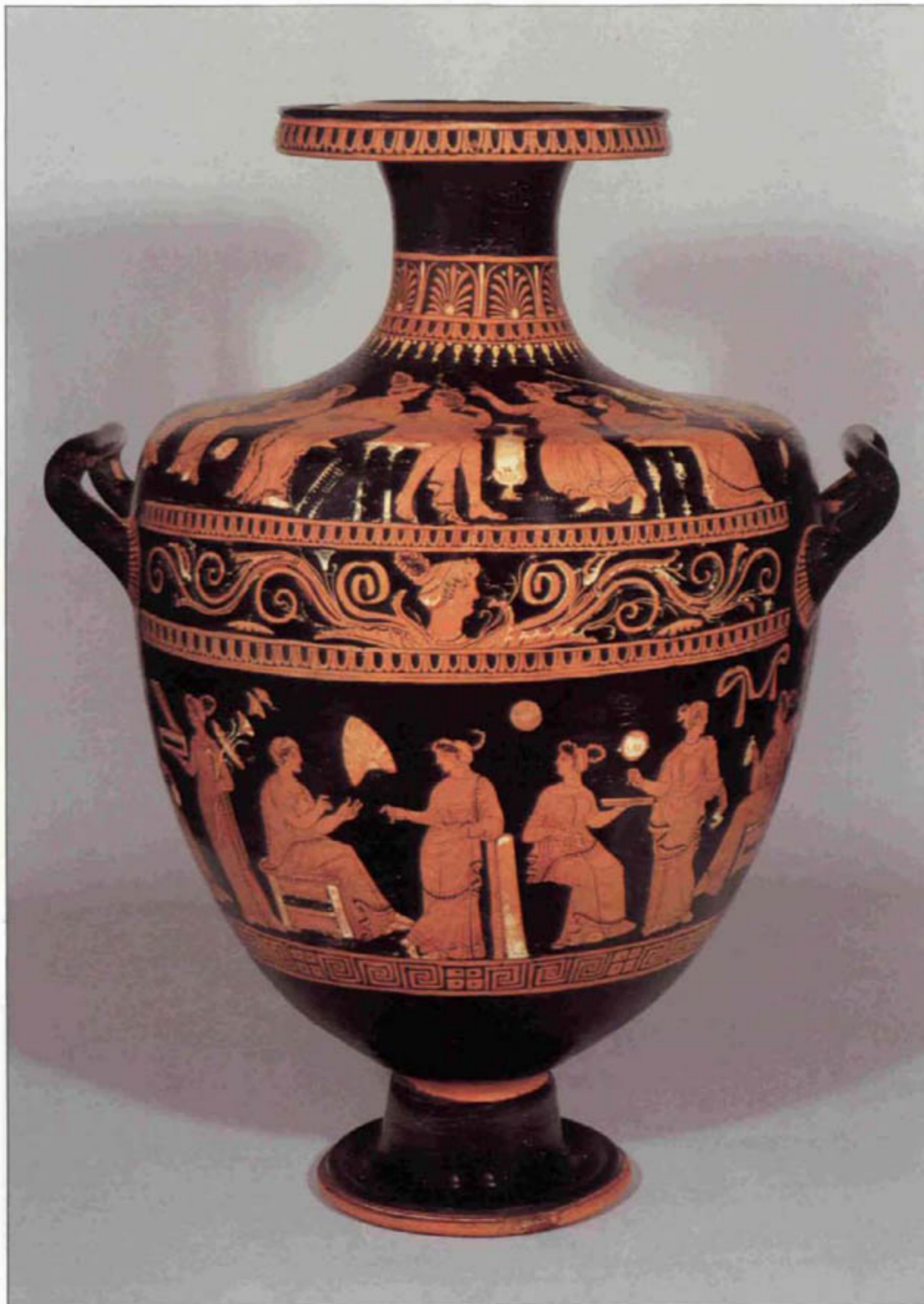
*146. Bronze mirror with a scene in relief which has been identified as Dionysos between two Maenads. But another interpretation is more likely, namely, that it is Adonis between Persephone and Aphrodite, a deduction resting on the coronal of Springflowers and its symbolism. 4th c. BC. Diam. 0.16 m. (8067)*

*147. Bronze mirror with a scene in relief depicting a youthful Pan dragging along a he-goat, probably to sacrifice it on the altar in the background. The sanctity of the spot is indicated also by the trunk of the tree, one of the rather rare instances of a covert reference to the plant world in ancient Greek art. 4th c. BC. Diam. 0.10 m. (8066)*

*148. Detail of the mirror in fig. 146.*





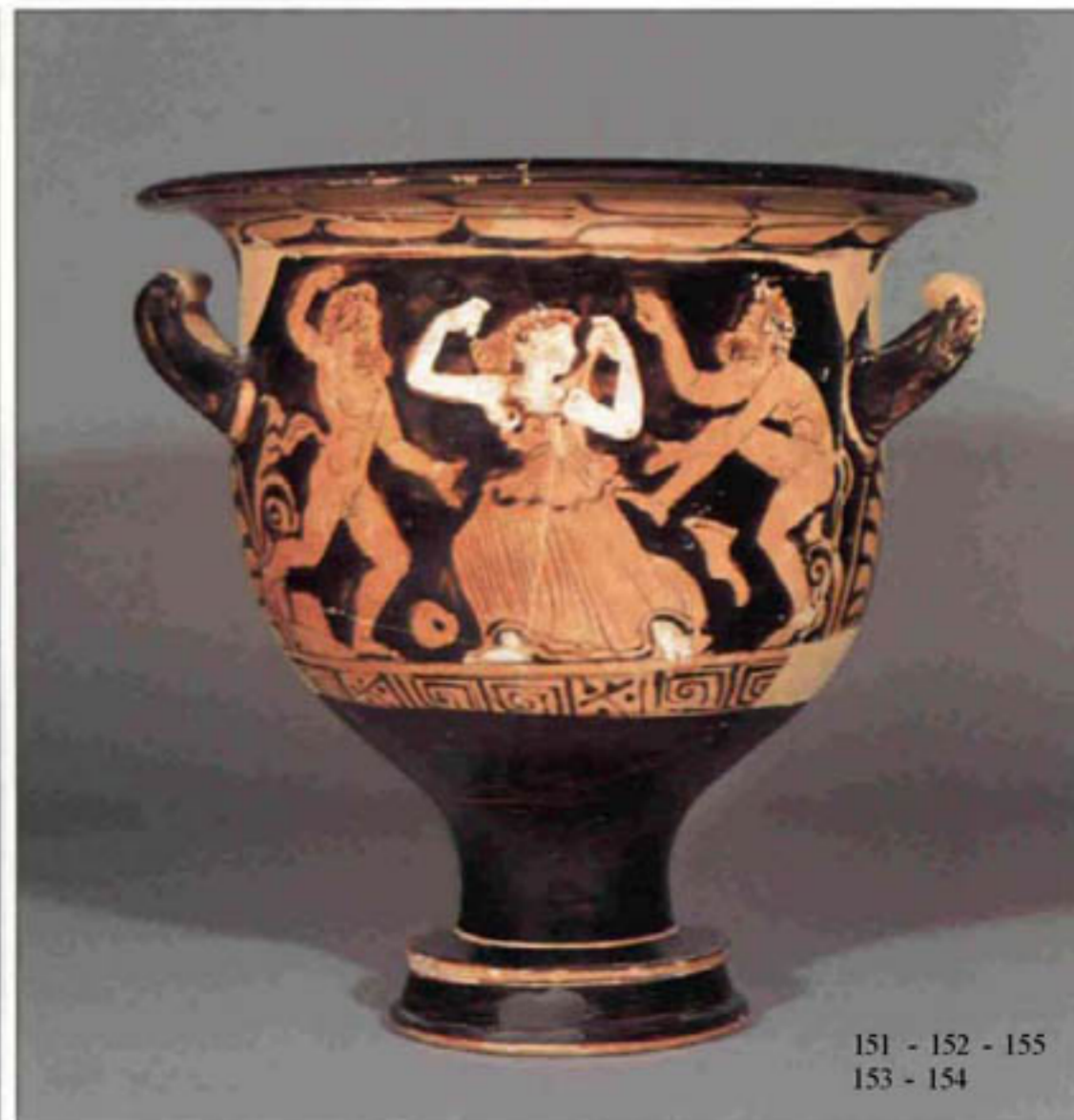


149 - 150

149. South Italian red-figure hydria from Apulia with scenes in a gynaecium, the women's apartments in a house. Attributed to the Varrese Painter, the scenes very clearly express the stylistic tendencies then prevailing in the flourishing colonies of Magna Graecia towards plant motifs in decoration. Mid 4th c. BC. H. 0.63 m. Acquired with the aid of the Midland Bank. (33632)

150. Black-glaze pyxis from an Attic workshop, ornamented with plastically rendered necklaces, originally gilt; second half of the 4th c. BC. H. 0.29 m. Gift of Helen Martinou. (31459)





151 - 152 - 155  
153 - 154





156 - 157

151. Red-figure squat lekythos from an Attic workshop with a representation of Aphrodite and Eros. The incense-burner placed between the two figures was one of the ceremonial vessels essential to the worship of the goddess. Late 5th c. BC. H. 0.15 m. (7698)

152. Red-figure calyx-krater, the product of an Attic workshop. The portrayal of a woman's bust and Eros is related to a wider thematic cycle which renders the manifestation and reception of Aphrodite in a popular version of the myth of her being given birth by Ge, the Earth goddess. Early 4th c. BC. H. 0.17 m. Gift of Loukas Benakis. (22520)

108 153. Red-figure bell-krater. A product of an Attic

workshop, it depicts a flute-player standing between two naked young athletes. The scene probably represents a stage in the Panathenaic Procession, the great festival held every four years in Athens in honour of Athena Parthenos. Mid 4th c. BC. H. 0.22 m. Gift of Peggy Zoumboulakis. (31120)

154. Red-figure bell-krater from an Attic workshop with depiction of a dancing Maenad between two Satyrs. Early 4th c. BC. H. 0.30 m. Gift of Peggy Zoumboulakis. (31119)

155. Detail of the lekythos in fig. 151.

156. Oinochoe, product of an Attic workshop; Dionysos

seated on a panther. Such scenes, even in earlier times (see fig. 84), denoted the periodic comings and goings of divinities associated with seasonal burgeoning and blossoming. Mid 4th c. BC. H. 0.12 m. Gift of Peggy Zoumboulakis. (28138)

157. Marble head of Apollo Sauroktonos (Lizard-killer), a Roman copy of outstanding quality of a renowned bronze statue by Praxiteles which is dated to a little before the middle of the 4th c. BC. The head was found in Kiphissia (now a northern suburb of Athens) and is likely to have come from the villa there of Herodes Atticus (101-177 AD), a distinguished benefactor of Athens. H. 0.26 m. Gift of Spyros Charokopos. (23722)



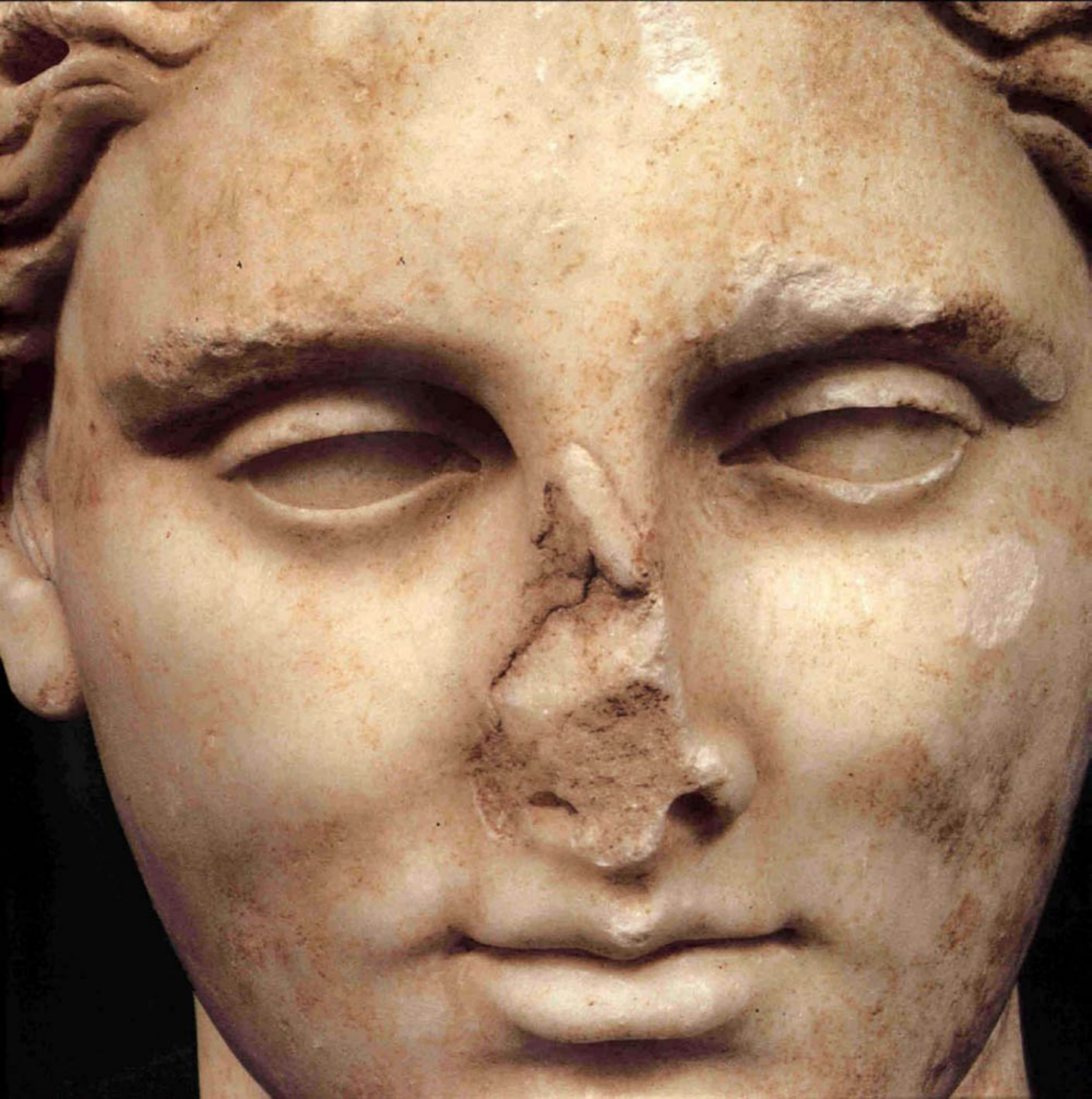


158 - 159

*158. Inscribed porous stone entablature of a Boeotian tomb. Its architectural decoration is varied with floral devices of an easily interpreted sepulchral symbolism and with the dead woman's name, ΠΑΡΘΕΝΑ, which has survived into our own day in many regions of Greece. 3rd c. BC. H. 0.50 m. Gift of Rena Andreadi. (27835)*

*159. Detail of the head in fig. 157.*







160 - 161 - 163  
162 - 164

160. Gold disk with relief bust of the goddess Athena, from Thessaly. The chain network around the rim suggests that it was used to hold in place the hair falling over the nape of the neck. An outstanding example of Hellenistic goldwork, but also evidence of the wealth that flowed into Greece once its frontiers had been extended by the conquests of Alexander the Great (356-323 BC). It is generally dated to the early 2nd c. BC though both the expressive rendering of the goddess and the workmanship of the decorative details would

suggest earlier periods. Diam. 0.11 m. (1556)

161. Gold fibulae, the finials ornamented with busts of Pegasus and heads of Gorgons, possibly from northern Greece. Late 4th c. BC. L. 0.05 and 0.10 m. (8252, 8251)

162. Gold bow fibula, the finials ornamented with a Pegasus and a Gorgon's head, possibly from northern Greece. 4th c. BC. L. 0.04 m. Gift of Georgios

and Athanasia Pappas. (30005)

163. Composite gold earrings with floral devices and miniature seated Muses in the central section: the Muses are playing on lyres. Late 4th c. BC. H. 0.05 m. (2101)

164. Gold earrings with flying Erotes holding libation phiales. Late 4th c. BC. H. 0.03 m. (1578)







165 - 166

165. Detail of the disk in fig. 160.

166. Detail of the pin in fig. 178.









169 -170      173  
 171 -174 -175  
 172            176

167. Cold wreath of oak leaves and flowers with a central rosette having a repoussé image of an owl. 2nd c. BC. Diam. 0.24 m. (3762)

168. Hellenistic gold wreath of oak leaves and flowers. The oak was the sacred tree of Zeus at the foremost centre of his worship. Dodoni in Epiros. Diam. 0.17 m. (2055)

169. Hellenistic gold wreath of sprigs of myrtle, the shrub sacred to Aphrodite, with a many-leaved flower at its centre. Diam. 0.17 m. (3088)

170. Cold medallion with bust of Aphrodite and an Eros.

from Alexandria. A garnet mounted on it sets off the goddess' diadem. 2nd c. BC. H. 0.03 m. (1750)

171. Cold ring with a representation of Leda and of Zeus transformed into a swan, from Thessaly. 2nd c. BC. Max. diam. of bezel 0.03 m. (1612)

172. Cold medallion from a chain ornament. It has a relief image of Eros holding a club and the quiver of arrows which he stole from Herakles. 1st c. BC. H. 0.05 m. (1560)

173. Gold earrings with pendent cornelian doves. Found at Apulia, they are among the very few examples in the

Museum of traditional goldwork from Magna Graecia. 2nd c. BC. H. 0.03 m. (1577)

174. Cold earrings with pendent Erotes holding masks. 1st c. BC. H. 0.04 m. (1563)

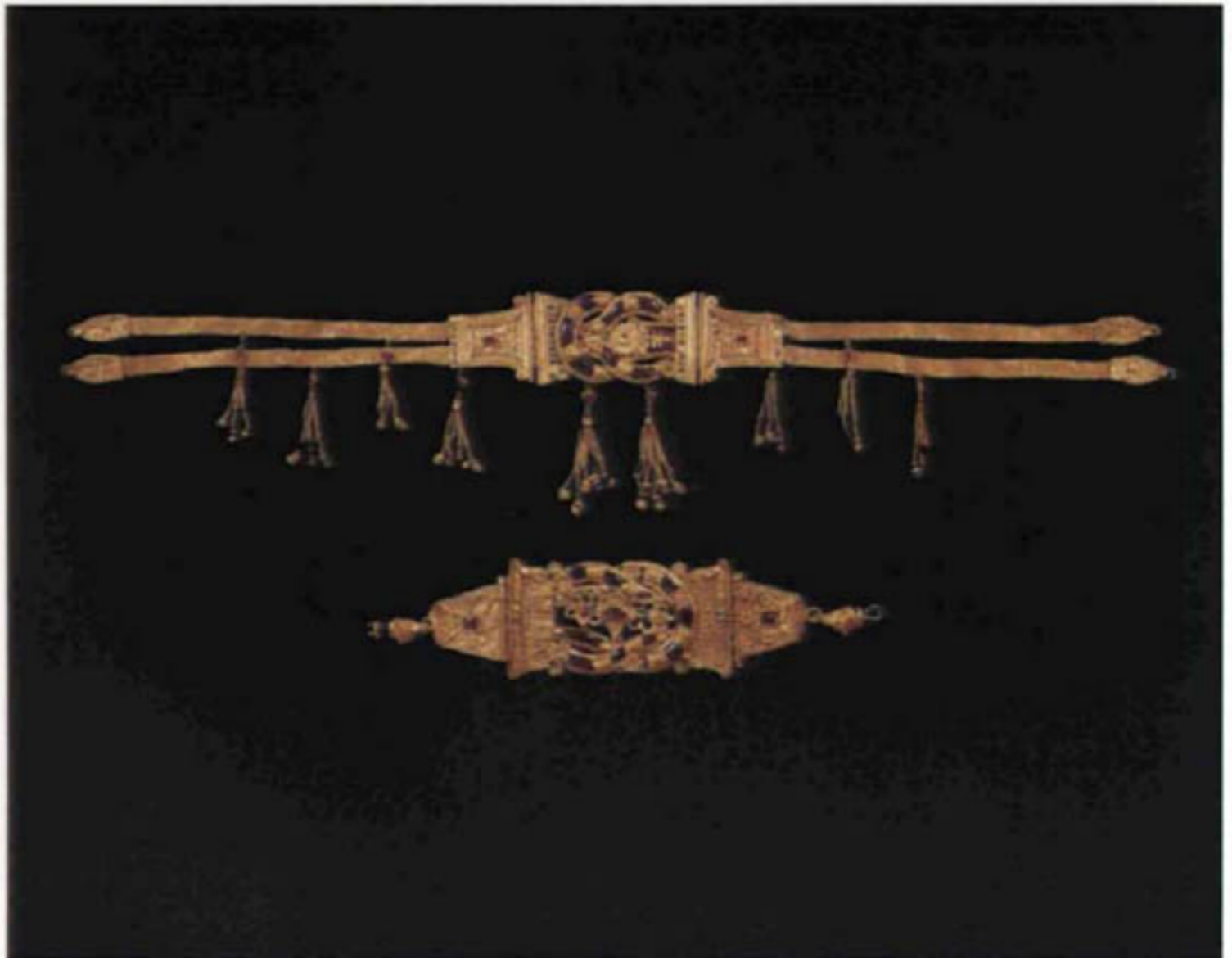
175. Cold earrings with pendent amphorae. Late 4th c. BC. H. 0.07 m. (2100)

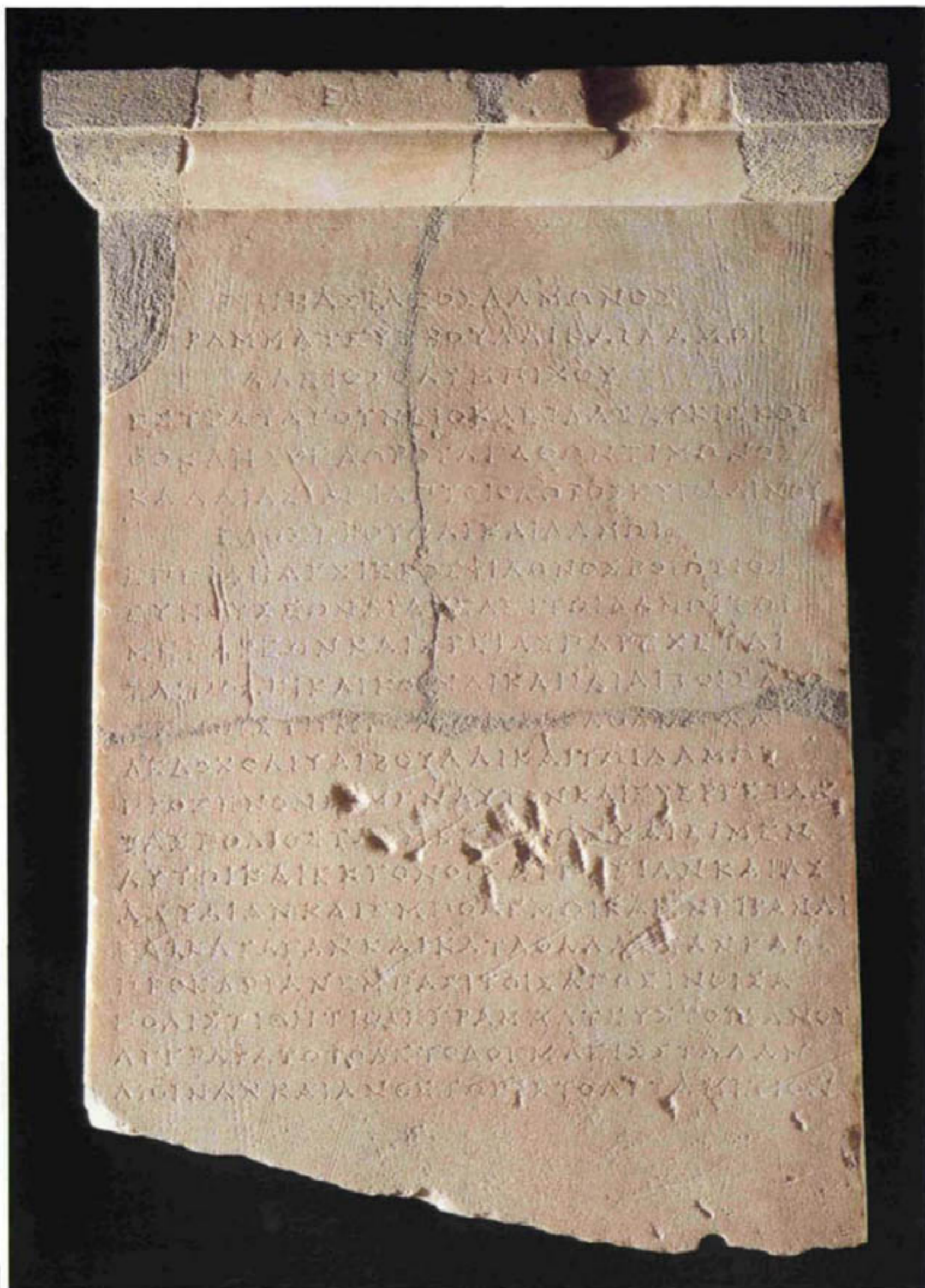
176. Cold earrings with pendent doves, the most erotic of birds and also of all the symbols associated with Aphrodite the one most frequently met with. Early 2nd c. lit.











181 - 182

177. Detail of the wreath in fig. 169.

178. Gold pin with pendent chains, garnets, and emeralds. Surmounted by a Corinthian capital, it is a spectacular miniature composition with seated Erotes at its extremities and a very rare version of a celebrated Hellenistic type of the crouching Aphrodite at its centre. Early 2nd c. BC. L. 0.16 m. (2062)

179. Gold necklace from Thessaly, with pendants: lanceolate leaves, amphorae with pointed feet, and garnets. Together with the jewelry displayed in fig. 180 and with a number of other pieces preserved in the National Archaeological Museum of Athens, it is part of the "Treasure" placed in a royal tomb. About 300 BC. L. 0.35 m. (1554)

180. A precious gold diadem and part of another item of jewelry with individual ornamental accessories of enamel, garnets, and glass and a "Knot of Herakles" at the centre. It comes from the "Treasure of Thessaly", dated about 300 BC. L. 0.52 and 0.23 m. (1548, 1549)

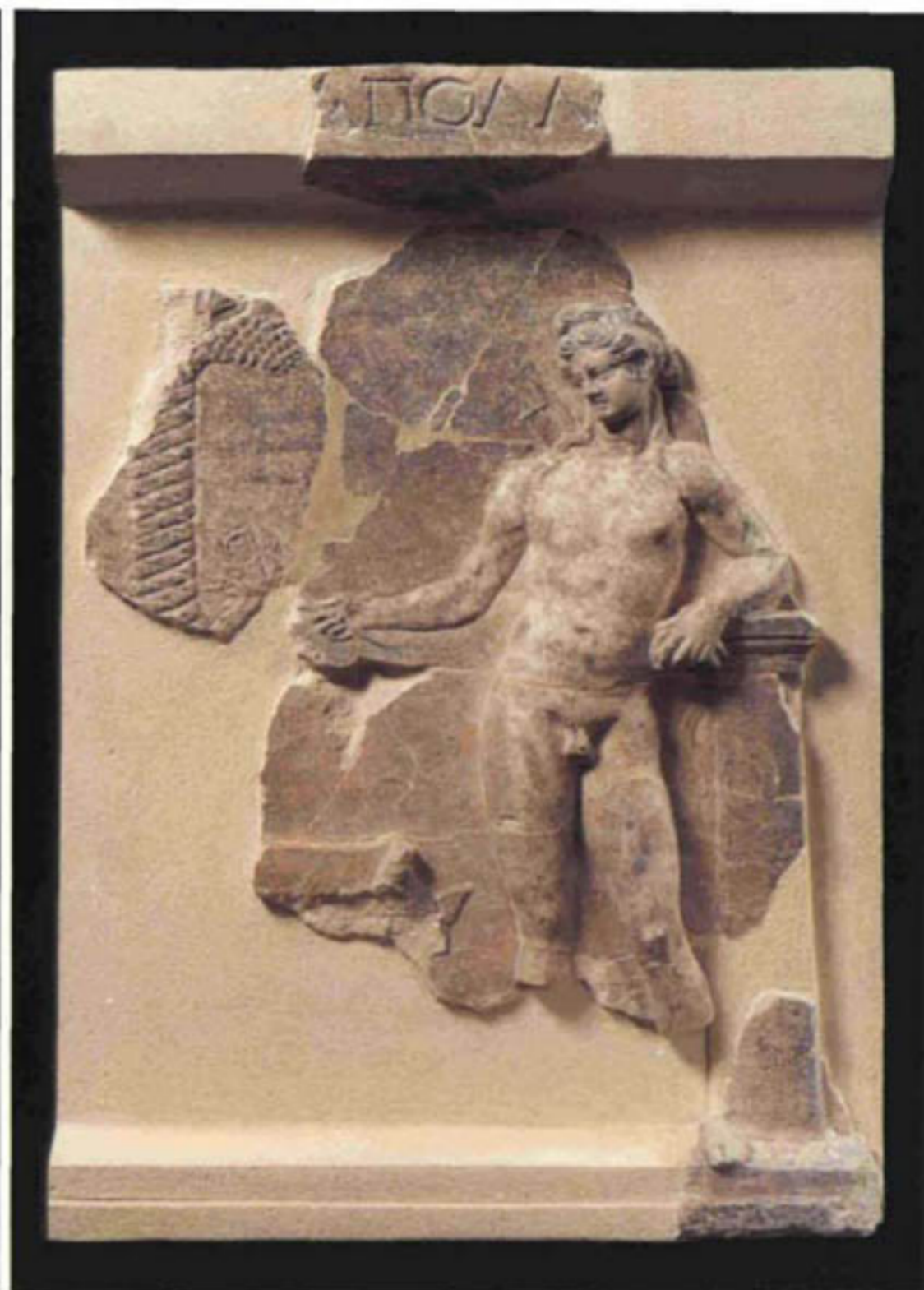
181. Marble stele inscribed with a public decree issued by the deme of Megara in favour of Anchieros son of Philon from Boeotia and his descendants; from Megara, 275-250 BC. H. 0.41 m. Gift of Aikaterini Stathatou. (31185)

182. Marble head of a bearded man from a Hermes stele. The quality of the workmanship is such that it should be included among original works of the Classical period and not among replicas made in the Roman Age. H. 0.17 m. (33097)





183. Torso of a marble statuette of Asklepios adapted from a noted Hellenistic type. H. 0.40 m. Gift of Stephen and Francis Vaglianos. (30245)

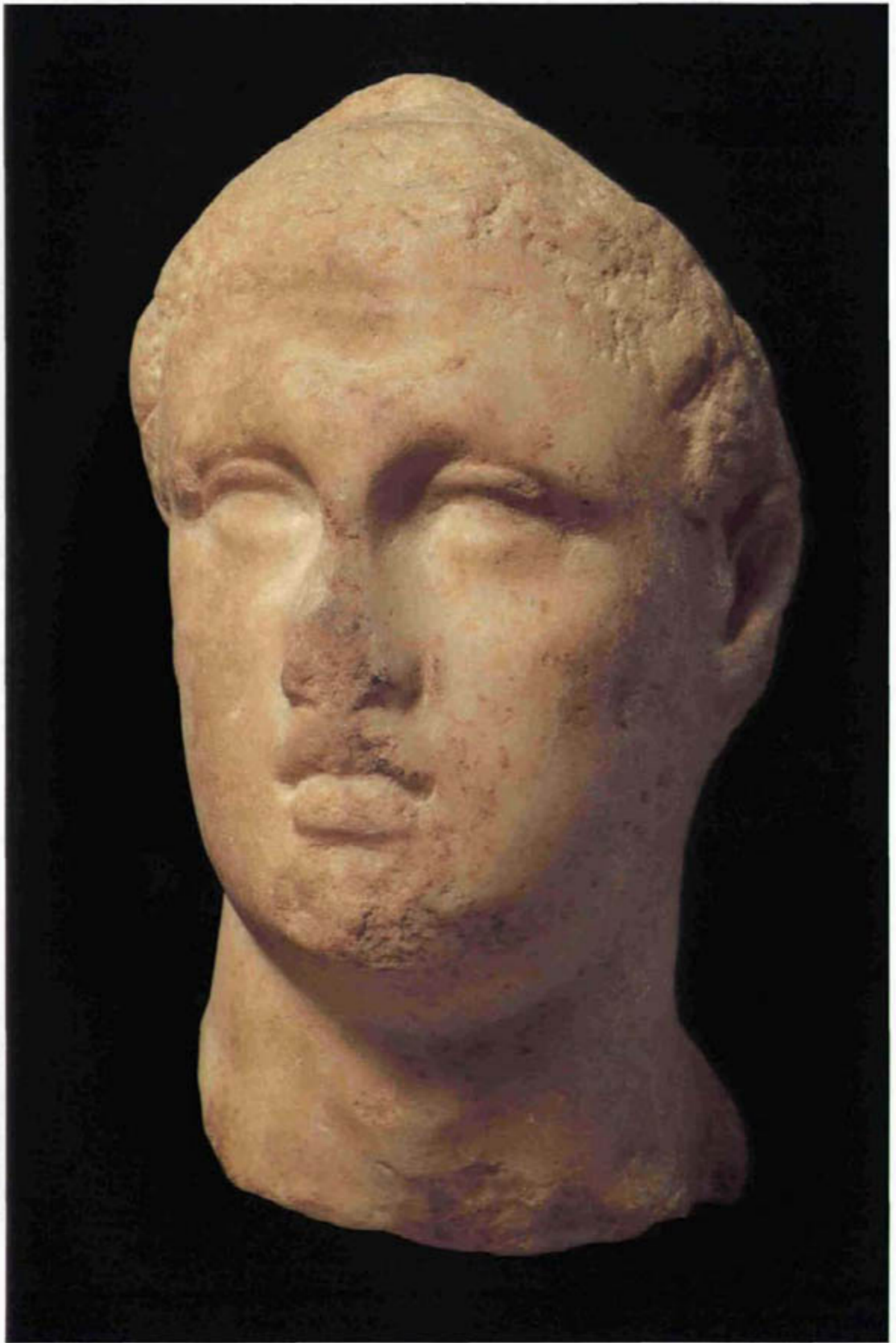


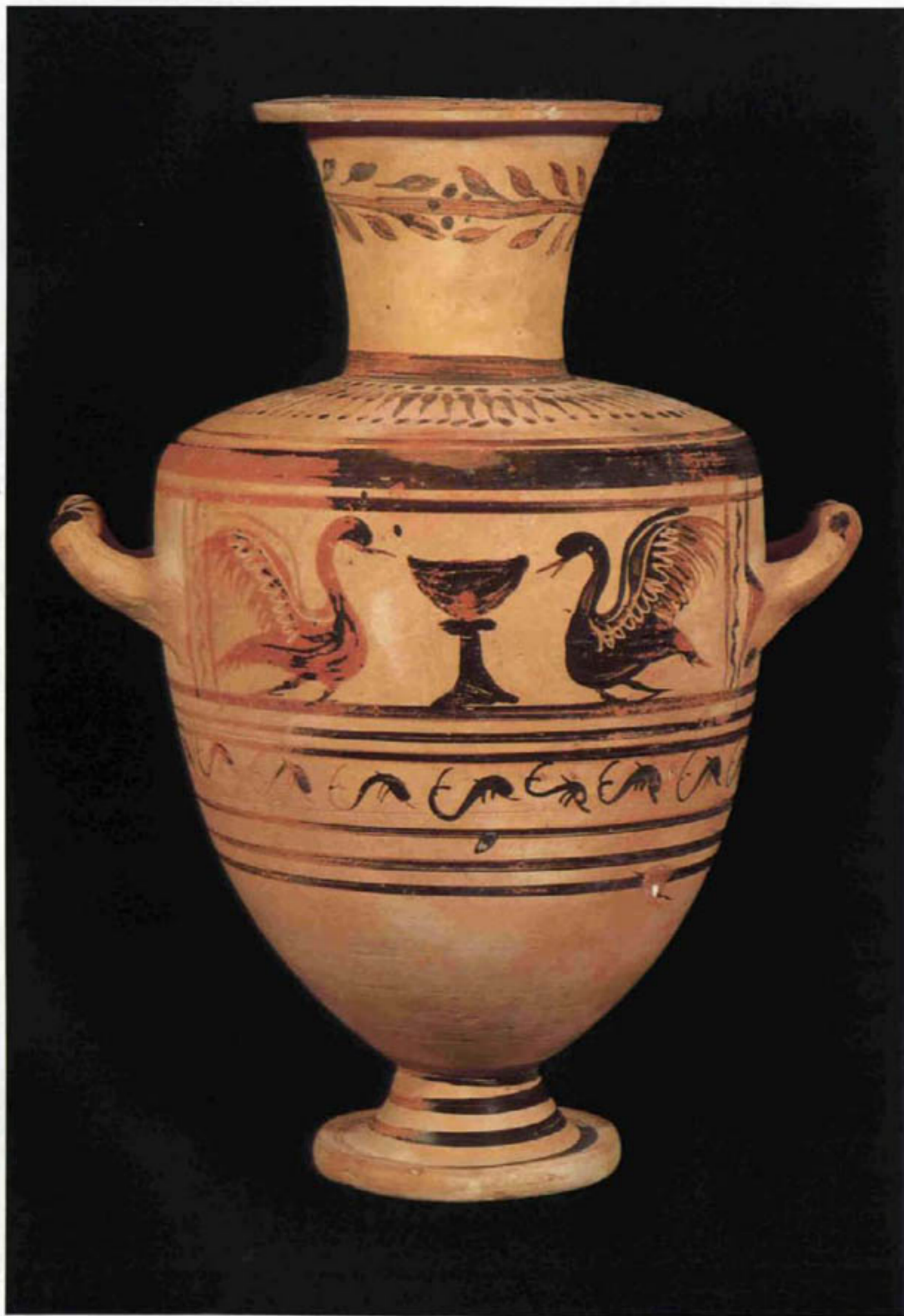
184. Votive marble relief showing Apollo leaning against a pillar in front of the altar and the sacred

palm-tree of Delos; on the upper border are inscribed the letters ΑΠΟΛΛΩΝ (Apoll...). Late 2nd c. BC. H. 0.50 m. Gift of Sandra Kambani. (32583)

185. Marble portrait head of Ptolemy IV Philopater (221-204 BC) from Alexandria, late 3rd c. BC. H. 0.18 m. Gift of Loukas Benakis. (23743)

183 - 184 - 185





186 - 187

186. Hydria of the Hadra type, from Egypt. The representations of swans and a sprinkler and the band at the back with dolphins and festoons of myrtle branches suggest the worship of Aphrodite with whom hydriae for the conveyance of water used in purification ceremonies during a marriage are generally associated. Second half of the 3rd c. BC. H. 0.24 m. Gift of Loukas Benakis. (23740)

187. Detail of the reverse side of the hydria in fig. 186.









188 - 189

*188. Terracotta statuettes of a Nymph and a Satyr, parts of a rare and originally integrated 3rd c. BC composition. Despite the traumatic survival of the two figures and the loss of the colours with which they were originally painted the workmanship is exceptional. H. 0.16 and 0.13 m. Gift of Peggy Zoumboulakis. (33686. 31103)*

*189. Terracotta statuette of a woman dressed in a chiton and himation and displaying a convincing sense of movement. 3rd c. BC. H. 0.13 m. Gift of Panayiotis, Aikaterini and Stylianos Mouratidis. (32420)*





190 - 191 - 194  
192 - 193

*190-193. Fragments of faience from Egypt, depicting scenes of everyday life, mostly 3rd c. BC. With their realistic immediacy, similar subjects inspired both miniature and large-scale Alexandrian art in the Hellenistic Age. Their height varies from 0.04 to 0.07 m. Gift of Loukas Benakis.*

*190. Statuette of a man carrying a ram, early 5th c. BC, possibly from Naukratis, Egypt, colonized by Chios in the Archaic period. (12556)*

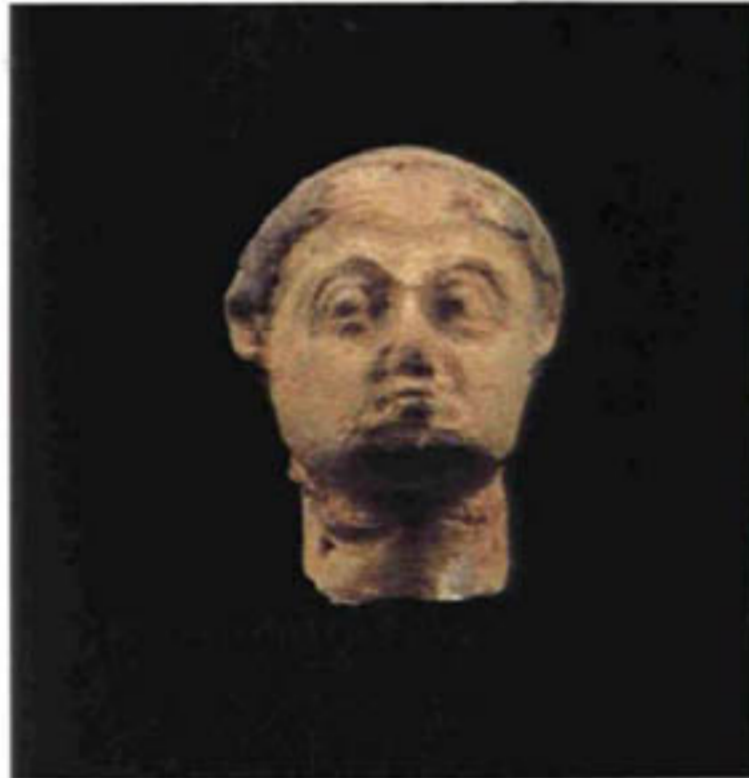
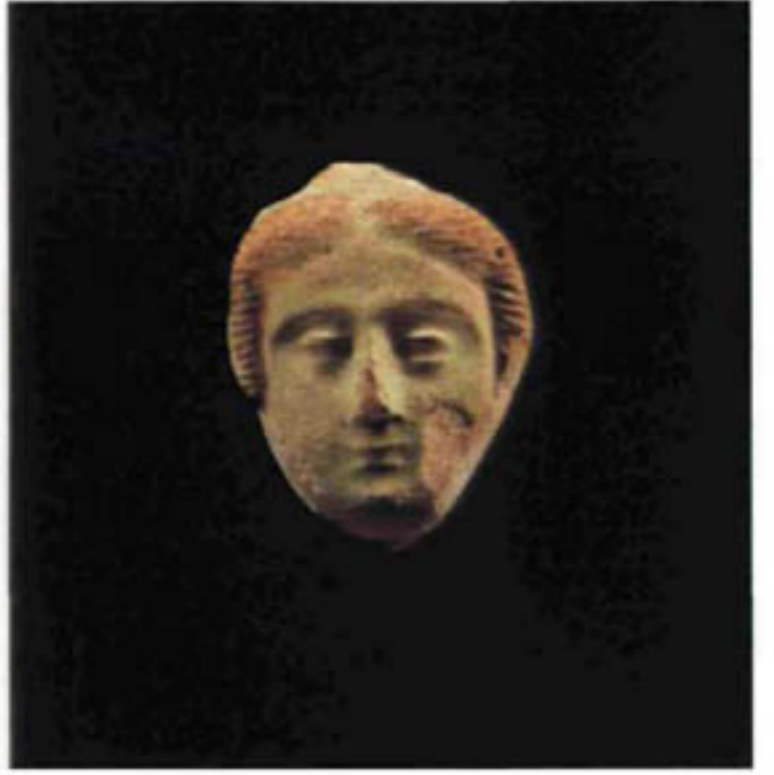
*191. Part of a vase with relief decoration*

*depicting a symposium scene with a flute-player. (12577)*

*192. Statuette of a lute-player. (33624)*

*193. Headless statuette of a fisherman. (21018)*

*194. Fragment of a faience oinochoe with relief decoration. It is one of a large category of vases from Alexandria that portrays Ptolemaic queens with the horn of plenty. Late 3rd c. BC. H. 0.11 m. Gift of Loukas Benakis. (12584)*





195-203. Heads of faience statuettes, their provenance being Egypt in the time of the Ptolemies (304-30 BC); examples of a very ancient local artefact, their production centred upon Alexandria and continued throughout the Hellenistic period. Their height varies from 0.02 to 0.05 m. Gift of Loukas Benakis.

195. Male figure of unknown identity. (12557)

196. Ptolemy VI as Horus (176-145 BC). (12547)

197. Female figure of the time of Cleopatra I (193-176 BC). (12552)

198. Caricature of Ptolemy II Philadelphus (284-246 BC) or Ptolemy III the Benefactor

(246-222 BC). (12579)

199. Male figure probably of the time of Ptolemy VI Philometor (176-145 BC). (12548)

200. Caricature of Ptolemy IV Philopater (222-205 BC). (12578)

201. Male figure of unknown identity. (12550)

202. Female figure of unknown identity. (12589)

203. Female figure of the time of Arsinoe III Philopater (217-205 BC). (12551)

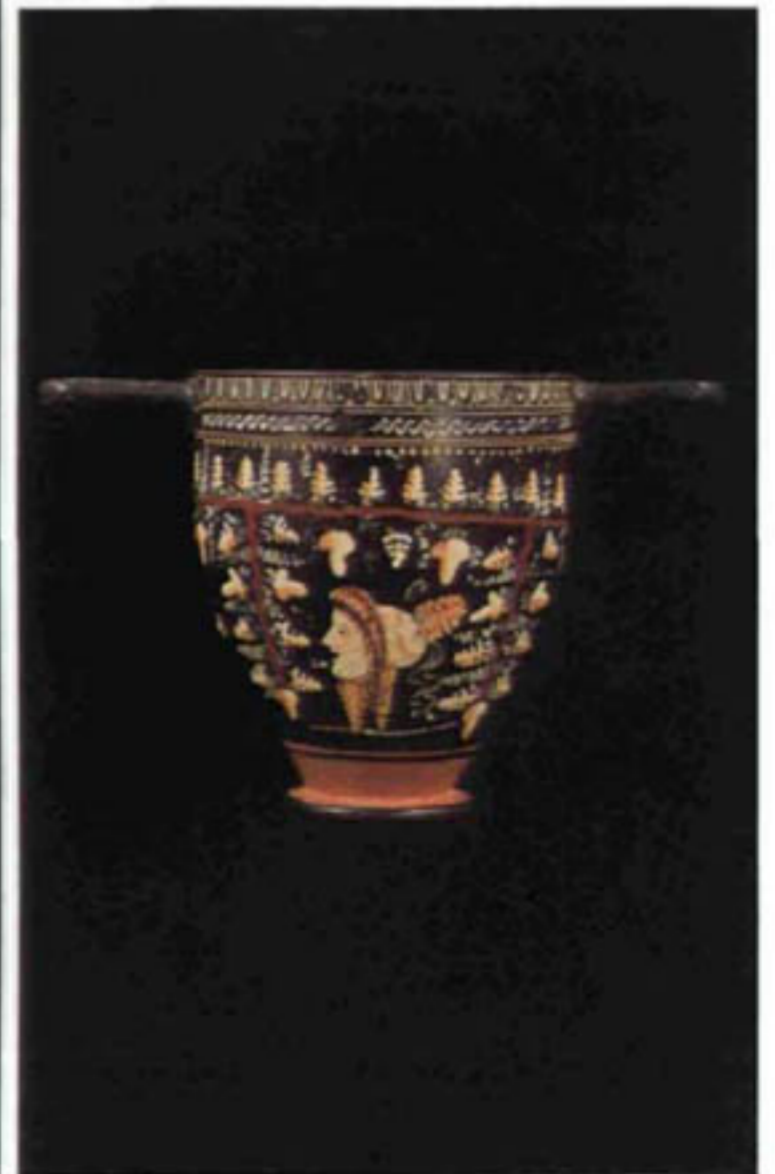
204. Female figure in faience, with large expressive eyes; from Egypt. Hellenistic period. H. 0.05 m. Gift of Loukas Benakis. (8226)



205. *Terracotta statuette of Priapos, from Alexandria. Son of Aphrodite and Hermes or Dionysos, the ithyphallic god was worshipped chiefly in post-Classical times. Hellenistic period. H. 0.24 m. Gift of Loukas Benakis. (22889)*

206. *South Italian skyphos decorated with an actress' theatrical mask and vine leaves; about 340-320 BC. H. 0.11 m. Gift of Stephen and Francis Vaglianos. (30222)*

205                      208  
206 - 207 - 209

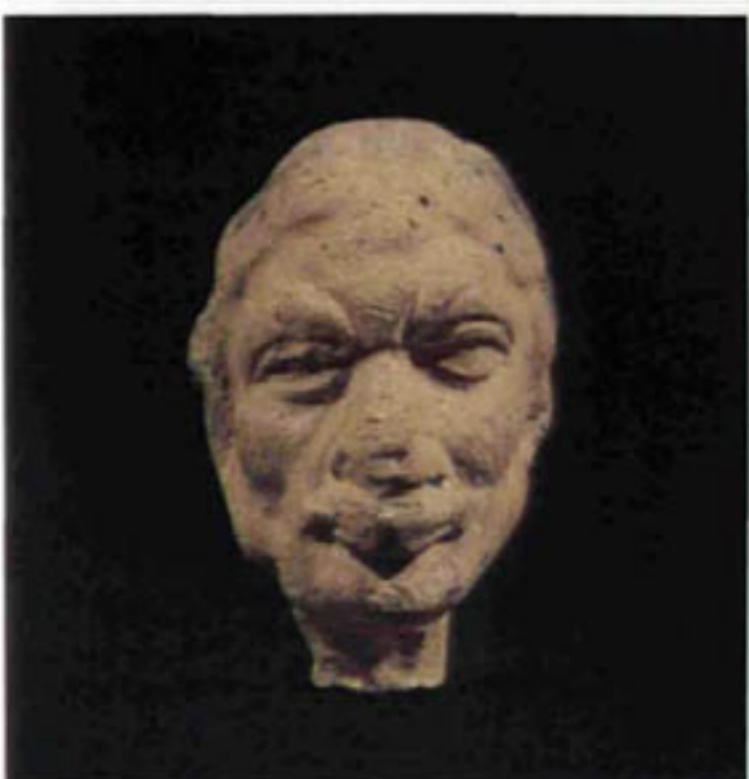
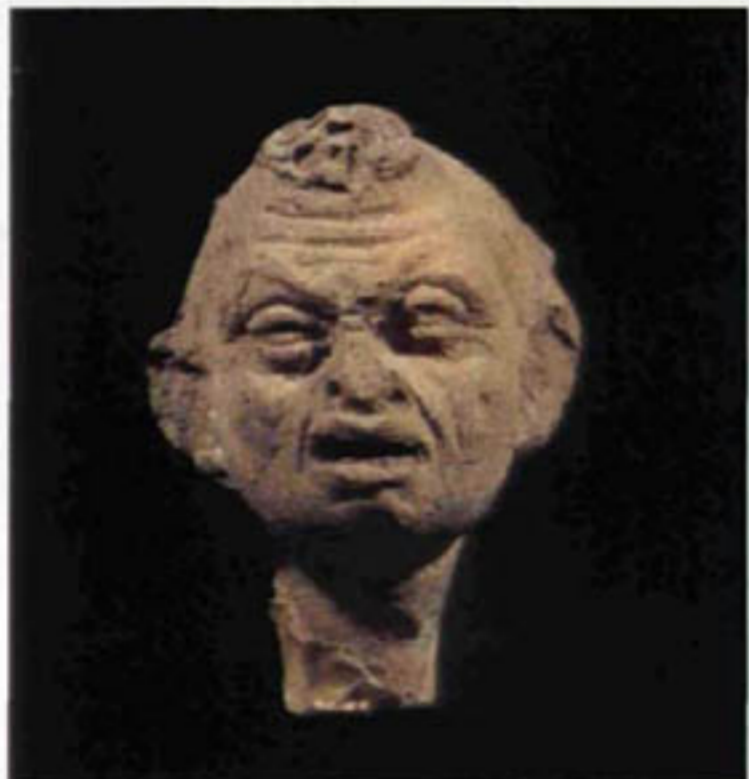




207. Terracotta statuette with an inebriated Dionysos supported by a Silenos; from Egypt. The opening in Silenos' groin was for the attachment of a phallus. In this artless creation of Late Roman times there survives an older theme introduced into Hellenistic sculpture. Mid 3rd c. AD. H. 0.14 m. Gift of Loukas Benakis. (22216)

208-209. Bulls' heads (bucrania) and actors: details of the decoration on a badly damaged red-figure oinochoe from an Attic workshop. They illustrate a scene from a play, perhaps "The Wasps" by Aristophanes. About 360 BC. Gift of Peggy Zoumboulakis. (30890)







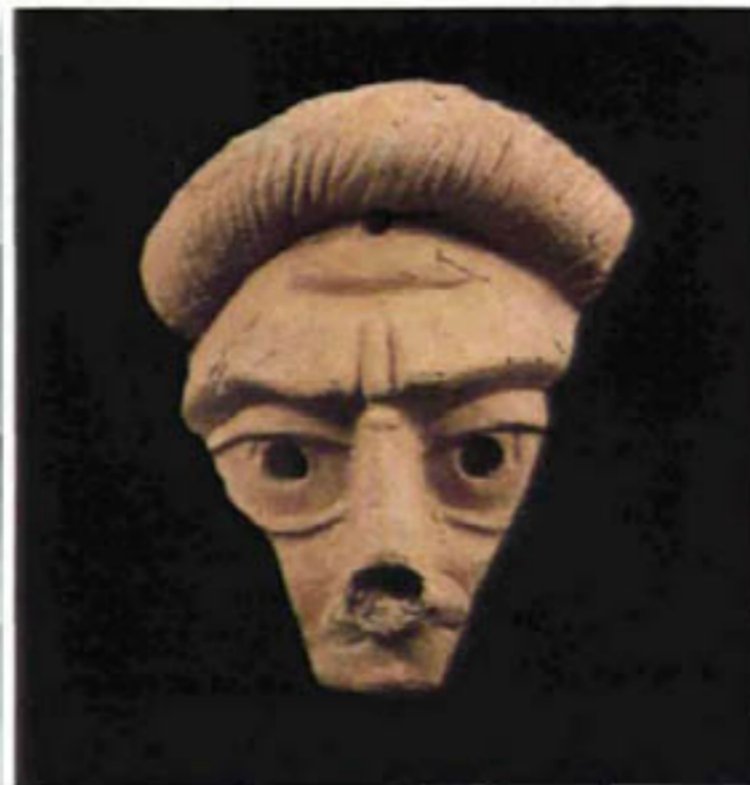
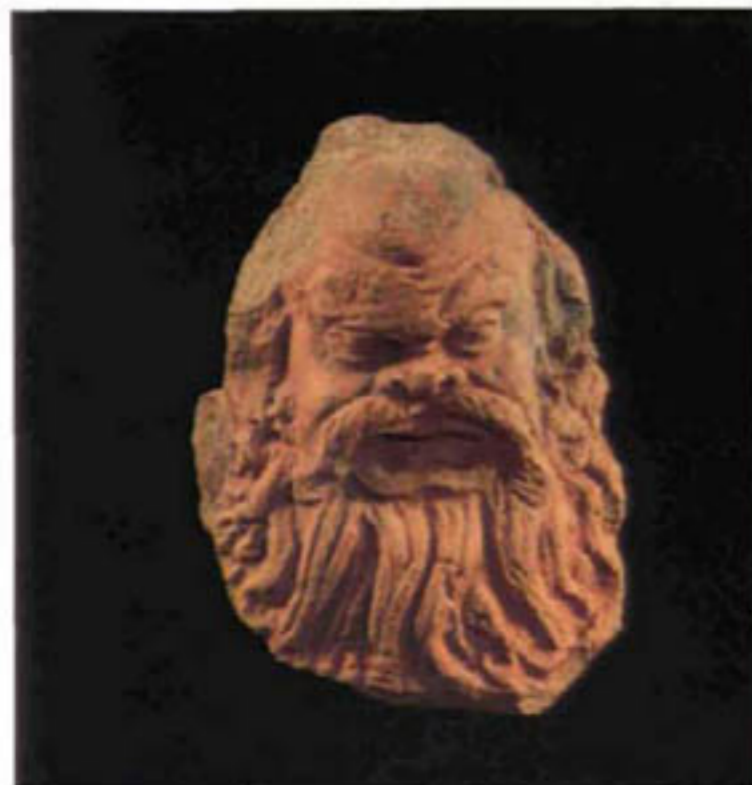
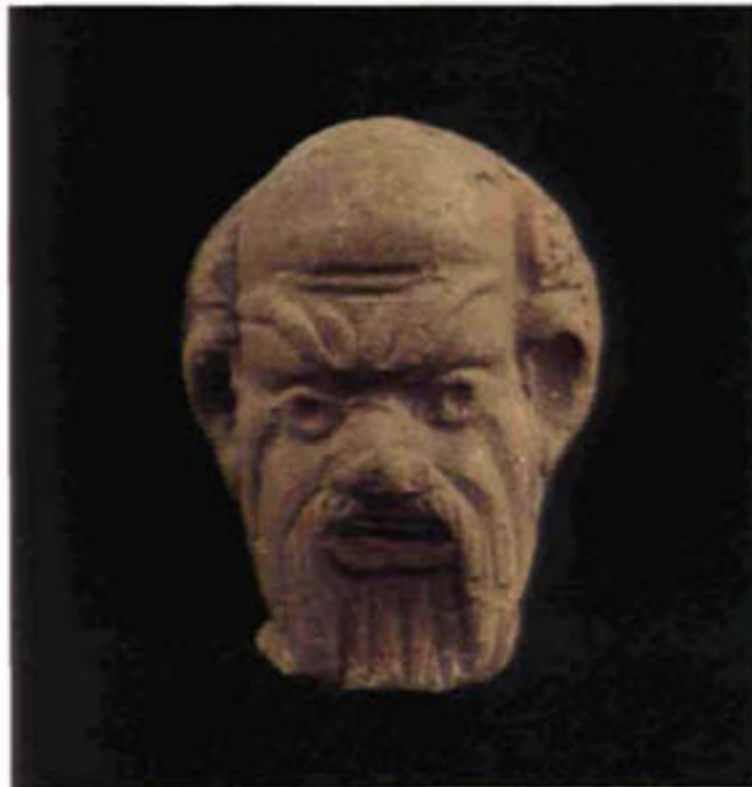
210 - 211 - 212 - 219  
 213 - 214 - 215  
 216 - 217 - 218

*210-218. Heads of male and female  
 statuettes with distorted, enlarged, and  
 overemphasized personal characteristics;  
 from Egypt, both Hellenistic and Roman  
 periods. Their height varies from 0.03 to  
 0.08 m. Gift of Loukas Benakis.*

*(12628, 8203, 8199, 8205, 8211,  
 12673, 8210, 12642, 12638)  
 As noted elsewhere (see figs 190-193),  
 examination of man's inner being oriented  
 Greek art towards the study and  
 rendering of individual facial features*

*according to class, profession, and racial  
 categories.*

*219. Hellenistic comic mask of plaster,  
 from Egypt. H. 0.09 m. Gift of Loukas  
 Benakis. (21518)*



220 - 221                      228 - 229  
 222 - 223 - 226 - 227 - 230 - 231  
 224 - 225                      232 - 233

*220-225. Terracotta comic masks, from Egypt; Hellenistic and Roman. Their height varies from 0.04 to 0.13 m. Gift of Loukas Benakis. (12631. 21829. 12657. 21531. 23871. 22801)*

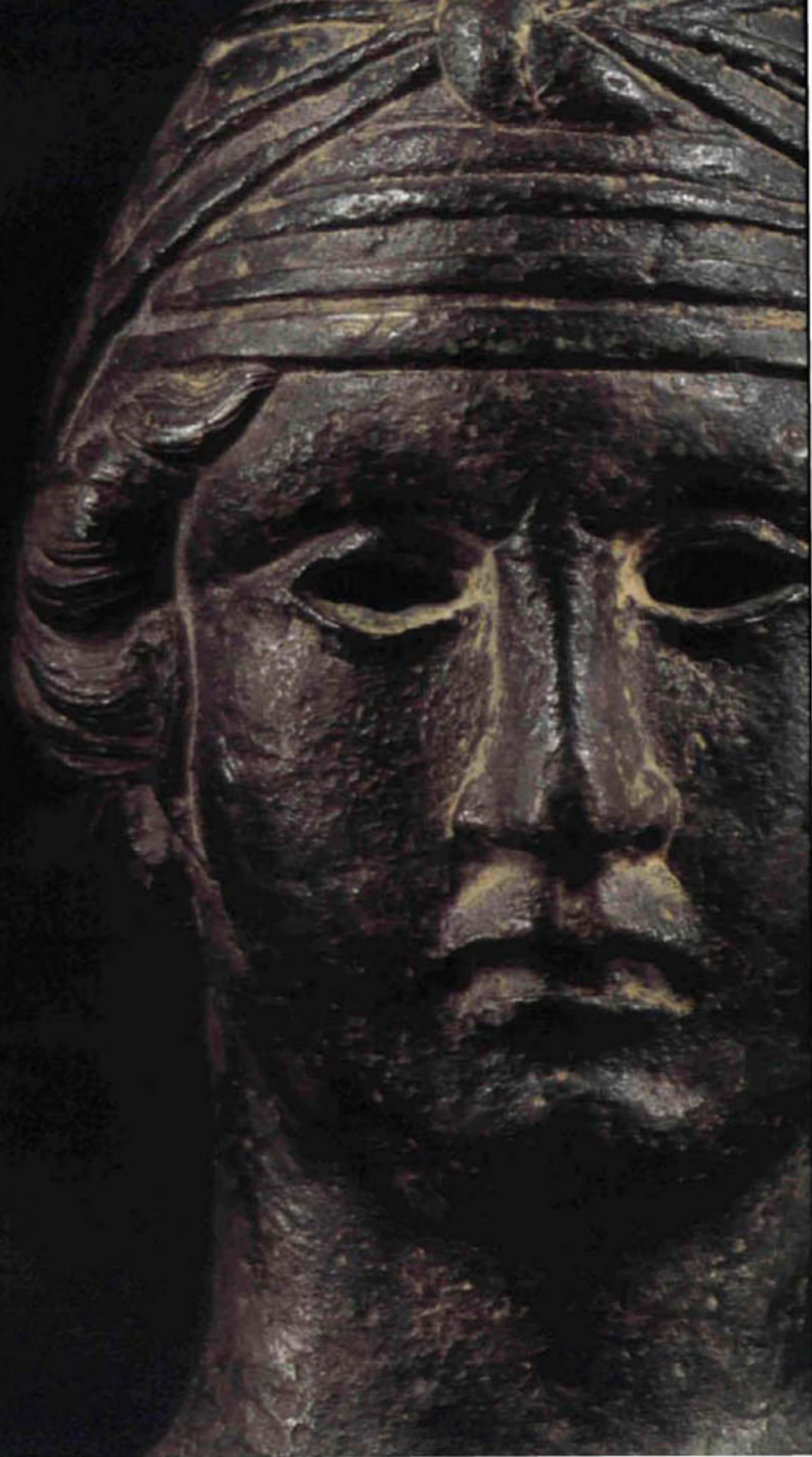
*226. Fragment of a terracotta group, from Egypt. Two actors are portrayed wearing the masks of old men impersonating Eros and Psyche in an exceptionally interesting parody of a Hellenistic rococo composition well known from many Roman copies. First half of the 3rd c. AD. H. 0.09 m. Gift of Loukas Benakis. (12822)*



227. Terracotta figurine of a woman on a couch, probably Aphrodite; from Egypt. 3rd c. AD. H. 0.12 m. Gift of Loukas Benakis. (12833)

228-233. Heads of figurines of women with elaborate coiffures; from Egypt. Exceptionally, the last, wearing a diadem, dates to the 5th c. BC, the others to the Hellenistic and Roman periods. Their height varies from 0.04 to 0.09 m. Gift of Loukas Benakis. (23845. 22598. 12676. 12675. 22124. 12678)





234 - 235 - 236

234-235. Small bronze oinochoe in the shape of a woman's head. The severity of the facial features reminds true of works of the early 5th c. BC and of their classicistic adoption during the reign of Augustus (63 BC-14 AD). 1st c. BC-1st c. AD. H. 0.13 m. Gift of Stephen and Francis Vaglianos. (30227)

236, Detail of the oinochoe in fig. 234.







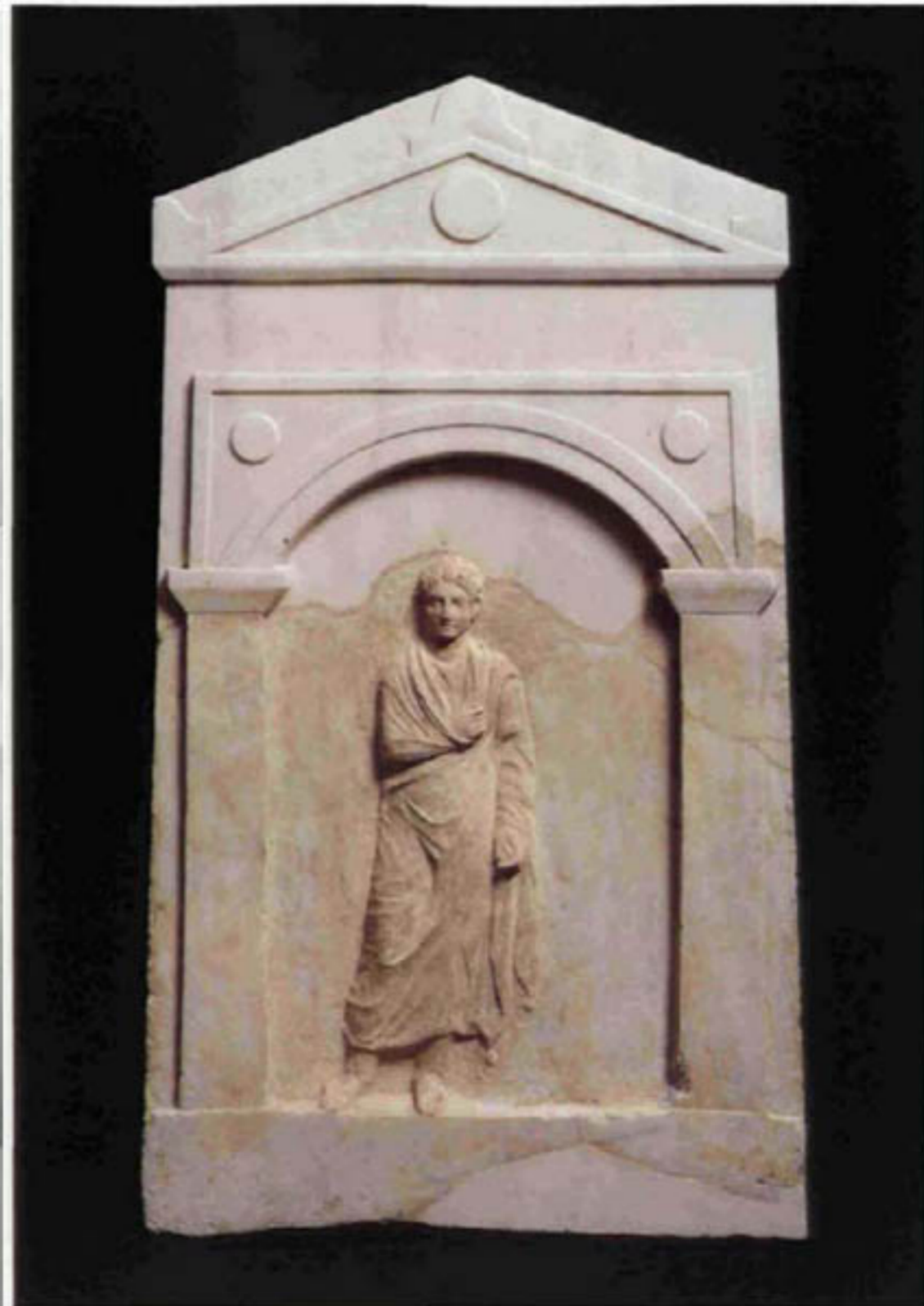
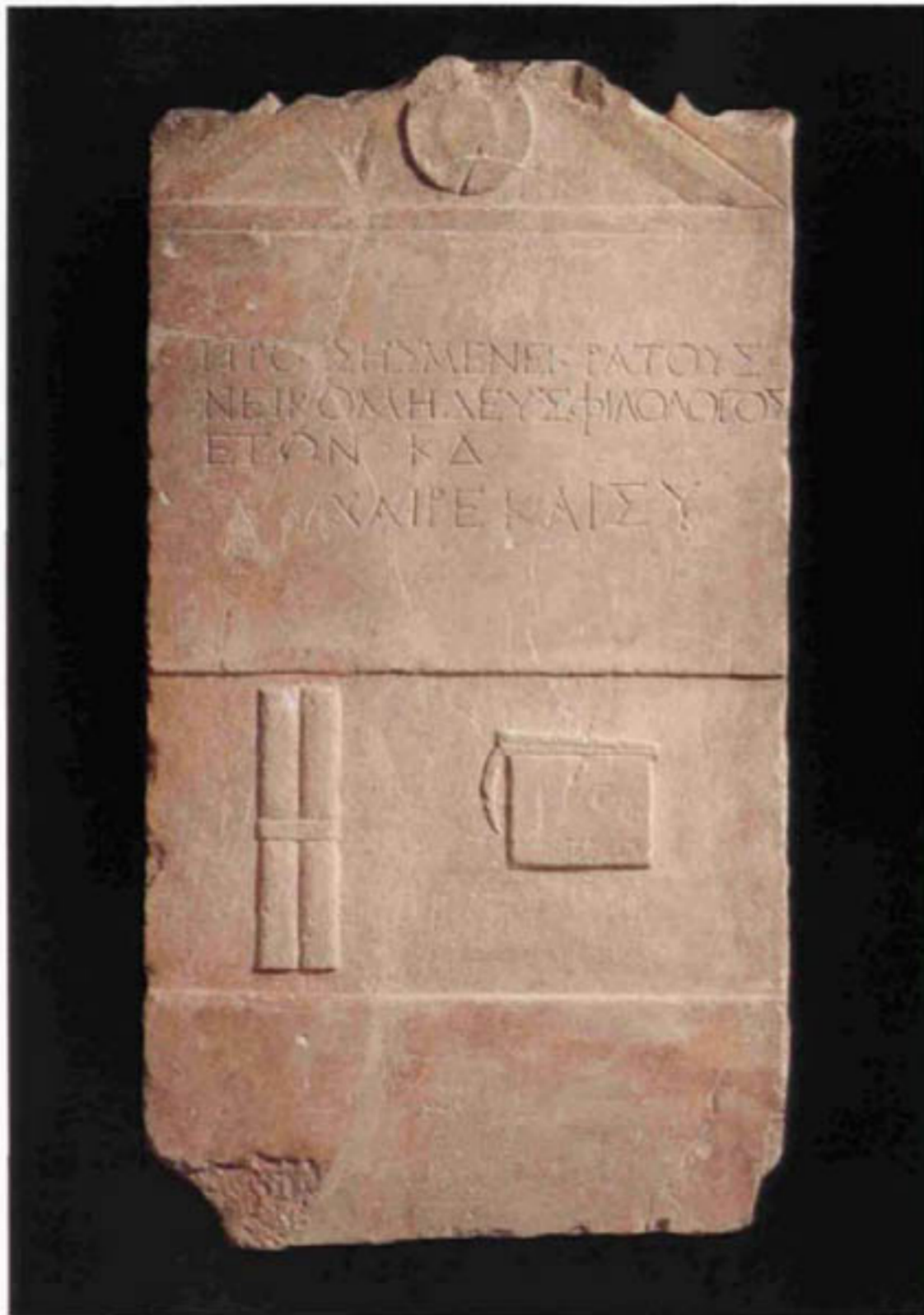
237 - 239  
238

237. *Skyphos with relief decoration illustrating a chariot-race (terra sigillata). A representative example of ceramic work in the Early Roman period, it continues a tradition of decoration already established in the Hellenistic Age. 1st c. BC-1st c. AD. H. 0.06 m. (32446)*

238. *Cup with relief scenes of Maenads and panthers (terra sigillata). It is typical of a large category of vases that is*

*named after the Italian city of Arezzo, although it is met with throughout the Roman empire. Late 1st c. BC-early 1st c. AD. H. 0.14 m. (33692)*

239. *Limestone head of a woman, originally with inset eyes and the coiffure common to representations of Isis and favoured by Cleopatra I (193-176 BC). Product of an Alexandrian workshop and dating to the early 2nd c. BC. H. 0.07 m. Gift of Loukas Benakis. (8223)*



240 - 241 - 242

240. Inscribed marble grave stele from Megara, Attica. In the centre of the stele is the inscription: ΠΡΟΥΣΗΣ ΜΕΝΕΚΡΑΤΟΥΣ ΝΕΙΚΟΜΗΔΕΥΣ ΦΙΛΟΛΟΓΟΣ ΕΤΩΝ ΚΑ ΧΑΙΡΕ ΚΑΙ ΣΥ, commemorating the philologist Prousis from Nikomedeia, who

died at Megara at the age of twenty-four. The stele recalls the uniquely Greek character of the cities of Asia Minor, the ease with which Greeks travelled about, and their love of letters. On the lower part of the plain slab are depicted scrolls and a writing-case, the

requisites of a literary occupation. This is one of the most moving historical objects in the Museum. 1st c. BC-1st c. AD. H. 1.20 m. Gift of Aikaterini Stathatou. (31182)

241. Marble grave stele of a young man,

probably from Attica. The upper part has been restored in the style of similar examples. Late 1st c. BC-early 1st c. AD. H. 0.81 m. Gift of Georgios Tsolozidis. (32566)

242. Detail of the grave stele in fig. 240.

ΠΡΟΣ ΤΗΝ ΜΕΜΟΡΙΑΝ ΤΟΥ  
ΚΑΙΣΑΡΟΣ ΚΑΙ ΤΗΣ  
ΕΠΙΣΤΡΑΤΕΥΣΕΩΣ  
ΤΗΣ ΕΛΛΗΝΙΚΗΣ  
ΕΠΙΣΤΡΑΤΕΥΣΕΩΣ



243 - 245  
244

243. Marble grave stele portraying two men, from Phrygia in Asia Minor. The inscriptions remind us of the resilience of the Greek language and the persistence of Hellenism in provinces of Asia Minor, while the stylistic peculiarity of the stele is consistent with the gradual orientation of aesthetic exploration from the Late Roman to the Early Christian period. It is particularly interesting to note that the visual vocabulary of popular expression has already been formulated. Late 3rd c. AD. H. 1.35 m. Acquired with the aid of The Friends of the Benaki Museum. (31520)

244. Inscribed stone grave stele with four relief busts, from northern Greece. Second half of the 3rd c. AD. H. 0.71 m. Gift of Petros Protonotarios. (31419)

245. Detail of the grave stele in fig. 243.





246 - 247

246. *Funeral portrait of a woman; from Antinoopolis in Egypt, painted in tempera on linen with additions of gypsum and gold leaf. The dead person is portrayed full-face with wide-open eyes, wearing precious jewelry, and holding the Egyptian Ankh symbol in her left hand.*

*Dating to the first thirty years of the 3rd c. AD, it is considered to be one of the best of its kind. 0.64x0.38 m. Gift of Konstantinos Choremis. (6877)*

247. *Detail of the portrait in fig. 246.*





248 - 249

*248. An expressive funeral portrait of a man; from Antinoopolis in Egypt, it is painted in the encaustic technique on linen. Dated to the second quarter of the 3rd c. AD, it marks the transition of*

*aesthetic values from Late Roman to Early Christian art. 0.50x0.30 m. (6878)*

*249. Detail of the portrait in fig. 248.*







250 251 252  
253



254 - 255 - 256  
257  
258



259 - 260 - 261 - 262  
263 - 264

250. *Fragment of a bone relief carving of a scene from the myth of Hippolytos and Phaedra. Found in Egypt and dated to the Antonine age (117-193 AD). H. 0.06 m. Gift of Loukas Benakis. (22119)*

251. *Bone statuette of the divinity Arpokrates, portrayed with his right hand enjoining silence and holding a horn of plenty in his left hand; from Egypt, Roman period. H. 0.10 m. Gift of Loukas Benakis. (12742)*

252. *Bone plaque with a relief representation that repeats the Hellenistic combination of Eros and Psyche (see fig. 226); from Egypt, late 2nd c. AD. H. 0.07 m. (10324)*

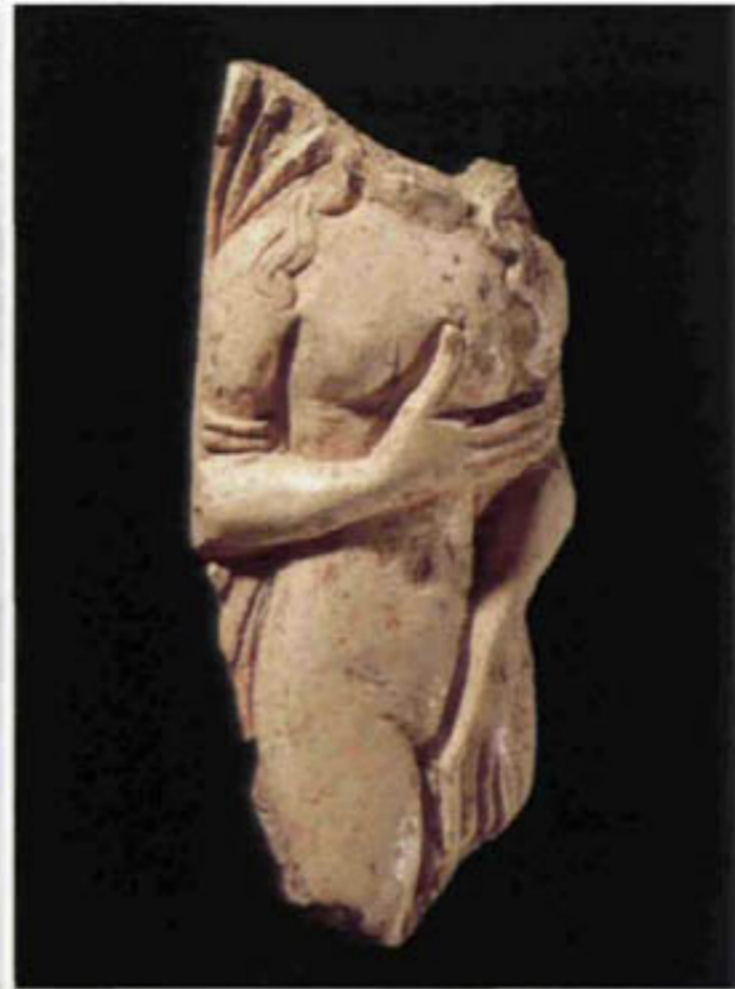
253. *Front panel of a wooden box with inset bone plaque that portrays a reclining naked woman; from Egypt, late 3rd-early 4th c. AD. L. 0.22 m. (10314)*

254-258. *Bone plaques with scenes in relief, chiefly of Aphrodite. The second plaque portrays a Satyr holding a bust of Papposelinos as an imago clipeata (shield-bearing portrait); from Egypt, 3rd-4th c. AD. Their height varies from 0.02 to 0.12 m. Gift of Loukas Benakis. (18850, 18951, 18855, 18761, 18752)*  
*The Museum possesses one of the largest collections of bone reliefs that once ornamented jewelry-cases or valuable articles of furniture; these reliefs are worked in the very ancient technique of ivory carving which flourished in Greece as early as the Mycenaean Age.*

259. *Fragment of a bone plaque depicting Aphrodite Anadyomene (emerging from the sea); from Egypt, 2nd c. BC. H. 0.07 m. Gift of Loukas Benakis. (18841)*

260. *Fragment of a bone plaque portraying a naked Dionysos beside a panther; from Egypt, 2nd c. AD. H. 0.19 m. (10342)*

261-264. *Fragments of bone plaques with representations of Aphrodite and Dionysos; from Egypt, Roman period. Their height varies from 0.08 to 0.12 m. Gift of Loukas Benakis. (18958, 18848, 18918, 18849)*





265 - 266 - 269 - 271  
 267            272  
 268 - 270 - 273

265. *Dark blue glass phiale from Egypt; 3rd-4th c. AD. H. 0.08 m. (3056)*

*The technique of glass production derives from the inventiveness of the East. Glass had already been employed by Pheidias in the 5th c. BC as a precious material for the embellishment of his chryselephantine (gold and ivory) statue of Olympian Zeus, but it became more widely used in the Hellenistic Age and particularly in Roman times.*

266. *Glass stem-cup from the Eastern Mediterranean; 4th-5th c. AD. H. 0.08 m. Gift of Stephen and Francis Vaglianos. (30233)*

267. *Glass beaker inscribed: ΕΥΦΡΑΙΝΟΥ ΕΦ Ω ΠΑΡΕΙ (enjoy what you imbibe); from Siphnos, Cyclades, 1st c. AD. H. 0.05 m. (3707)*

268. *Glass beaker inscribed: ΚΑΤΑΙΧΑΙΡΕ ΚΑΙ ΕΥΦΡΑΙΝΟΥ (rejoice and be merry); from Siphnos, Cyclades. 1st c. AD. H. 0.08 m. (3708)*

269. *Glass bottle originally sheathed in silver; 1st-2nd c. AD. H. 0.12 m. Gift of Georgios Theotokas. (32702)*

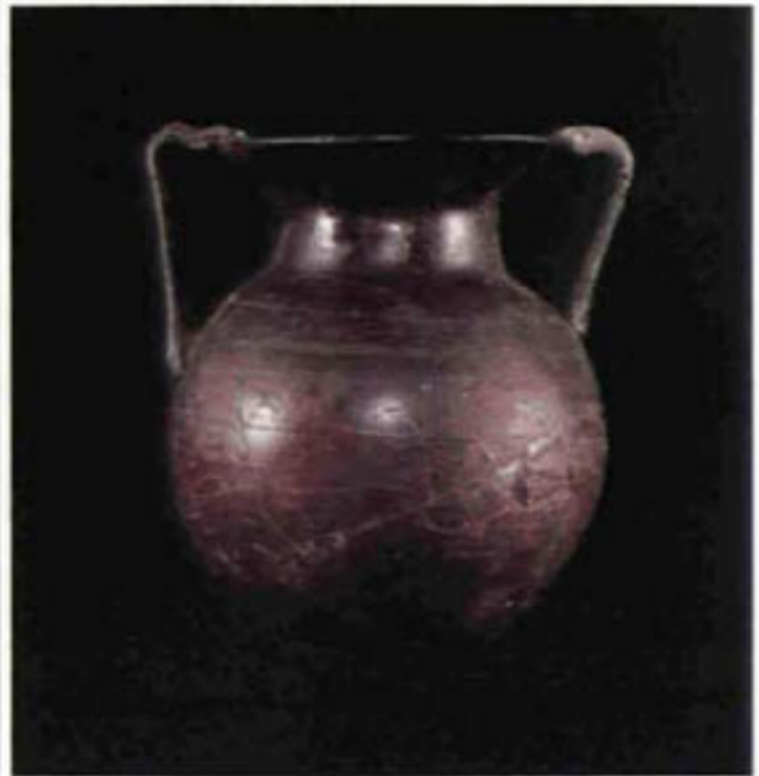
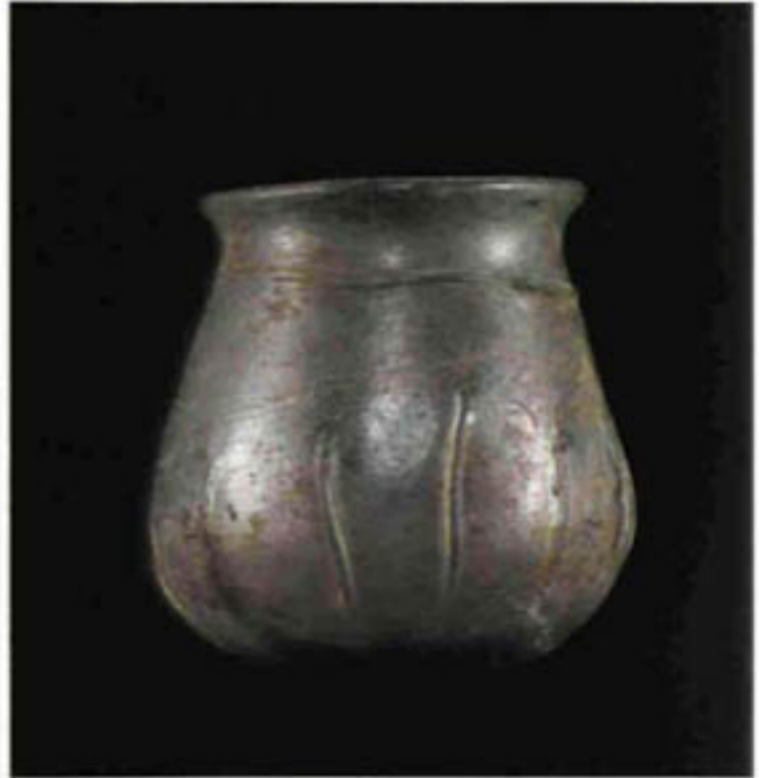
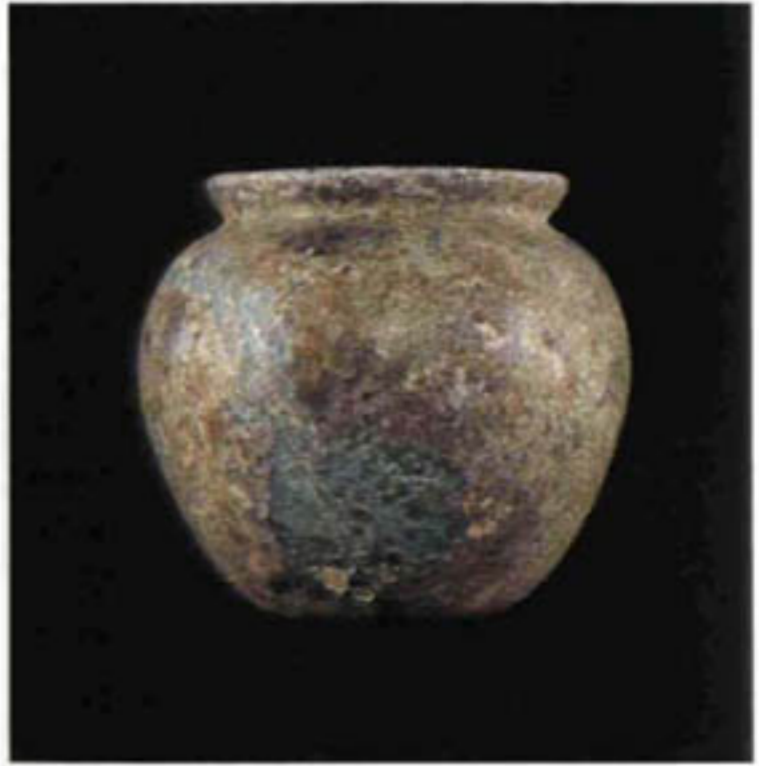
270. *Glass bottle in the shape of a grape; from Syria or Palestine. 2nd c. AD. H. 0.13 m.*

*Gift of Georgios Theotokas. (32771)*

271. *Glass cup, possibly from the Eastern Mediterranean. 1st-2nd c. AD. H. 0.07 m. Gift of Georgios Theotokas. (32768)*

272. *Glass cup with vertical ribbing in relief; from Syria, 3rd-4th c. AD. H. 0.08 m. Gift of Georgios Theotokas. (32748)*

273. *Small glass amphora, from the Eastern Mediterranean. 1st-2nd c. AD. H. 0.08 m. (33694)*





274 - 275 - 277  
276 - 278

274. Gold pendant with inset cornelian and an engraved figure of a naked youth standing beside a horse; possibly a copy of a Classical statue of Castor or Polydeuces. It comes from Crete and is of Roman date. H. 0.04 m. Gift of Lord Abercromby. (8270)

275. Gold chain with a pendent coin of the philhellenic Roman emperor Hadrian (76-138 AD), attached in the

3rd c. AD. Diam. of the pendant 0.04 m. (1640)

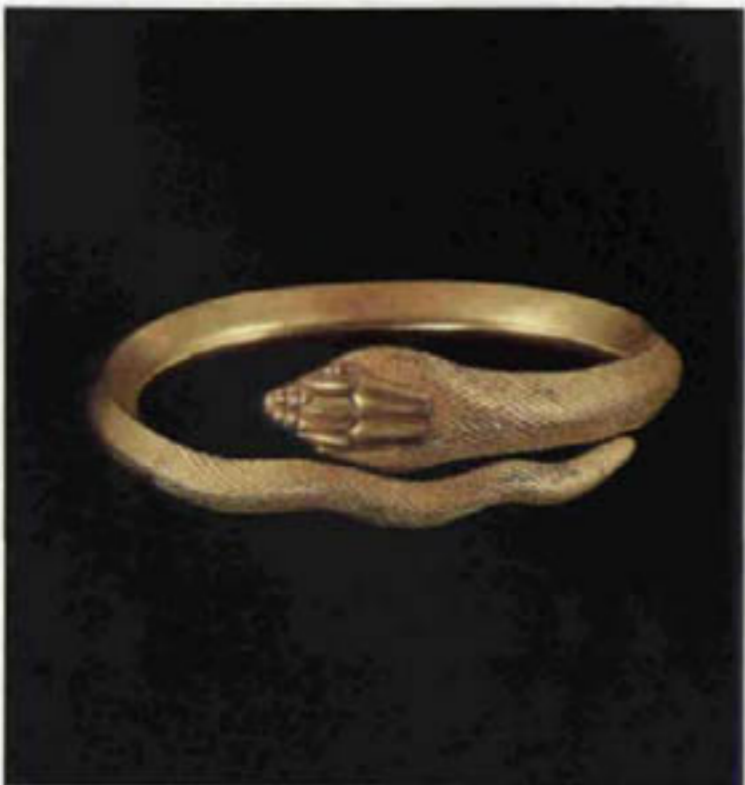
276. Gold bracelet in the form of a snake; 1st c. AD. Diam. 0.09 m. (1712)

277. Gold ring set with a chalcedony engraved with a horseman assailing an opponent defending himself. It was found in a woman's grave in the Piraeus together with the

jewelry in figs 280-281 and dates to the 1st c. AD. Max. diam. of bezel 0.03 m. (1629)

278. Gold ring set with an agate engraved with a well-known Hellenistic device illustrating Menelaos carrying the corpse of Patroklos; 1st-2nd c. AD. Diam. 0.03 m. (2091)







279 - 280 - 283  
281  
282 - 284

279. Gold chain necklace from which a large medallion with a relief head of Medusa is suspended: 2nd c. AD. Diam. of the medallion 0.04 m. (1636)

280. Amulets of rock-crystal in the forms of a shell, duck, tortoise, and fish. These familiar symbols of Aphrodite, once suspended from a necklace, were found in a woman's grave in the Piraeus (see figs 277, 281). 1st c. AD. Their length varies from 0.03 to 0.04 m. (1624-1628)

281. Set of gold pendants from a necklace in the form of a basket, a kantharos and a flask, ornamented with emeralds: from a grave in the Piraeus. 1st c. AD. Their height varies from 0.03 to 0.05 m. (1618-1622)

282. Gold bracelets with the intertwined bodies of snakes terminating in figures of Isis and Serapis: 1st c. AD. H. 0.03 m. (1720-1721)

283. Terracotta statuette of Aphrodite covered with gold leaf. The goddess is wearing a chiton and himation, and a wreath on her head: she holds a hare in her left hand. A good example of a numerically small group of objects serving the devotional needs of a household. 1st c. BC. H. 0.12 m. Gift of Imre Somlyai. (27511)

284. Gold ring in the form of a snake: 1st c. BC-1st c. AD. H. 0.04 m. (1674)







285 - 287  
286

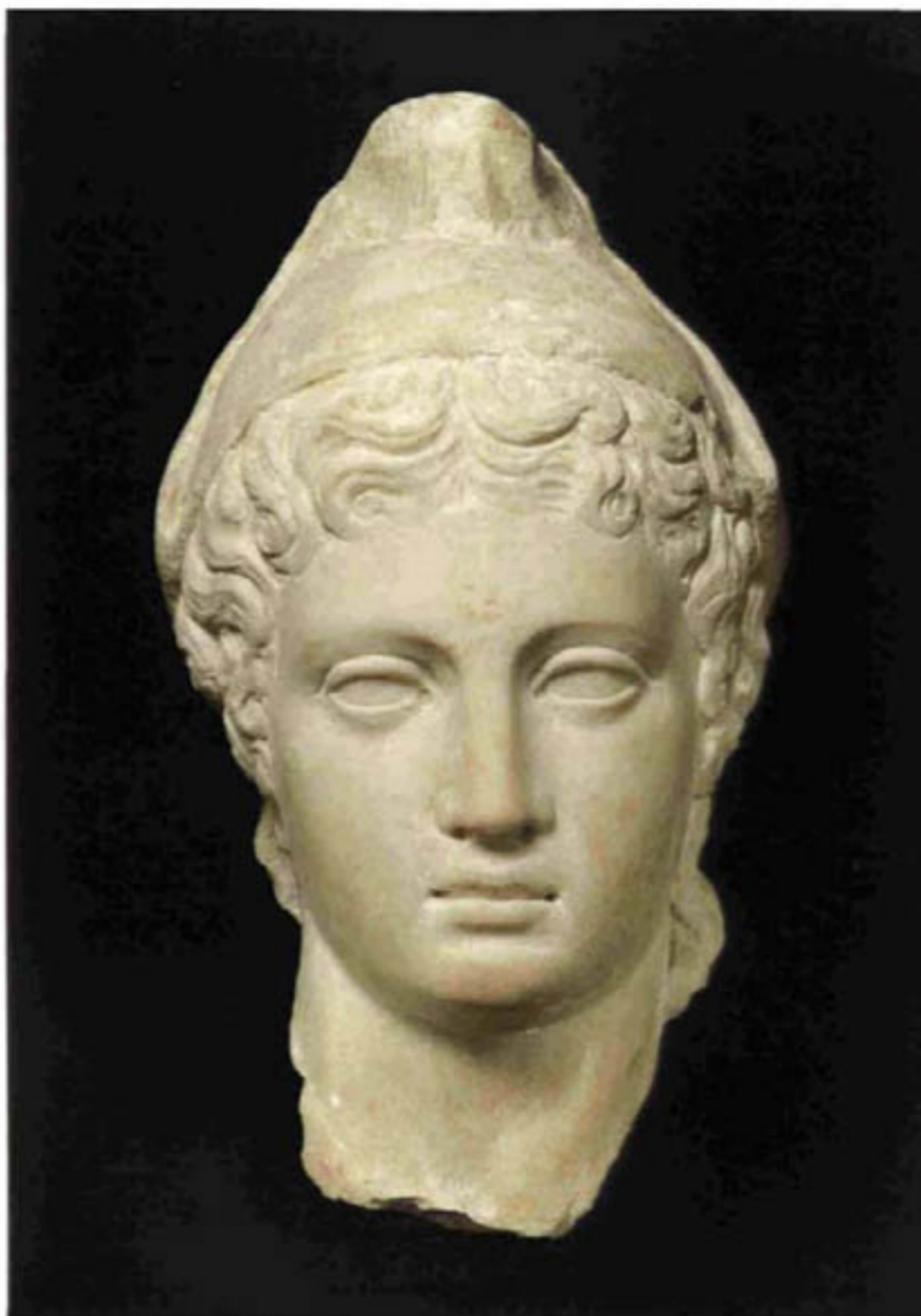
285. *Fragment of a clay disk with relief representation in the centre of mounted Dioskouroi (terra sigillata); 4th c. AD. H. 0.19 m. Gift of Loukas Benakis. (12393a)*

286. *Fragment of the rim of a clay disk with relief representation of a hippodromos (race-course) (terra sigillata). It belongs to a category of vases that copied precious silver vessels and were manufactured in North African workshops in the late 4th and the first half of the 5th c. AD. H. 0.15 m. Gift of Loukas Benakis. (14247)*

287. *Part of a bronze greave with a repousse figure of a warrior portrayed in front of a column surmounted by a statue of Aphrodite. The article evidently belonged to a Late Roman set of sumptuous armour. H. 0.20 m. Gift of Dionissis Fotopoulos. (33653)*







290 - 291

288. *Fragment of an inscribed marble funerary relief with the bust of a woman. It probably comes from Thessaly and is a typical example of popular art in late antiquity. 4th c. AD. H. 0.46 m. Gift of Dionissis Fotopoulos. (30704)*

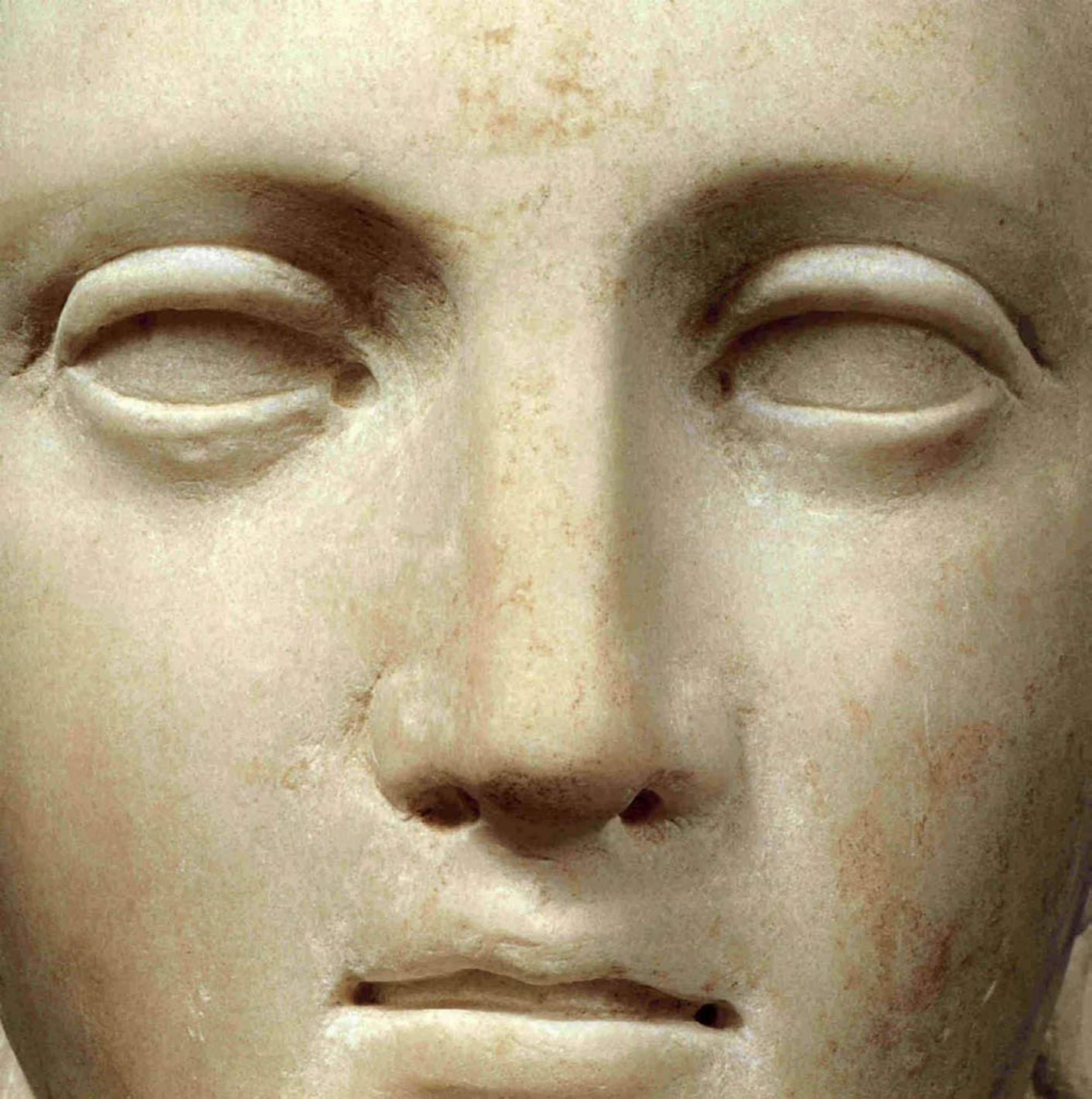
289. *Central roundel from a mosaic floor depicting the head of Medusa; possibly from Asia Minor, Late Roman period. Diam. 0.30 m. Gift of Petros*

*Protonotarios. (32544)*

290. *Head of a marble statue from Crete. It portrays Paris in a Phrygian cap and is a 2nd-c. AD copy of a famous sculptural work of the 4th c. BC. H. 0.32 m. Gift of Spyridon and Korina Skarpalezos. (31318)*

291. *Detail of the head in fig. 290.*









## *II. Concerning the meaning of continuity and coherence throughout the centuries of Byzantium.*


The end of antiquity was not heralded by a roll of drums such as might be associated with a memorable date, that is, the precise day of a world-shaking event which could be interpreted as the final moment - and not a momentary pause - in the constant flow of historical time. After all, the dissolution of the Roman empire occurred only gradually, its enfeeblement being understood as a long-term degenerative illness, or rather as the exhaustion of an aged organism following upon vain efforts to rally its reserves. Several related internal factors hastened the decline of the empire's universal authority. In passing one might note the threadbare condition of the social fabric which had all but fallen apart, the benumbed state of every unifying ideal, and the constantly mounting clamour for independence in subjugated territories. Account should be taken also of the catalytic consequences of the spread of Christianity that shook the institutional and ideological foundations of the pagan state while invigorating the economically weakest classes and bracing the sense of national identity among enslaved peoples. External factors, too, played a decisive role, above all the incursions by wave after wave of all those barbarian races which had previously stayed on the fringes of History, maintaining their militancy at high pitch and their youthful vigour undiminished.

Such, more or less, is the shadowy scene that emerges from the general circumstances of the time. Nevertheless, it allows us to recognize the vitality of the Greek world. Though it did not avoid the impact of sweeping realignments, it did succeed in surviving, either compressed within the present-day boundaries of the Greek peninsula or dispersed about the eastern provinces of the Roman empire. Moreover, despite exceptionally adverse conditions, it preserved its cultural heritage, its self-knowledge and sense of uniqueness even after the final closure of the last of the schools of philosophy. The phenomenon of the continuity and coherence of Hellenism throughout the transitional period lying between the expiration of antiquity and the consolidation of the Byzantine empire is unprecedented and hard to account for, fateful and startling. But if I were to engage in a search for the causes of its occurrence, which defies all conventional kinds of explanation. I would run up against the essay-length limitation imposed on my text. So, to justify the categoric phrasing of my observations made even

with hindsight, I resort once again to the evidential value of the argument provided by the survival of the Greek language, its wide diffusion, and its resistance to progressive attrition. Moreover, I consider that its choice as the language of the sacred texts of the new religion is in itself highly significant.

The eventual division of the Roman empire, effected by the eastern part becoming independent of the western, found the Greek world incorporated into the eastern together with that element of Hellenism long rooted in the East and local peoples Hellenized in the time of Alexander the Great. The life-span of the eastern Roman empire was to exceed a millennium, a period that opened in 330 AD when simultaneously Christianity was established as the official religion and Constantinople as New Rome, and ended in 1453 with the sack of the capital and the city's ruthless devastation, confirming the hegemony of the Ottomans. As events unfolded between those two defining years there occurred the systematic Hellenization of the state; the state's ruinous struggle to repel barbarian raids; its destructive confrontations with Arabs, Persians and Normans, Slavs and Turks; the progressive loss of control of the sea and the surrender to the West of the benefits arising from trade; the slow decline of economic and military power; usurpation of vital regions, and the tightening stranglehold and desperate pressure exerted upon territorial strong points. Other determinant factors, too, had already tipped the scales of History: the schism of the Churches in 1054, for instance, and the pillaging of Constantinople by the Fourth Crusade in 1204.

From Justinian's vision of a world empire, with its frontiers reaching even to Spain, Byzantium was eventually to be confined within roughly the geographical limits of the present-day Greek State. And yet no western state, not only one existing in medieval times, can boast that it has lasted so long or that in the long term it has vindicated the part it has played historically in the wider field of evolutionary processes, both by acting as a break-water against barbarian assaults and in making a causal contribution to the effective defence of the burgeoning European spirit. But the price Byzantium paid was its own fatal exhaustion as its existence dragged on and, conversely, its territory contracted; in the meantime it was reproached for its



theocratically-based conservatism, its unchecked centralized authority, and the imbalance that prevailed between material and spiritual concerns. Nonetheless, it should be observed that if the cultural heritage of Byzantium, with the exception perhaps of its architecture, has not been acknowledged till now to the extent it should have been - something which, in contrast with antiquity, the Byzantine Age did not generally escape - it is because it was slow to attract the attention of scholarly investigation.

But since by History is meant nothing other than the History of Civilization, particular emphasis should be laid on Byzantium's contribution to the moulding of the canons of Law, to the elaboration of jurisprudence and to enactments of the norms of social behaviour; in addition, credit should be given Byzantium for the systematic concern it showed for welfare and health and for the importance it clearly attached to letters and sciences, culminating in the foundation in Constantinople in 1046-47 of the first European university. Even more important is considered its role in the preservation of our heritage from the ancient world, for the Byzantines copied and disseminated classical texts which they edited and wrote commentaries upon. Moreover, Byzantine literature's very close links with ancient Greek literature explain the dazzling heights sometimes attained by poetic expression in Church hymnography, heights that still overawe us today notwithstanding the passage of time. This short review would certainly be incomplete without reference, however brief, to the continuity achieved in philosophical argument, evidenced by the frequent ideological-cum-theological disputes that occurred up to the final definition of Orthodox dogma. Of all the theoretical debates over differing opinions it was the exceedingly bitter struggles between iconoclasts and iconophiles that had such marked repercussions upon the work of artists. The eventual restoration of icons, commemorated ever since as the Triumph of Orthodoxy, reflects the victory of the Greek intellect which extols the fact that the human form lends itself to portraiture.

In the light of the anthropocentric precept of the Greek ideal, the worth of the cultural legacy of Byzantium becomes more readily perceptible in the renewal of Greco-Roman tradition, in the conquest of new areas explored

by the visual arts, in the harmonizing of metaphysical with earthly values, and in the allusive identification of the divine with the human drama. Byzantine art combines the lucidity of Greek reason with the inferiority of Christian contemplation, the distinctness of prototypes in the physical world with the mysteriousness of metaphysical concerns, the humility of a lofty ethos with the splendour of imperial grandeur. It is an art to which the epithet great, in its literal sense, may aptly be applied, an art which balances the introversion of the observer with the extroversion of the artist because of the unusually acute degree of concentration which it induces. That is how its radiance spread from the Orthodox lands of the Near East and the Slav states of the Balkans to the Catholic states of pre-Renaissance Italy, while its inexhaustible inner strength and its astonishing resilience are apparent throughout Byzantium's existence and even later in the obscure centuries that followed upon its fall. Only scattered examples of its earlier creations and few, if any, of its secular works were left untouched by the evil times it suffered. But even in the debased ones that remain, even in works of post-Byzantine years, human nature was glorified and endowed with that divinity which always characterized Greek art in former ages. In the course of its convulsive history Byzantine art evolved a symbolic vocabulary, a readily understood typological style and an expressive ethos of exemplary clarity, grafting a new element of spiritual forces on to the codified themes of its repertoire and allowing its profound humanity to show through the religious concealments.

Of the three great periods which comprise the age of Byzantium, it is the Early Christian period which is most fully represented in the collections of the Benaki Museum. The Middle Byzantine period is illustrated mainly by miniature works of art unsupported by significant artistic products of a monumental character. A greater number of paintings illuminate the last period, some of them considered to be among the masterpieces of Byzantine art. Similarly impressive, both for its quality and size, is the Museum's collection of works dating to the post-Byzantine period which, taken in conjunction with the blossoming of the Greek language in the years of foreign domination, exonerates any misuse of the terms continuity and coherence.



292 - 294 - 296  
293 - 295

*Figure on pages 170-171: Detail of a Coptic tapestry on which is shown the poet Aratos with the Muses Kalliope and Ourania, from Egypt. 3rd-4th c. 1.55x0.75 m. (7147)*

292. *Copper-alloy stamp in the form of a sandal with the inscription ΧΑΡΙΣ (Grace), for stamping bread or pottery, from Egypt. 4th-5th c. L. 0.11 m. (11480)*

293. *Round copper-alloy seal with inscription probably to be read as ΣΦΡΑΓΙΣ ΚΥΡΙΟΥ (The Lord's Seal). 4th-5th c. Diam. 0.04 m. Gift of Helen Stathatos. (21998)*

294. *Copper-alloy bread stamp in the form of a cross bearing the inscription ΥΓΙΕΙΑ ΖΩΗ (Health. Life), from Egypt. 4th-5th c. L. 0.08 m. (11473)*

295. *Round copper-alloy stamp with the inscription ΤΑΡΑΧΙ(ΟΥ) (Tarasios'), from Egypt. 4th-5th c. Diam. 0.08 m. (11479)*

296. *Square copper-alloy weight of one pound from Constantinople, with an engraved representation of two emperors, perhaps Arcadius (383-408) and Honorius (393-423), on either side of a personification of Constantinople. The capital of the Empire, in accordance with the iconographic tradition of Hellenistic times, is represented as Tyche (Fortune). Silver-inlaid details distinguish the miniature composition. 4th-5th c. 0.06x0.06 m. (11429)*





ΧΡΥΣΗΝΟΝ ΤΡΑΟΣΤΑΛΟΣ  
ΑΔΡΙΑΝΟΣ





297 - 298

297. Bottom of a glass vessel with an engraved representation of a quadriga (four-horse chariot). The object belongs to a small group of luxury vessels given as prizes to victors of the horse-races held in Constantinople. 4th-5th c. Diam. 0.12 m. (3467)

298. Square copper-alloy weight from Constantinople, with engraved figures of two emperors, with their faces and the letter s (solidus) inlaid in silver. The depiction of emperors on such weights guaranteed the accuracy of commercial exchange. 4th-5th c. 0.02x0.02 m. (11428)





299 - 300 - 301 - 302

299. Coptic tapestry with a representation of a female figure holding a mirror and adorning herself, from Egypt. The many bright colours emphasize the expressiveness of the work. 6th c. 0.37x0.37 m. (7111)

300. Ivory comb with a representation in relief of a Nereid and a Triton, from Egypt. Mythological themes occur

frequently on luxury items of late antiquity. The Hellenistic tradition, not only in the choice of theme but also in the manner of execution, continued to be a source of inspiration for Early Byzantine art and in succeeding centuries. 5th-6th c. 0.14x0.08 m. (10286)

301-302. Ivory comb from Egypt, with representations in

relief: on one side the personification of Rome and on the other of Constantinople. Similar allegorical depictions of the two cities decorated the finely worked ivory consular diptychs of the same period, symbolizing the prosperity ensured by the legitimate state authority. 5th-6th c. 0.16x0.05 m. (10287)



303            306  
304 - 305

303. Brass inscribed situla (bucket) from the region of Antioch, with an engraved and punched representation of a hunt in an exceptionally expressionistic style. A fine example of the artistic orientation of the Early Christian period, it is characterized by an attractive narrative liveliness that owes much to the artistic tradition of late antiquity. Similar contemporary vessels are found throughout the Mediterranean basin, and as distant as Germany and East Anglia in England, suggesting that commercial goods were safely transported. Early 6th c. H. 0.21 m. (32553)

304. Copper-alloy steelyard weight in the form of a bust of the goddess Athena. Despite the establishment of Christianity as the official religion of the Byzantine state, the ancient gods still retained their place within the limits of imaginative secular art. 7th c. H. 0.13 m. (11524)

305. Copper-alloy steelyard weight in the form of an empress' bust. Weights of this sort were especially popular during the 5th c. and most of them come from the area of Constantinople. H. 0.16 m. (11525)

306. Detail of the situla in fig. 303.





307 - 309  
308

307. Silver plate with repousse and gilt representation of Ino and her son Melikertes riding a sea-Centaur on the central medallion and acanthus leaves around the rim. This fine product of Early Christian gold and silver workshops, with marked Hellenistic traits in the rendering of the mythological theme, comes from Egypt and is dated to the first half of the 7th c. Diam. 0.25 m. (11446)

308. Silver plate with a gilt Eros riding a sea-monster in the central medallion and acanthus leaves on the rim. Like the previous example, it was found in Egypt and is dated to the first half of the 7th c. Diam. 0.13 m. (11447)

309. Detail of the silver plate in fig. 307.





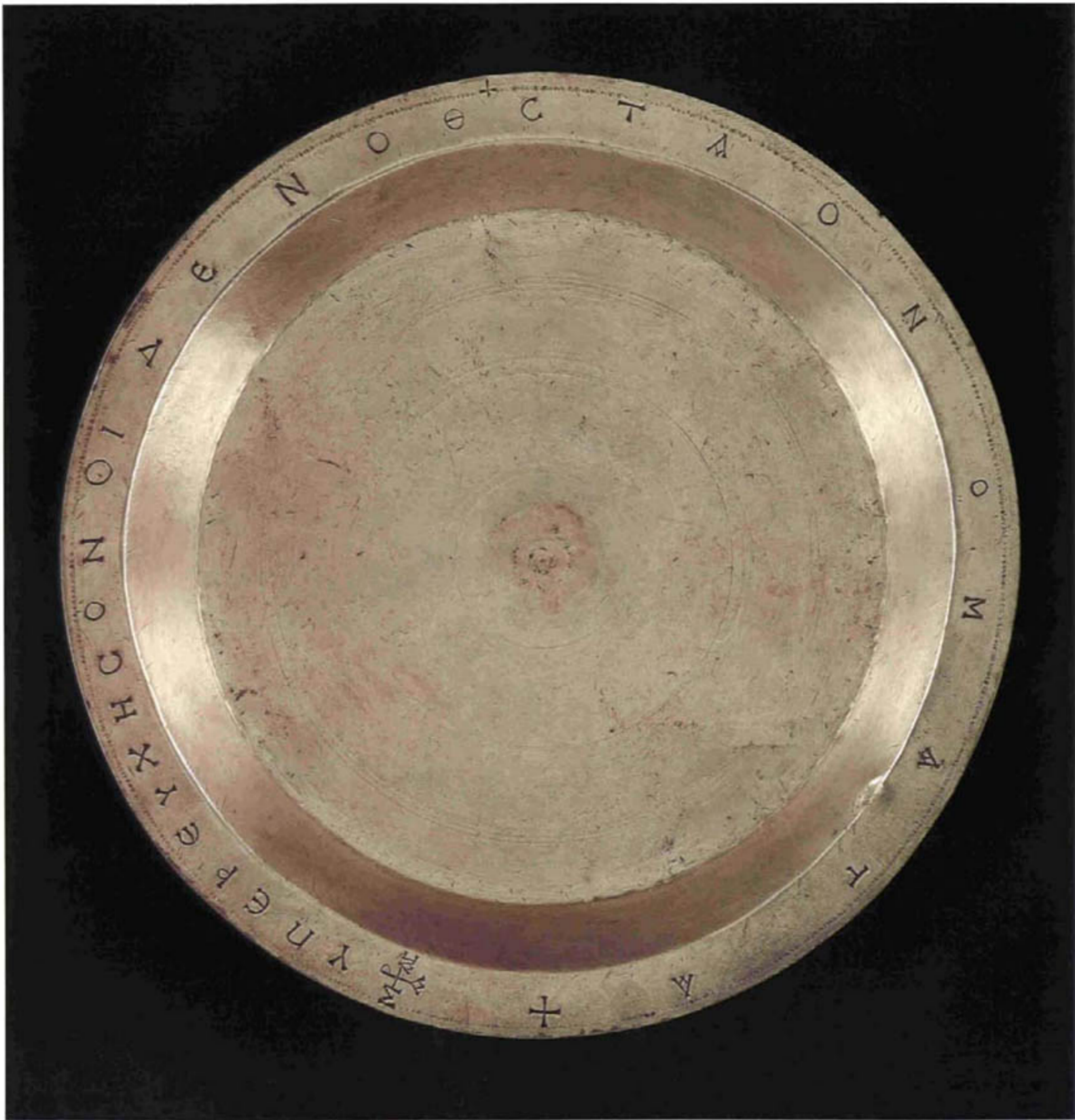
310 -311 -312

310. Silver chalice with rich mouldings, an elegant leaf-shaped knob at the junction of bowl and foot and the incised monogram of the donatrix Maria who dedicated it, together with the paten in fig. 312, to an unknown church. Similar ecclesiastical vessels of the 6th and 7th c. have been found in many churches in the hinterland of the Eastern Mediterranean. H. 0.14 m. (31523)

311. The monogram on the chalice in fig. 310.

312. Silver ecclesiastical paten with a dedicatory inscription on the rim "a supplication for the anonymous donors whose names are known only to God" and the monogram of the donatrix Maria. Late 6th-early 7th c. Diam. 0.19 m. (31524)







313 - 314 - 316  
315

313. Copper-alloy lamp in the form of a foot wearing a sandal with an engraved inscription ΘΥΡΣΟΣ (Thyrsos) on the edge of the sole; from Egypt. Lamps of this type were in general use by both pagans and Christians in Roman times. According to the psalms, Christians believed that such lamps lit symbolically the path to salvation. 5th c. L. 0.15 m. (8074)

314. Large copper-alloy lamp from Egypt, with openwork handle in the form of a cross and an engraved inscription commemorating St Yeranos and St Iosipos the Elder. 6th-7th c. H. 0.32 m. (11509)

315. Copper-alloy lamp from Egypt, with openwork handle of fine workmanship in the form of a rosette enclosing a cross. 6th-7th c. H. 0.14 m. (11589)

316. Copper-alloy polycandelon with six circular perforations on the horizontal disk for the insertion of glass oil-lamps and two crosses in the suspension chain. 7th c. H. 0.83. Diam. of disk 0.24 m. (11482)





317 - 318

*317. Copper-alloy lamp with lampstand, a cross on the lid and a striking handle in the shape of a cruciform eagle. Bronze vessels of Early Christian times are notable for the high quality of their workmanship and their extraordinary elegance of design. 6th-7th c. H. 0.41 m. (11511)*

*318. Copper-alloy lamp with lampstand, an openwork handle of fine workmanship in the form of a double twisted rod and a small cross. Lamps of this type, without Christian symbols, are found from Roman times on. 6th-7th c. H. 0.43 m. (11510)*







319 - 320

319. Part of an icon from Egypt, with a representation of Christ, painted in the encaustic technique and with inscriptions in Greek script. Although extensively damaged, this expressive work of the 7th c. with its restrained colouration is the only one in Greece that represents the earliest phase of Byzantine icon painting. 0.14x0.36 m. (8953)

320. Stone tomb closure of dark basalt. In the rectangular panels are decorative themes in relief, among which a cross inscribed in a circle and a schematic palm-tree, symbols of hope and of life after death. The closure comes from a Syrian tomb and is dated to the 7th c. 1.41x0.84 m. (30649)







321 - 322

321. Fragment of a wall painting with an inscribed representation of Moses, from a Coptic church in Egypt. As with the icon of Christ (fig. 319), the writing of the name in Greek and the artistic rendering in the Greek tradition are impressive aspects of the work. 7th-8th c. 0.29x0.32 m. (9073)

322. Silver necklace of twisted wire strands with pendent cross on which Christ Crucified is portrayed in repousse between busts of the Evangelists. It comes from Egypt and is dated to the 7th c. H. of cross 0.10 m. (11423)



323  
324 - 325

323. Coptic textile with a unique embroidered representation of the Crucifixion and the twelve Apostles. The expressionistic character of the depiction possesses the emotive strength of a child's drawing. The distinctive rhythmical design of the composition and the rendering of Judas isolated in the right-hand border are of particular interest. 13th c. 0.48x2.63 m. (7148)

324. Coptic wooden doll with incised concentric circles; its abstract geometric form is reminiscent of later ex-votos (see fig. 751). H. 0.10 m. (10750)

325. Coptic bone doll with a vague tendency towards naturalism in the rendering of the breast and head. H. 0.16 m. (10743)



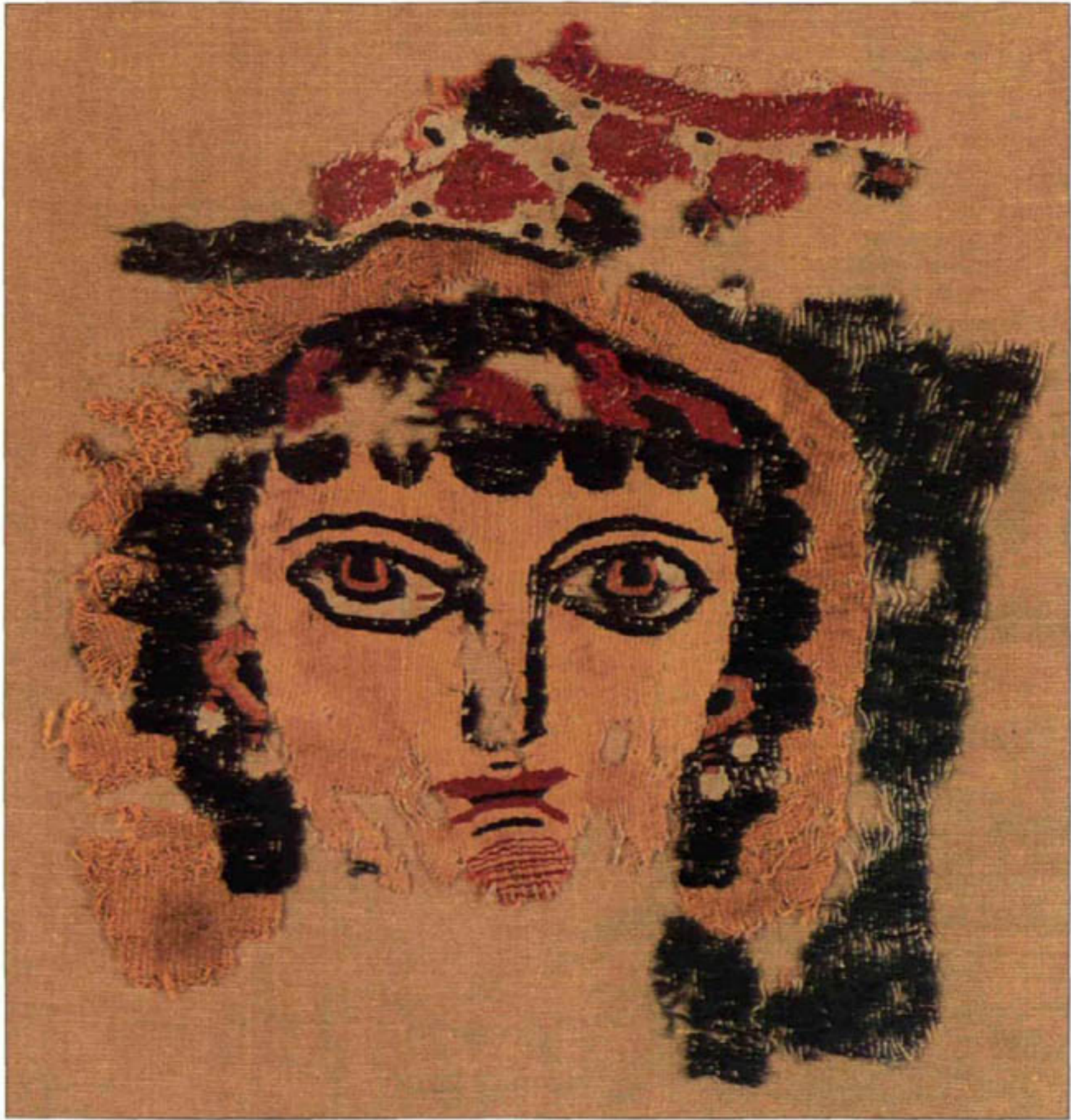
326 - 327

326'. Coptic bone doll with the human form summarily executed and incised decoration.  
H. 0.09 m. (10742)

327. Coptic cloth doll, similar to those found elsewhere before the mass production of children's toys. H. 0.16 m. (16547)



328 - 329





330 - 331

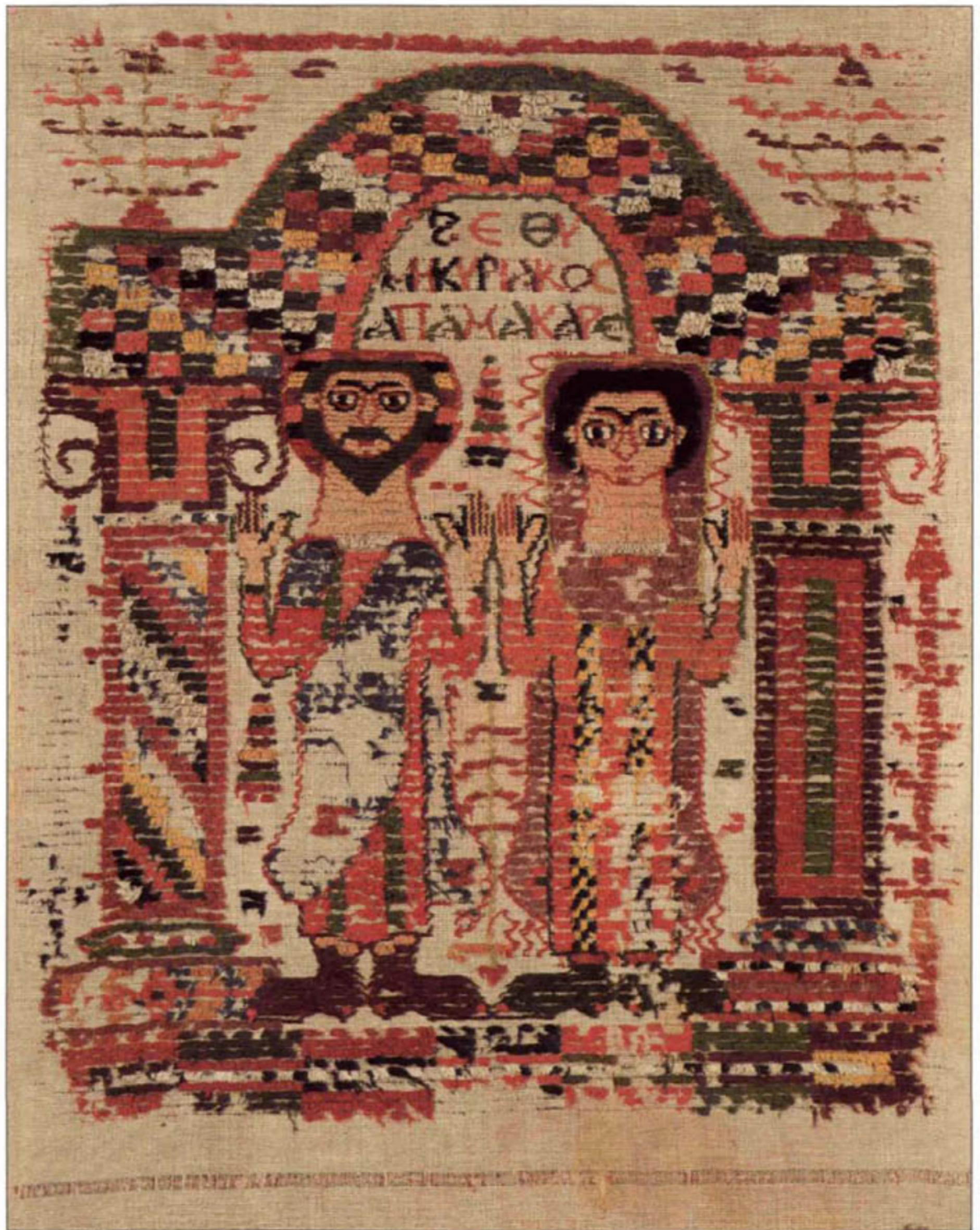
328. *Wooden window frame and shutters with coloured rosettes and birds in relief; from Egypt. 6th-7th c. H. 0.47 m. (9083)*

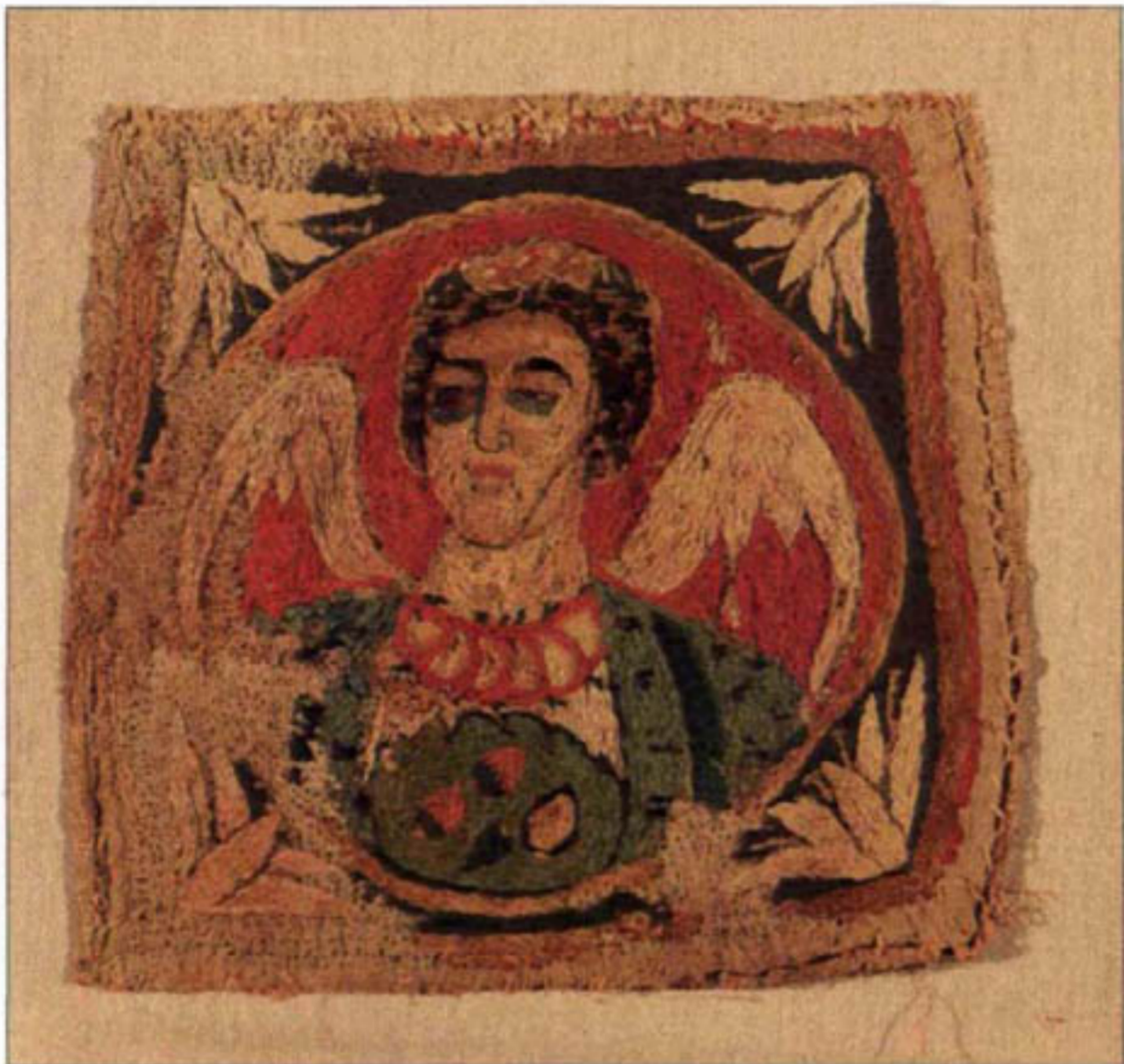
329. *Fragment of Coptic woollen tapestry, probably a screen curtain, with the expressionistic head of a female figure, perhaps a personification of one of the seasons. 3rd-4th c. 0.20x0.19 m. (7177)*

330. *Excellently preserved Coptic linen textile for*

*decorative use, with an enigmatic female bust in the rectangular central panel. 6th c. 0.13x0.11 m. (7110)*

331. *Linen and woollen screen curtain (velum) in the loop-weave technique, with a representation of a couple praying beneath an apse and a Coptic inscription written in Greek script. It comes from a monastery at Antinoe in Egypt and dates to the 5th-6th c. 1.05x0.86 m. (7145)*







332 - 334 - 335  
333

332. Embroidered representation of an archangel a rare example of Coptic weaving. 6th c. 0.15x0.16 m. (6988)

333. Coptic embroidered roundel with an extraordinarily expressive bust of Apostle Mark, who evangelized Egypt. 6th c. Diam. 0.09 m. (6991)

334. Embroidered liturgical stole showing a warrior saint and a seraph, unique among surviving Coptic fabrics. 6th-7th c. H. 0.41 m. (6989)

335. Part of a Coptic woollen tunic with sewn tapestry bands. 8th c. 0.54x0.35 m. (7163)



ΕΙΣ ΤΗΝ ΚΑΤΑΡΤΙΣΤΗΝ ΤΗΝ ΕΡΕΥΡΑΝ ΤΗΝ ΕΡΕΥΡΑΝ



ЕЩЕ ПЛОСКО ИЛИ НА БУТРА ТА ШТАН





337 - 339  
338

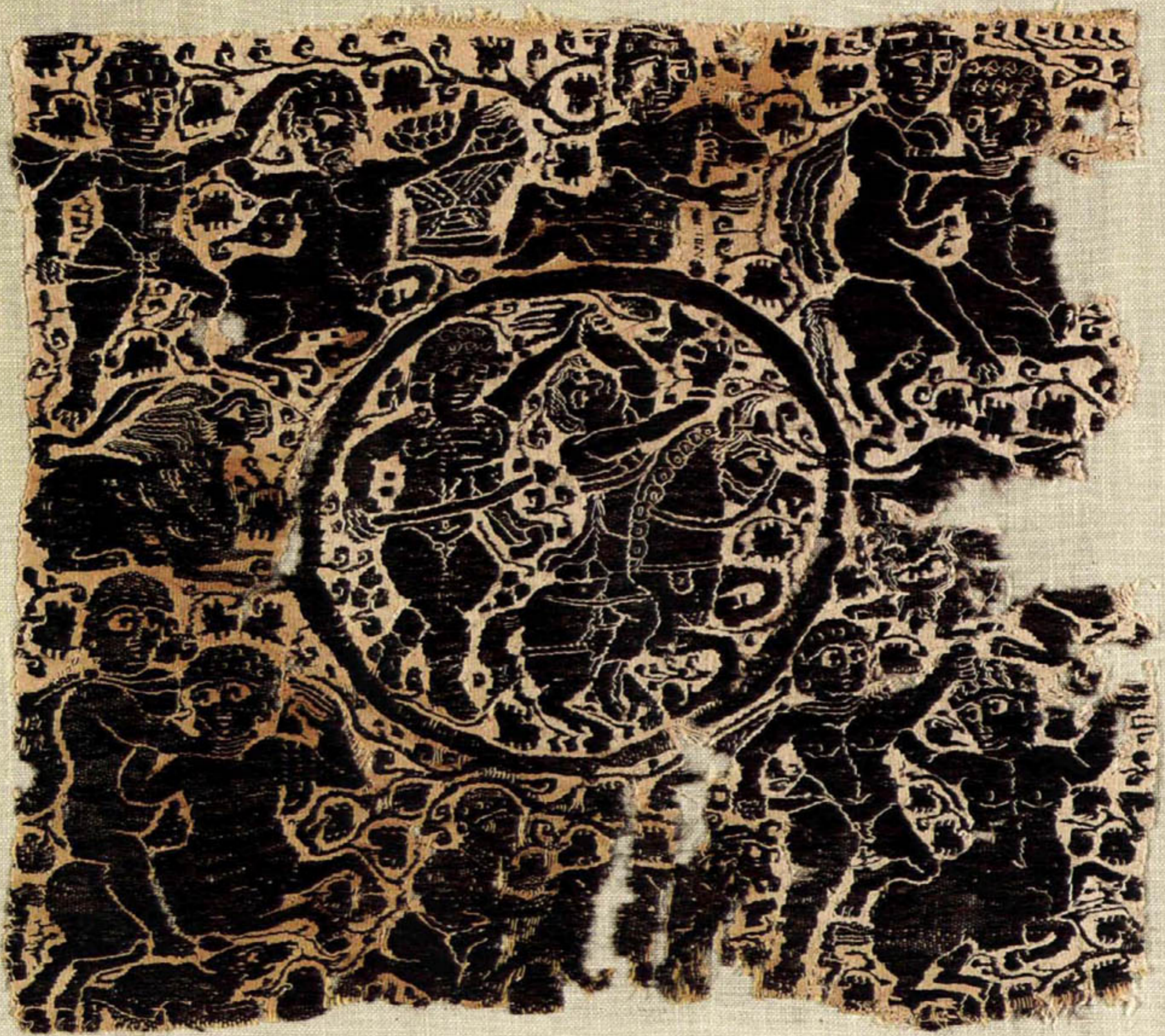
336. Gossamer-light Coptic veil with a dedicatory inscription of uncertain date. 0.32x0.14 m. (15343)

337. Semi-circular bone plaque from Egypt. The incised depiction of a winged female figure holding a sheaf of flowers is an allegory of Spring, 6th c. H. 0.06 m. (10356)

338. Fragment of a semi-circular bone plaque from Egypt, with an incised theatrical mask. 5th c. H. 0.05 m. Gift of Loukas Benakis. (18705)

339. Coptic tapestry with scenes drawn from the mythological cycles of Herakles. The central roundel portrays the well known tale of the theft of her belt from

Hippolyte, Queen of the Amazons. Around this are episodes from the tale of Deianeira and the final confrontation of Herakles with the centaur Nessos. The rendering of these various scenes illustrates the persistence of the repertoire of classical antiquity. 6th c. 0.17x0.17 m (7035)





340-341            344  
342 - 343 - 345

340. Copper-alloy handle of a lamp from Egypt, probably for use in burial ceremonies: a female figure in a dancing pose, holding a palm leaf and wreath within a narrow hoop-like framework surmounted by a cross. The co-existence of pagan and Christian motifs on the frame in conjunction with the nudity of the figure makes it difficult to decipher the symbolism. 4th-5th c. H. 0.19 m. (11537)

341. Fragment of a copper-alloy figurine of a naked dancer with castanets, from Egypt. 5th c. H. 0.11 m. (13488)

342. Copper-alloy figurine of a seated male figure, from Egypt. 5th-6th c. H. 0.06 m. (11538)

343. Copper-alloy figurine of a female dancer with castanets, from Egypt. 5th-6th c. H. 0.07 m. (13730)

344. Copper-alloy figurine of a naked Dionysos holding a cup and reclining in the manner of a symposiast; from Egypt. 5th-6th c. H. 0.05 m. (11540)

345. Copper-alloy figurine of Europa on the bull; from Egypt. The schematic form and summary execution of the work are characteristic of Coptic miniature sculpture. 5th-6th c. H. 0.07 m. (13819)





346 - 347 - 349 - 350  
348 351 - 352

346. Head of a boar from a steelyard finial; the other finial is in the form of the head of a lioness. The steelyard was found in the sea near the island of Donousa in the Cycladic group and is likely to have come from the shipwreck of a commercial vessel. 6th c. Total L. 1.26 m. Gift of Dimitrios Konstantinou. (28112)

347. Copper-alloy scissors with elaborate handle. 7th c. L. 0.15 m. (11529)

348. Copper-alloy pins with finials in various forms; from Egypt. Their height varies from 0.07 to 0.12 m. (14579, )

349. Silver spoons with incised inscriptions and niello, from Touna el-Gebel in Upper Egypt. 6th-7th c. Their length varies from 0.17 to 0.25 m. (11459-11463)

350. Copper-alloy compasses from Egypt, with incised decoration and the inscription in inlaid silver ΕΥΤΥΧΩΣ ΧΡΩ ΠΑΝΤΟΤΕ (Use it always successfully). 6th-7th c. H. 0.17 m. (11431)

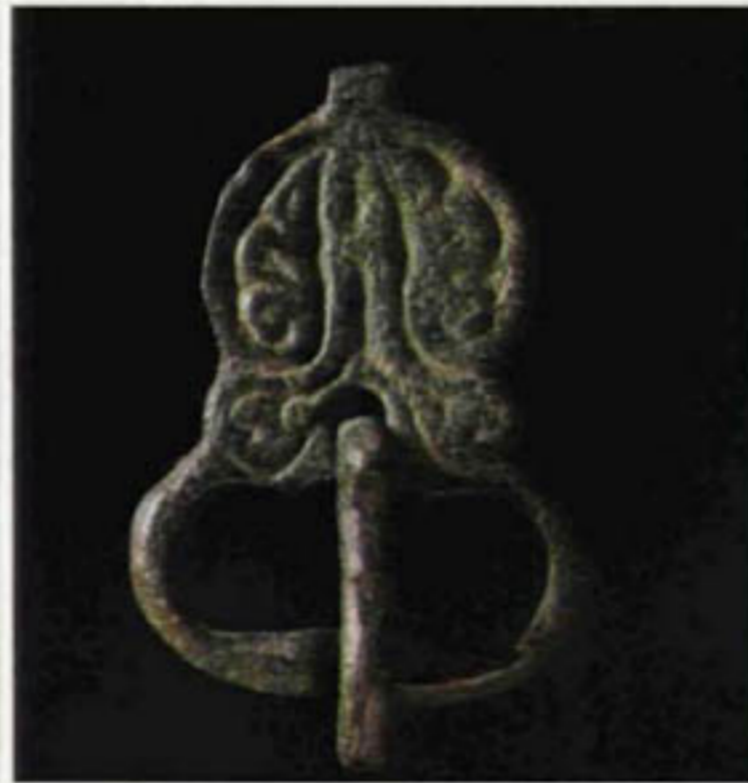
351. Copper-alloy vessel in the form of a fish; from Egypt. Given the Christian symbolism of the fish, the vessel may well have been for holy oil and have had a liturgical function. 5th-6th c. H. 0.15 m. (11528)

352. Copper-alloy phiale with a handle in the form of an animal and a suspension ring; from Egypt. Vessels of this type are copies of more elaborate examples in silver which were especially popular at that time. 5th c. L. 0.23 m. (11597)











353  
 354 - 355 - 356 - 358 - 359 - 360  
 357

353. Silver amulet in the form of a bracelet. The central medallion illustrates the apotropaic theme of the Holy Rider spearing a demon (see fig. 361). 7th c. Diam. 0.06 m. (11472)

354. Copper-alloy roundel with the repousse bust of a woman, and the inscription XAPIC YTEIA (Grace. Health). 3rd-4th c. Diam. 0.04 m. (18299)

355. Copper-alloy horseshoe-shaped buckle with palmette decoration. 6th-7th c. L. 0.05 m. (11489)

356. Copper-alloy roundel with the repousse bust of a woman and the inscription KYPA XAPIC (Lady Grace). Found together with the roundel in fig. 354. both are of an uncertain decorative application. 3rd-4th c. Diam. 0.05 m. (18298)

357. Iron bracelet of the 5th-6th c. On a series of plaquettes are alternating square and round elements, decorated with inlaid copper crosses. Diam. 0.06 m. (11476)

358-360. Copper-alloy pins with finials in the form of birds; from Egypt. Their height varies from 0.11 to 0.14 m. (13430-13431<sub>1,2</sub>)





361 - 362 - 365  
363 - 364 - 366

361. Rectangular inscribed seal-amulet of obsidian, with a representation of Solomon on horseback, slaying a demon (see fig. 353). 5th-6th c.  
H. 0.03 m. (13539)

362. Oval agate sealstone, depicting the Annunciation. 6th c. H. 0.03 m. (1783)

363. Oval jasper cameo, depicting Daniel in the Lion's Den; perhaps from Constantinople. 13th c.  
H. 0.03 m. (13520)

364. Oval cameo of glass paste, with a representation of St Dimitrios; perhaps from Constantinople. 12th c.  
H. 0.03 m. (13546)

365. Gold necklace with sapphires, amethysts, emeralds and pearls; from Antinoe in Egypt. The Ravenna mosaics portray this kind of precious jewelry, widespread during Early Christian times, being worn by ladies of the imperial court of Theodora. 5th c. L. 0.42 m. (1778)

366. Gold earrings with sapphires and pearls, from Antinoe in Egypt. 5th c.  
H. 0.09 m. (1779)





367 369 - 370  
368 371 - 372  
373 - 374

367. Gold earrings with glass paste, emeralds and cornelians. 4th c. H. 0.04 m. (1672)

368. Three sections of a gold necklace with sapphires, emeralds, cornelians and pearls: from Alexandria. 5th c. Their height varies from 0.05 to 0.06 m. (1795).

369. Gold ring with cross-shaped quatrefoil calyx bezel. 6th-7th c. H. 0.03 m. (1826)

370. Gold earrings with pierced floral motifs and confronted birds. 7th c. H. 0.04 m. (1810)

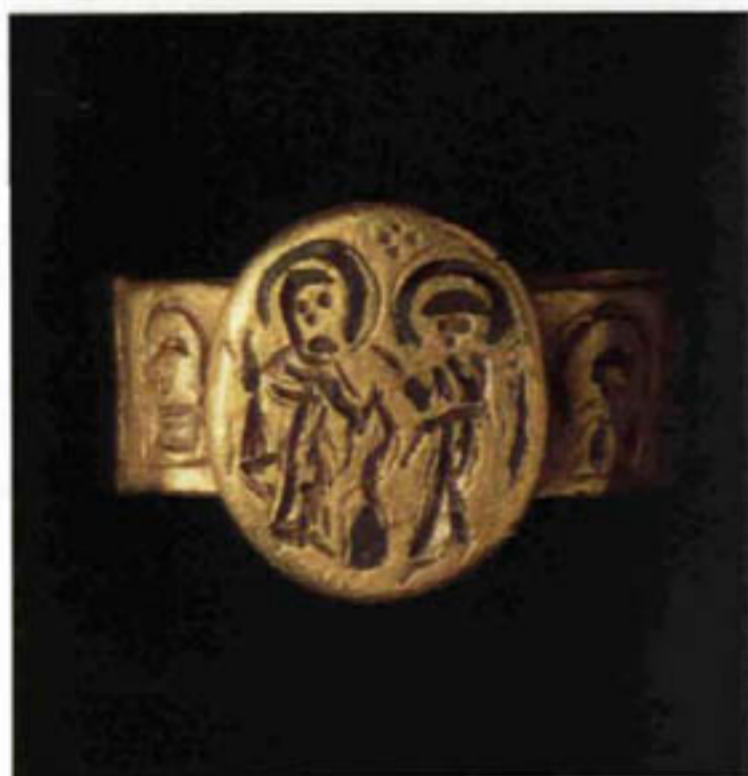
371. Gold ring with busts of saints on the shank and a representation of the Annunciation on the bezel with details picked out in niello. 6th-7th c. Diam. 0.02 m. (1830)

372. Gold earrings of fine workmanship with sapphires, pearls and beads of glass paste. Late 5th-early 6th c.

H. 0.10 m. (1807)

373. Gold ring with revolving bezel, showing on one side an archangel and on the other St Thekla. 6th-7th c. Diam. 0.02 m. (2107)

374. Precious gold bracelets with embossed and pierced floral decoration: probably from Cyprus. 6th c. Diam. 0.09 m (1835-1836)









375. Valuable pectoral of rock crystal with a cameo of Christ Pantokrator; a fine example of 12th-c. miniature sculpture. The later setting, gilded and studded with rubies and pearls, is 16th-c. H. 0.06 m. (2113)

376. Gold cross with a decorative quatrefoil rosette at the juncture of the arms. Early 7th c. H. 0.03 m. (1849)



377. Gold ring with an enameled representation of St Basil on the bezel; of doubtful authenticity. Around 900. Diam. 0.02 m. (2058)



378. Gold ring with an enameled representation of the Pantokrator on the bezel and the symbols of the Evangelists in roundels; of doubtful authenticity. 12th-13th c. Diam. 0.02 m. (2057)

375 - 376 - 377  
378



379 - 382 - 385  
380 - 383  
381 - 384

379. Silver-gilt bracelet with repousse pseudo-Kufic characters within a scrollwork frame and picked out in niello. 11th c. Diam. 0.06 m. (11456)

380. Silver-gilt bracelet with alternating large and small roundels and almond-shaped bosses, picked out in niello. 11th c. Diam. 0.05 m. (11457)

381. Silver bracelet with repousse decoration and niello. Griffins in rectangles are framed by continuous scrolls. 11th c. Diam. 0.06 m. (11454)

382. Silver-gilt roundel with repousse bust of the archangel Michael, one of the decorative mounts on a processional cross or a precious icon of the 11th c. Diam. 0.04 m. (11433)

383. Lyre-shaped silver buckle with a monogram; probably from Constantinople. Late 6th c. L. 0.07 m. (11437)

384. Silver-gilt roundel with repousse bust of the Pantokrator, from the same ensemble as the object in fig. 382. 11th c. Diam. 0.04 m. (11434)

385. Inscribed small bronze icon with a relief representation of St George. 11th c. 0.07x0.03 m. Gift of Jacob Hirsch. (11430)









392 - 393 - 394

386. Gold nomisma of the emperor Romanos III Argyros (1028-1034), portrayed together with the Mother of God. Constantinople mint. Diam. 0.02 m. (31514)

387. Gold convex hyperpyron of the emperor Isaac II Angelos (1185-1195), portrayed with the archangel Michael. Diam. 0.03 m. (32656)

388. Gold histamenon of the empress Eudokia Makrenbolitissa (1067), flanked by her two sons Michael VII (1071-1078) and Constantios. Constantinople mint. Diam. 0.03 m. (32639)

389. Gold solidus of the emperor Theophilos (829-842). Constantinople mint. Diam. 0.02 m. (31570)

390. Gold solidus of the emperor Constantine VI (780-797); the side illustrated here depicts the empress Irene the Athenian. Constantinople mint. Diam. 0.02 m. (31588)

391. Gold solidus of the emperor Jovian (363-364). Antioch mint. Diam. 0.02 m. (32640)

392-393. Parts of two icons from Egypt, portraying military saints. The figures reflect the traditional manner of painting in late antiquity. 7th-8th c. 0.54x0.09 m. Acquired with the aid of The Friends of the Benaki Museum. (21873, 21831)

394. Bronze polycandelon, perhaps from Bursa in Asia Minor, with openwork foliate and heart-shaped decoration on the horizontal disk -which originally held glass oil-lamps. On the vertical openwork disk of the stem the decoration includes a cross and an inscription naming an imperial official, protospatharios Marianos. 10th c. H. 0.72. Diam. of disk 0.24 m. Acquired with the aid of Aristeides and Themistokles Alaphouzos. (32651)





395-396-397-398

399-400

395. Inscribed silver processional cross from Adrianople with incised decoration, parcel-gilt, and with details picked out in niello. Busts of saints were portrayed in medallions on the arms of the cross. On the two sides of the base are dedicatory inscriptions commemorating the donors Sisinius and Ioannis the Presbyter. This is one of the most splendid and best preserved crosses of the Middle Byzantine period: about 1000. H. 0.51 m. (33794)

396-398. Silver reliquary cross decorated in niello. On the obverse is shown Christ Crucified and on the reverse the Virgin Orans (Praying) flanked by two angels and being blessed by the hand of God. This outer cross encloses a smaller one to contain either a relic or a piece of the True Cross. 11th c. H. 0.07 m. Gift of Helen Stathatos. (21992-21994)

399-400. Silver reliquary cross decorated in niello: probably from Constantinople. The obverse shows Christ Crucified between the Virgin and St John. On the reverse (not illustrated here) is the Virgin Nikopoios (Bringer of Victories) between medallions with busts of the Evangelists. The outer cross encloses yet another for holding either a relic or a piece of the True Cross. 9th-10th c. H. 0.07 m. (11438)









401 - 402 - 403

401. Face and two right arms holding spears. Superb carvings in whitish limestone, from the Lips monastery/. Constantinople. These fragments were part of the mural decoration of the building and are rare examples of miniature sculpture of the 10th c. Originally they were part of a precious icon set on green Thessalian marble

portraying two military saints, their garments embellished with multi-coloured glass paste. H. of the head 0.06, and of the hands 0.09 and 0.08 m. (13548-13550)

402. Silver-plated bronze reliquary cross with scenes in relief of the Nativity, the Bathing of the Child, and the Baptism.

10th c. H. 0.14 m. (11414)

403. Bronze reliquary cross with representations in relief of Christ Crucified and the Virgin Orans (Praying) between busts of the Evangelists. 9th c. H. 0.09 m. Gift of Helen Stathatos. (21990. 21991)







406 - 407 - 409  
408

404. Bronze processional cross from Constantinople, with engraved representation of the Virgin Orans (Praying). She bears the attribute ΒΑΧΕΡΝΗΤΗΚΑ (Vlachernitissa) from the monastery of Vlachernai in Constantinople. Busts of the doctor saints are in medallions. The dedicatory inscription records the donors Ioannis, Leon Boreas and Georgios Syros. Superb work of the years around 1142. H. 0.36 m. (11442)

405. Part of a mosaic of the figure of the Virgin, from the decoration of the famous Stoudios monastery in Constantinople. Despite its fragmentary state, this poignant remnant bespeaks the beauty and technical skill of the monumental art flourishing in the capital of the Byzantine empire at the end of the 10th c. H. 0.55 m. Gift of Stephanos and Penelope Deltas. (9074)

406. Ivory panel with a representation in relief of St George from Constantinople. The holes indicate that it was originally attached to a liturgical vessel of fine quality. Late 10th-early 11th c. 0.14x0.03 m. (10394)

407. Inner face of the right-hand wing of an ivory triptych, with a representation in relief of the archangel Gabriel and a bust of the apostle Paul. On the outer face a cross is engraved. Early 10th c. 0.18x0.05 m. (10399)

408. Part of a small arched steatite icon with a relief representation of the apostle Andrew; superb workmanship. 12th c. 0.03x0.08 m. (13545)

409. Detail of the wing of the triptych in fig. 407.







410 - 411 - 412

410. *Small steatite icon of the archangel Michael carved in relief, in an arched frame. 13th c. 0.06x0.05 m. (13507)*

411. *Small carved steatite icon depicting St Nicholas in relief on the obverse and on the reverse an engraved cross flanked by two scrolls. Second half of the 13th c. 0.04x0.03 m. (13510)*

412. *Small steatite icon of the Presentation of Christ in the Temple, in high relief. The rendering of the subject is striking for the geometric harmony of the composition, the vigour of the modelling and the simplicity of expression. 14th c. 0.11x0.09 m. (13502)*







413 - 415

414

413. Small steatite icon of the Annunciation in relief in a setting with two arches. There are traces of gilding and later colouring. The upper part is incomplete and probably depicted the Pantokrator enthroned. Late 13th c. 0.09x0.10 m. (13500)

414. Small steatite icon with scenes in relief, originally gilded, depicting four episodes from the life of Christ: the Presentation of Christ in the Temple, the Baptism, the Transfiguration and the Raising of Lazarus. There is some evidence that the original composition included also the other scenes of the Twelve Great Feasts of the Church. Late 12th c. 0.08x0.09 m. Gift of Alexandros E. Benakis. (13506)

415. Small steatite icon with scenes in low relief of the Annunciation and the Nativity, taken probably from a larger composition comprising the Twelve Great Feasts of the Church. Early 12th c. 0.08x0.14 m. (13501)





τῆς ἡμέρας μνήμη τῆς  
 ἁγίας ἑκοῦ μαρτυρῶν  
 ἑκτοῦ ἱεροδουλῆος  
 ἁγίου ἡμετέρας ἐκεί  
 ρα ἁγίου ἡμετέρας  
 ρα ἁγίου ἡμετέρας  
 τῆς ἡμέρας μνήμη τῆς

αὐτοῦ ἡμετέρας εἰς τὸν  
 οὐρανὸν καὶ εἰς τὸν  
 εἰς τὸν οὐρανὸν καὶ εἰς  
 οὐρανὸν καὶ εἰς τὸν  
 οὐρανὸν καὶ εἰς τὸν  
 οὐρανὸν καὶ εἰς τὸν

Κἀνοῦ ποταμοῦ καὶ δὲ φθάνου σου ἀραῖα προσήσ  
 τούδ' ἐπιπέταρε ποταμοῦ σου ἀβρίδ' ἐβλή  
 μοι ἰδοὺ ῥέουσι χιλιόμοι ἀμασ' ἐκύλισσέ με ἀχάτ'  
 ἔδουλέ κ' ἐφάημοι εἰς σχισμὰς ὄρεων καὶ δὴ κ' ἐμείσ  
 γαρ. ἢ σὸι μοχλοὶ αὐτῆσ. τὸ αὐτοχόαι αἰσώμοι κ' ἀμα  
 κλίτω δ' ἐφ' ἄθου αἰσ' ἢ ζωλῆ μου προσέ κ' ἐφ' ἄθου  
 Ε  
 μτὸ δ' ἐκ λειψῶν δὲ θύμῳ τῆρ τυχῆρ μου. τοῦ κ' ἄθου  
 σθῆρ. κ' ἐλ' ἄθου προσέ κ' ἐπ' ἀχί μου. πρ' ἄθου τ'  
 ἄθου σου φ' ἄθου τ' ἄθου τ' ἄθου τ' ἄθου τ' ἄθου τ'  
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416 -417

416. Parchment leaf of a Menologion  
 from a Lectionary of the Gospels, with a  
 brilliant polychrome headpiece. The  
 manuscript comes from Kastamoni in  
 Asia Minor and was rescued with other  
 church treasures by refugees of 1922.  
 11th c. 0.31x0.26 m. (35032).

417. Parchment leaf with an illustration  
 of the Three Children in the Fiery  
 Furnace, from Codex 49 in the  
 monastery of the Pantokrator on Mount  
 Athos which contains the Psalms and the  
 New Testament and is dated precisely to  
 1084. The high quality of the drawing  
 and colouring indicates that the  
 illumination must have been executed in  
 one of the famous workshops of  
 Constantinople. 0.16x0.11 m.  
 (Benaki 66)



418. Detail of a miniature in the codex in fig. 417.  
The solidity of line, the freedom of movement, the  
chromatic richness and a vague impressionist tone are  
an echo of the monumental painting of the 11th c.  
(Benaki 66).

419. Parchment fragment from an imperial  
Menologion; the fragment illustrates the "martyrdom  
of the illustrious great martyr Themistokles". The  
stylistic character of the scene suggests that this  
Menologion was the product of a Constantinople  
workshop. Mid 11th c. 0.11x0.17 m. Gift of  
Alexandra Choremi. (Benaki 71)









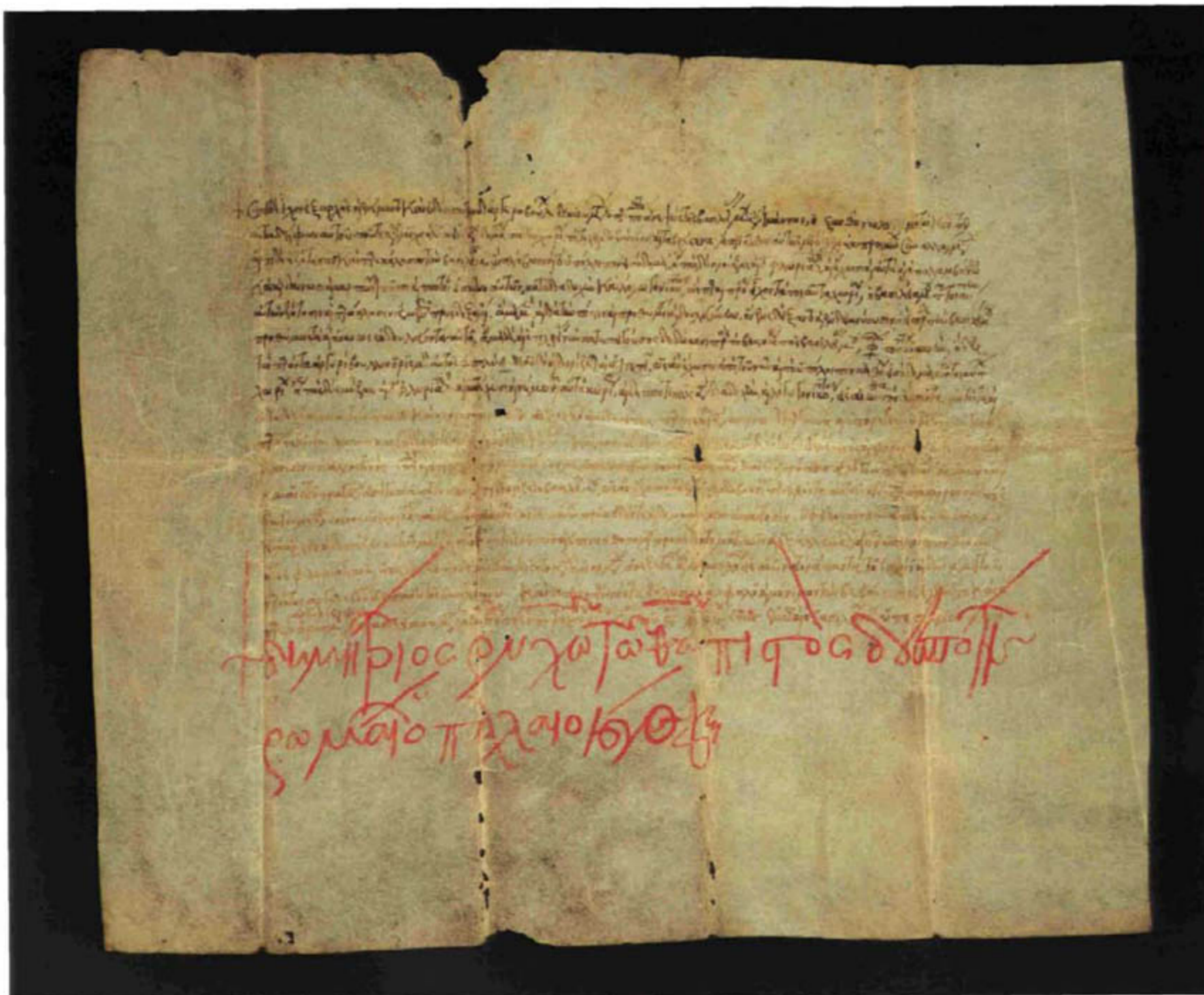
420 - 421

420-421. Parchment codex with the texts of the four Gospels, from the church of St George at Argyroupolis in the Pontos. The carefully executed script signed by the monk Theodosios is embellished by illuminated headpieces

of remarkable elegance and chromatic richness and by initial letters with inspired compositions. Of all the full-page illustrations of the codex in egg tempera on gold leaf the best preserved, representing the Evangelist Luke (fig.

420), and the damaged figure of the Evangelist Mark, together with the facing page of his Gospel (fig. 421), are reproduced here. 13th c. 0.23x0.17 m. (35037)





422 - 423 - 424

422-423. Gold pectoral in the form of a Resurrection cross with double horizontal arms set with lapis lazuli. The owner's name, Georgios Varangopoulos, is inscribed on the back together with his title Sevastos (Augustus), which reflects his high social standing and explains the

luxurious quality of the materials and fine workmanship. 13th-14th c. H. 0.04 m. (1853)

424. Argyrobull. an official document sealed with a silver bulla of the year 1456 with the signature of Dimitrios

Palaiologos. Despot of Mistra (1448-1460) and brother of the last Byzantine emperor, Constantine XI Palaiologos (1449-1453). This is one of the few surviving original decrees sealed with silver granting privileges in return for economic support. 0.30x0.36 m. (Benaki 67)



425  
426 - 427 - 428

425. *Openwork bronze incense burner with a broad horizontal handle and conical cover. The frequent representation of such burners in scenes showing the dormition of saints illustrates their use in funeral ceremonies. 14th-15th c. H. 0.15. L. 0.19 m. Gift of Helen Stathatos. (21502)*



426. *Brass incense burner with an inscribed, enamelled and originally gilded portrayal of the military saints Theodoros and Dimitrios. A representative example of Late Byzantine metalwork in the second half of the 13th c. H. 0.05. L. 0.32 m. (11469)*

427. *Handle of a bronze incense burner with inscribed representation of the Virgin Therapeiotissa, from the church in Therapeia, a well known suburb of Constantinople. The delicate incised floral ornamentation displayed over the background and on the halos, the freedom with which the scene is depicted and the vigorous mode of expression are generally characteristic of works executed around the year 1300. H. 0.26. W. 0.21 m. (11402)*

428. *Detail of the incense burner in fig. 426.*





429 - 430

429. Stone relief from the exterior decoration of a church at Amaseia in the Pontos, depicting the military saints Theodoros and Dimitrios slaying the Bulgarian tsar Skyloyannis or Kaloyannis (1197-1207). The strictly symmetrical

composition is permeated by the immediacy of provincial art with its intensely decorative spirit that is at variance with the spirit characterizing the products of workshops in the capital city. 11th-12th c. 0.33x0.44 m. Acquired

with the aid of Ergobank. (33630)

430. Incised, glazed representation of a dancer with castanets on the bottom of a ceramic cup made in a Cypriot workshop. The undisputed origin of the cup together

with its proven provenance of Constantinople is evidence of the communications that persisted even during the most adverse of historical circumstances. 13th c. H. 0.05, Diam. 0.15 m. (13609)





431 - 432 - 433 - 434

*431-433. Textile fragments from Egypt, representative of local loom production before the 8th c. The first is reminiscent of a well known cloth with the monogram of the emperor Herakleios (610-641). The second, a superb piece of silk with heart-shaped leaves, reproduces decorative themes found in Persian textiles. The third is decorated with repeated octagons. 0.95x0.26 m.; 0.27x0.06 m.; 0.48x0.04 m. (7173. 15717, 15152)*

*434. Aer. veil embroidered with gold thread, a liturgical article used for covering sacred vessels on an altar. It depicts Jesus in a portrayal of the Communion of the Apostles, symbolic of the sacrament of Holy Communion. One of the rare extant Byzantine embroideries, it is dated to around the end of the 13th or beginning of the 14th c. and represents an artistic tradition that persisted in Constantinople even after the fall of the empire (see figs 490-496). 0.52x0.65 m. (9320)*



ΠΙΣΤΕΥΕΣΑΥ ΤΟΥΤΑΝΤΕΣ ΤΟΥΤΟ ΕΣΤΤΟΝ

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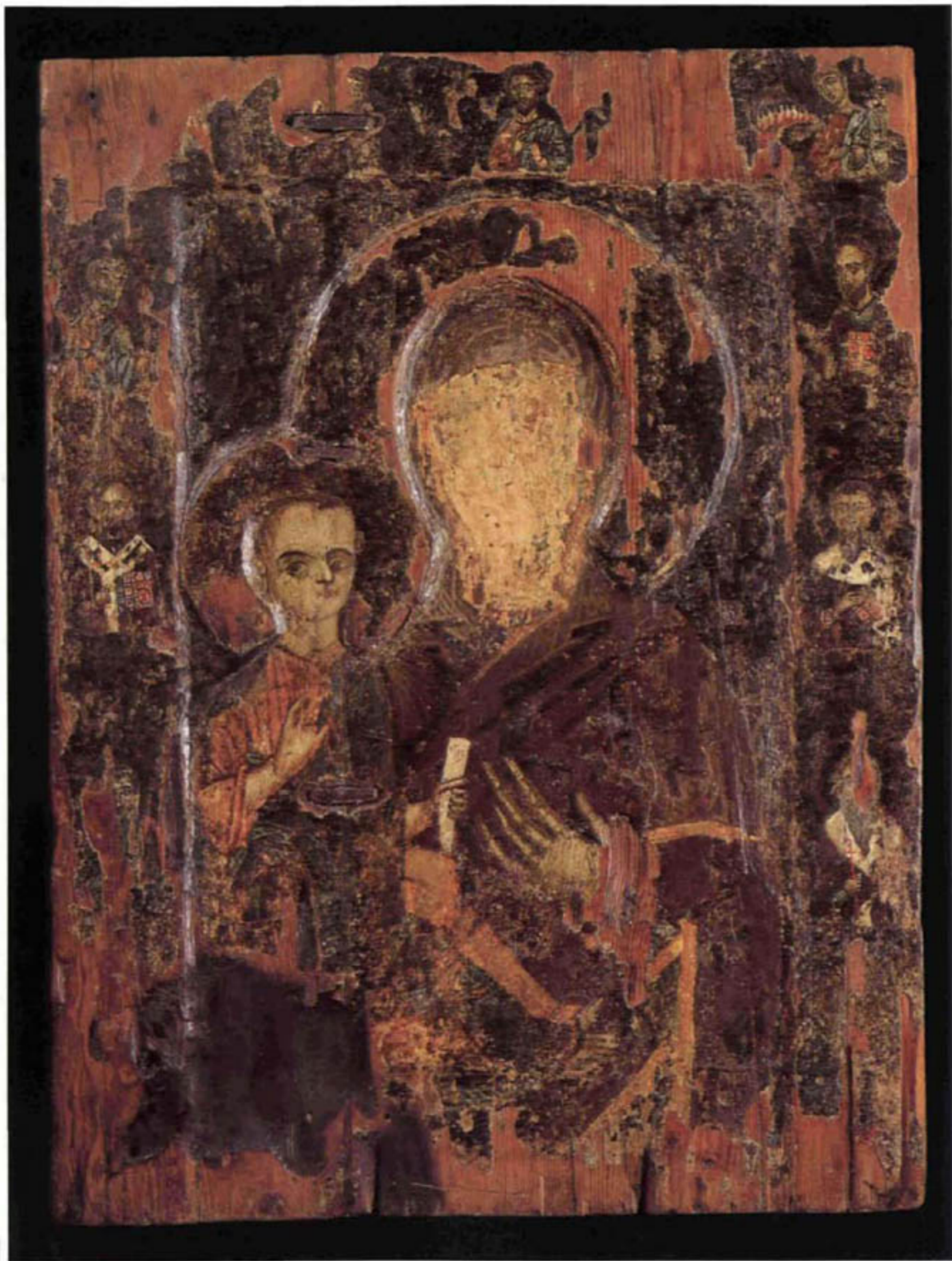
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437 - 438 - 439  
440 - 441

*437. A much damaged icon of the Virgin holding the Christ Child, from Crete. The frame and icon are in one piece. Within the border are remnants of representations of Christ Pantokrator surrounded by angels and busts of saints. Despite their particularly poor state of preservation, the figures radiate a distinctive painterly character. Beyond their visual*

*message, they transmit with disturbing directness the historical drama of the island. 12th c. 0.85x0.63 m. (32650)*

*438-441. Details of the figures on the border of the icon in fig. 437.*



442 - 443

442. *Icon of the Virgin of Tenderness, probably from Constantinople. The central theme is framed by a wood-carved arch surmounted by two small icons on verre églomisé portraying the Evangelists Luke and Matthew; within the wide border are twenty rectangular panels with the scenes of the Twelve Great Feasts of the Church and busts of the Evangelists. The composite style of this exceedingly rare work of the mid 14<sup>th</sup> c. brings together Byzantine and early western Renaissance art. The use of less expensive materials for the small icons in relief, which are not of steatite, suggests that in a period of economic decline the artist tried to copy earlier costly prototypes. 0.42x0.30 m. (2972)*

443. *Detail of the icon in fig. 442.*





444. Icon of St Paraskevi on a sheet of silver, now damaged. The stylistic rendering which imparts a plain nobility to the features and the subdued chromatic tones indicate a date in the first half of the 4th c. and an origin in an artistic centre such as Macedonia. 0.83x0.47 m. Gift of Stephen and Francis Vaglianos. (30261)





445. Icon of St Antonios with a halo in relief, the product of a local Macedonian workshop, influenced by the anti-classical tendency in painting of the 14th c. It was acquired in order to enrich the relatively meagre number of Palaiologan icons in the Benaki collection, and especially to honour the memory of the synonymous founder of the Museum. Second half of the 14th c. 0.73x0.46 m. (31408)

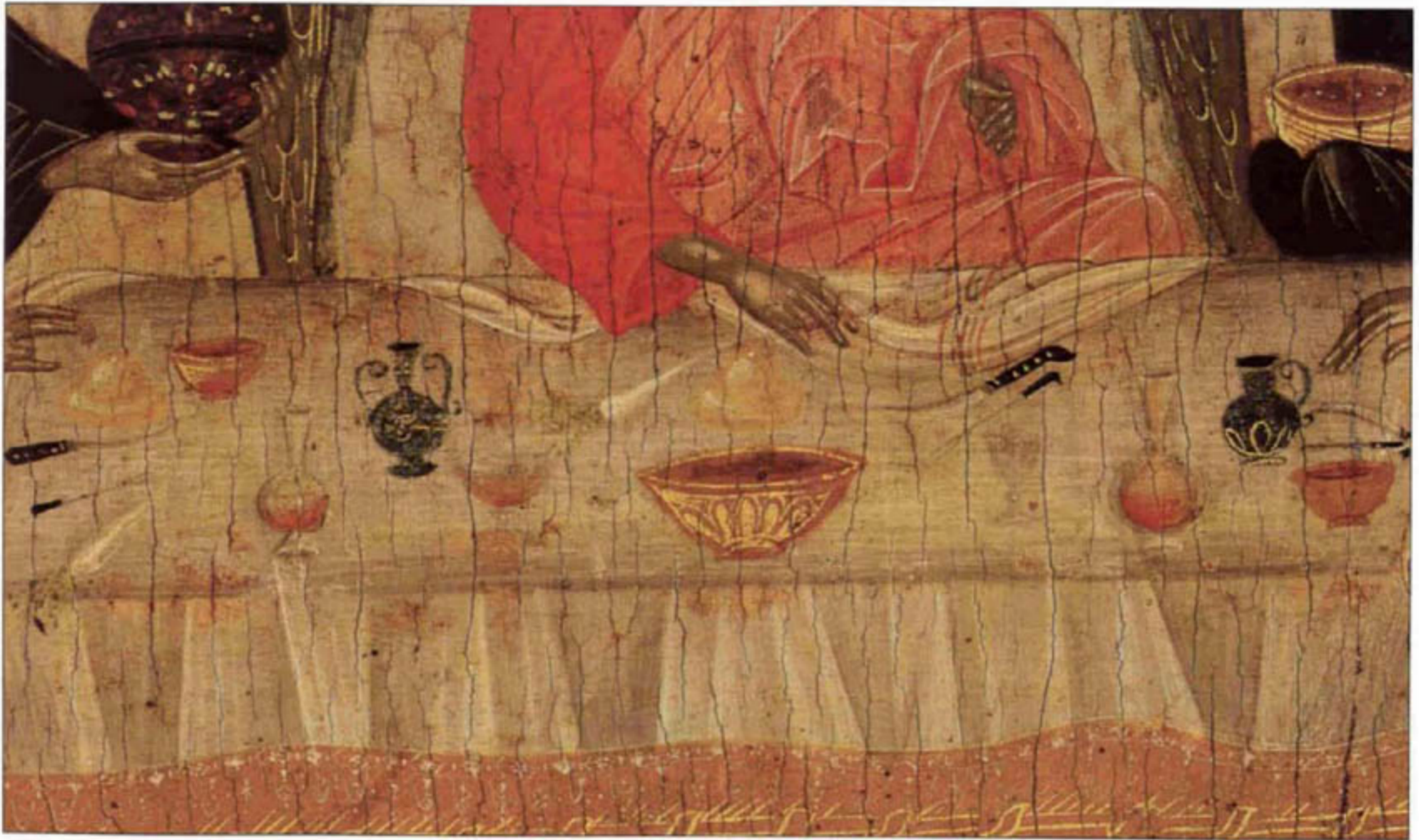


446 - 447

446. *The Hospitality of Abraham*, symbolic representation of the Holy Trinity, a famous icon from Constantinople dated to the last quarter of the 14th c. This superb painting with all the charm of miniature art and its chromatic exuberance is among the marvels of Palaiologan renaissance painting. It is

included in all handbooks of Byzantine art. Despite its vital theological meaning and the radiant spirituality of the figures, the rendering of the meal laid on the table evokes the image of an everyday occurrence. 0.36x0.62 m. (2973)

447. Detail of the icon in fig. 446.







448 - 449

448. *Icon of St George the dragon-slayer on horseback, a signed work of the painter Angelos. The work of this outstanding artist, who consolidated the foundations of the Cretan School, further enriches the accomplishments of Palaiologan art and at the same time points the way to post-Byzantine painting. Second*

*quarter of the 15th c. 0.41x0.37 m. (28129)*

449. *Icon of St George the dragon-slayer on horseback, the product of a Macedonian workshop. The male figure seated behind the saddle recalls the miraculous rescue by the saint of a youth born in Mytilini. Late 16th c. 0.19x0.20 m. (27934)*

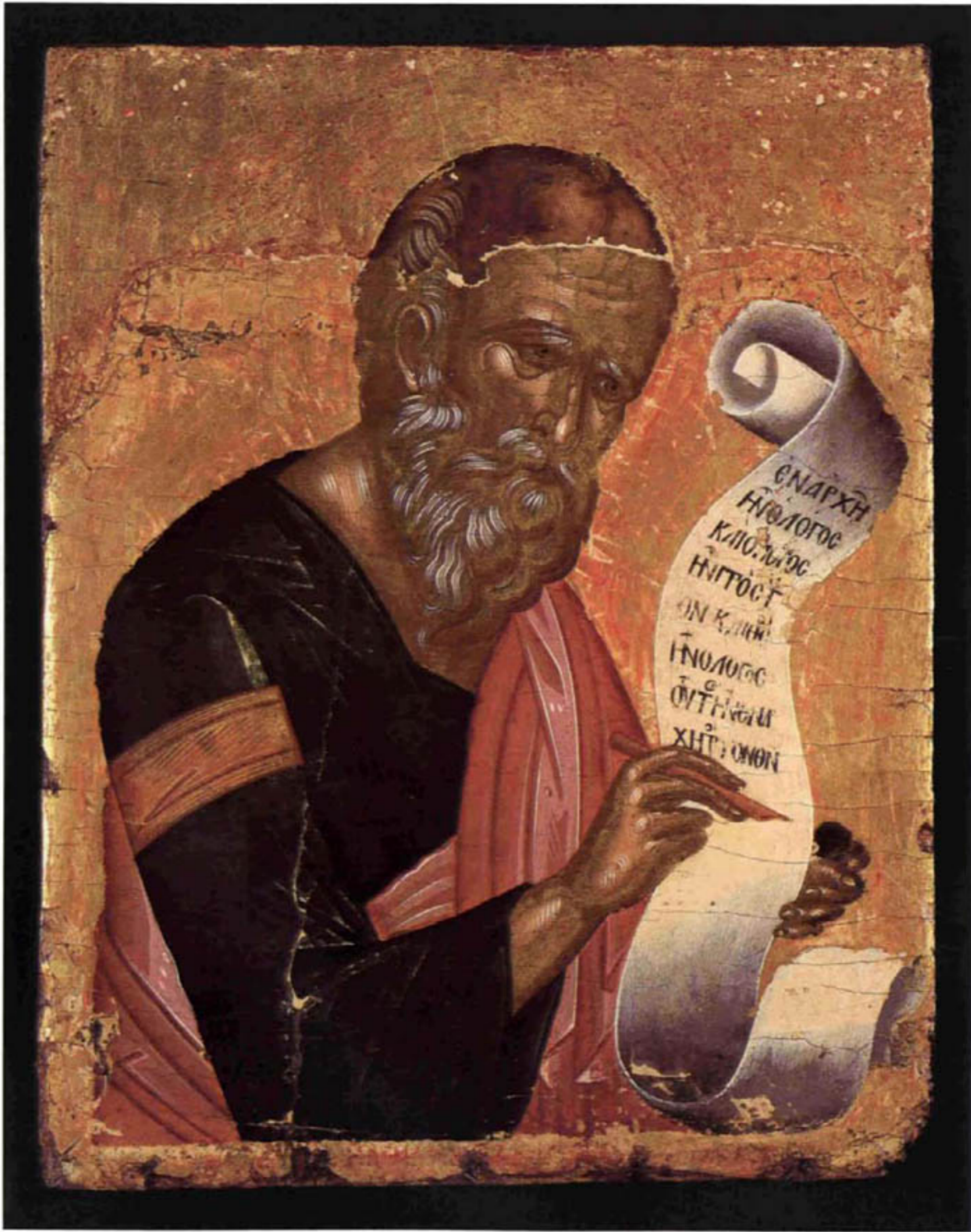


450 - 451

*450. Icon of St Dimitrios, inspired by Late Byzantine models with especially strong reflections of Palaiologan art. The product of a Cretan workshop. Second half of the 15th c. 0.79x0.39 m. (2976)*

*451. Icon of St George depicted on foot as he slays the dragon in a rocky landscape. This painstaking example of Cretan art brings together Palaiologan iconographic prototypes and elements of 14th-c. Italian Renaissance painting, such as the winged dragon and the stippled halo. The work is dated to the second half of the 15th c. and is related to the tradition of the art of the painter Angelos (see fig. 448). 0.38x0.28 m. Gift of Panayiotis Lidorikis. (3737)*







INNOVATION

ON THE

CHRISTIAN





454 - 455

452. *St John the Theologian writing his Revelation on an open scroll. The fine rendering of the saint indicates a date in the second half of the 15th c. and points to the art of Andreas Ritzos, the most illustrious Cretan painter of the time, who repeatedly depicted this theme in icons associated with the monastery of Patmos. 0.30x0.23 m. (28110)*

453. *Detail of the icon in fig. 452.*

454. *The Virgin enthroned holding the Christ Child, a very large icon of the Cretan School, influenced by western Renaissance art. The expressive rendering of the features, the Late Gothic type of throne and the unusual range of colour show that the artist was able to assimilate not only the canons of Byzantine tradition but also of Italian, according to the needs of his patrons. It is well known that the workshops of Venetian-occupied Candia (Herakleion) received commissions from Greek and Italian sources during the years immediately after the fall of Constantinople. Second half of the 15th c. 1.17x0.52 m. Gift of Helen Stathatos. (21173)*

455. *Icon of the Virgin holding the Christ Child, following the iconographic type of the Madre della Consolazione. in a fine Late Gothic frame. A good example of Italo-Cretan painting, centred upon Candia (Herakleion), the main town of Venetian-occupied Crete, which became widespread in Italy. Second half of the 15th c. 0.63x0.45 m. Gift of Helen Stathatos. (22059)*





456 - 457

456. *The Flight into Egypt*, an icon of Cretan workmanship dated to the second half of the 15th c. The rendering of the scene conveying an unusually rare sense of narrative action within the open landscape, the restrained emotion and deep humanity are particularly attractive features of this painting. The naked figures falling from the walls of the city symbolize the destruction of the idols

during the Entry of Jesus into Jerusalem, as related in the Akathistos Hymn. The depiction of this theme harks back to Palaiologan mosaic compositions in the monastery of Chora in Constantinople and to the wall-paintings in the Pantanassa church at Mistra. 0.28x0.62 m. Gift of Helen Stathatos. (21782)

457. Detail of the icon in fig. 456.

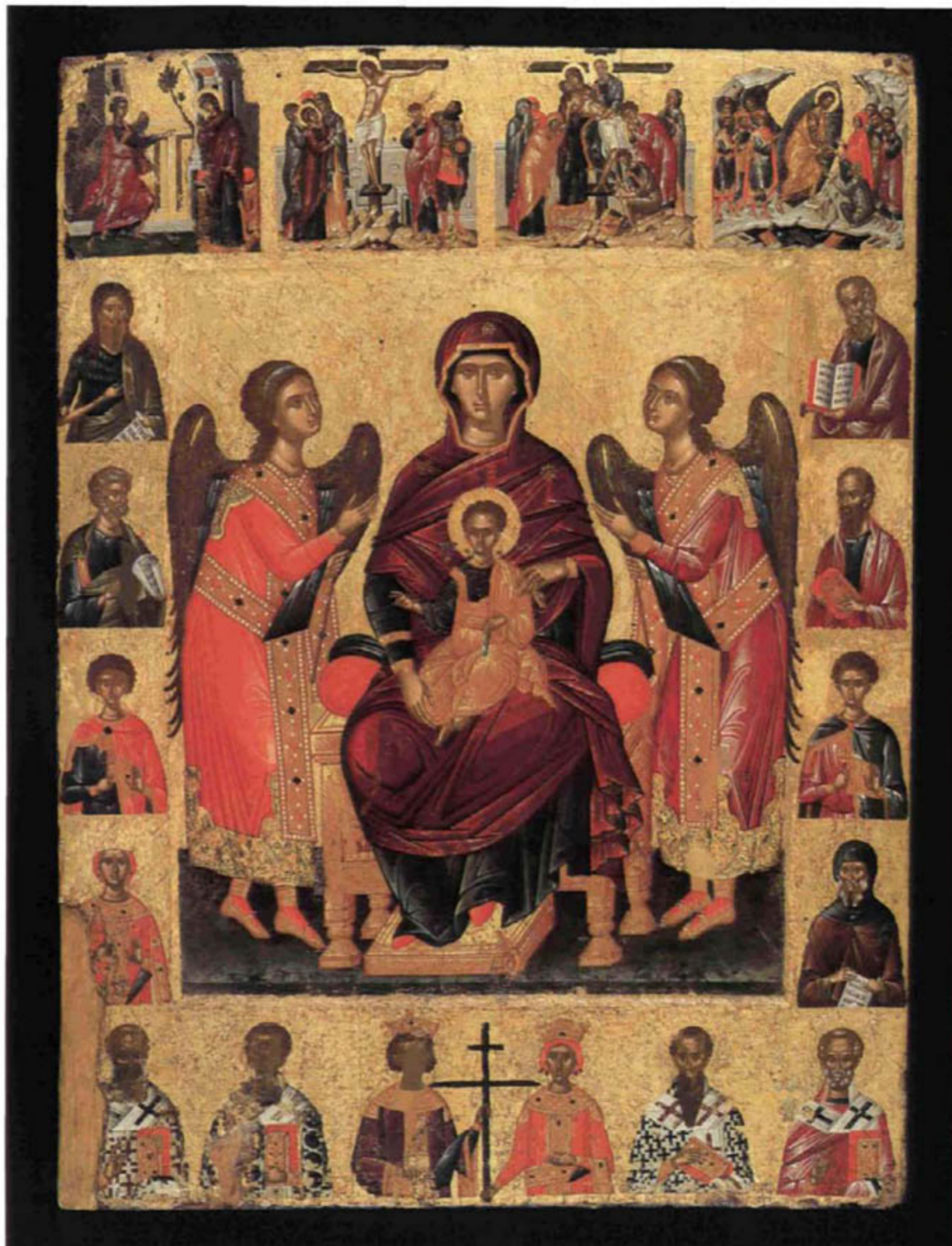




458 - 459

458. *Dormition of the Virgin, an icon of Cretan workmanship, perhaps from Constantinople. Notable among the artistic qualities of this painting are the still vital tradition of Palaiologan art, the balanced arrangement of the composition, the pleasing portrayal of the features, and the brilliance of the colouration. Early 16th c. 0.57x0.39 m. Gift of Georgios Patriarcheas. (29518)*

459. *Icon of the Virgin enthroned holding the Christ Child, between two angels. On the frame, carved from the same piece of wood, are four scenes from the Life of Christ and portraits of saints. On the upper border are the Annunciation, the Crucifixion, the Descent from the Cross and the Resurrection. In the two side-borders are respectively St John the Forerunner and St John the Theologian, the apostles Peter and Paul, St George and St Dimitrios, St Catherine and St Antonios. On the lower border are St Constantine and St Helen flanked by the Three Hierarchs and St Nicholas. This superb Cretan painting is attributed to the renowned Nikolaos Ritzos, son of Andreas Ritzos (see fig. 452); it is dated to the second half of the 15th c. 0.87x0.65 m. (3051)*





460 - 461

460. *Left-hand wing of a triptych: the front depicts Christ blessing St John the Theologian, the inner face St John dictating his Revelation to Prochoros. The central panel portrays the Virgin enthroned holding the Christ Child. The right-hand wing is lost. The date of the work is around 1500 and is connected with the workshop of the painter of the preceding icon. The fine quality of the drawing, the careful rendering of the features and the warmth of colour entitle this small gem of Cretan painting to be numbered among the more important exhibits in the Museum. 0.30x0.31 m. (22251)*

461. *Detail of the wing of the triptych in fig. 460.*









462 - 463

462. Part of a wall-painting with the figure of an apostle, probably from a scene of the Washing of the Feet. The inspired rendering of his physical features and their pained expression, emphasized by dark shadowing, are reminiscent of the high points of 17th-c. painting. 0.26x0.25 m. Gift of Dionissis Fotopoulos. (33655)

463. Part of the architrave of a sanctuary screen with a painted representation of the apostles Luke and Thomas. The rendering of the subject displays a freedom of drawing and a plasticity of colouration that are characteristic of wall-painting. Around 1500. 0.42x0.40 m. (3712)



464 - 465

464. *Icon of St Anne with the Virgin.* In this remarkable product of the Cretan School, associated with the workshop of the painter Angelos (see fig. 448) and dated to around the mid 15th c., the striking wealth of brilliant colour evokes an awareness of the profound sanctity implicit in the composition. A faked signature of Emmanuel Tzanes and the date 1637 were added at the beginning of the 20th c. During recent cleaning and conservation of the icon, it was decided to keep this inscription as evidence of the preferences shown by collectors in those days. 1.06x0.76 m. (2998)

465. *The Virgin of Tenderness,* one of the most moving portrayals of the Virgin. The depiction of the theme was formulated during Middle Byzantine years and became thereafter a popular subject frequently treated by Cretan icon painters of the 15th-16th c. This superb example in the monumental painting in the collection of the Benaki Museum is signed by Emmanuel Lambardos, one of the most important and productive of the icon painters living in the second half of the 16th c. 1.10x0.83 m. (2984)



ΑΥΤΗ ΤΗ ΕΙΚΟΝΙ ΣΤΑΘΕΡΑ ΤΗΝ ΕΡΕΤΗΝ ΕΙΣΤΗΝΑΙ



466 - 467

466. *The Adoration of the Magi*, an icon of monumental dimensions by the Greek painter Ioannis Permeniatīs who worked in Venice. It reveals a strong western Renaissance influence. The strikingly imaginative arrangement of the composition and the vitality of the

physical landscape divert the attention of the viewer from the sacred nature of the subject itself, transforming a religious icon into a worldly painting. First half of the 16th c. 0.87x1.34 m. (32927)

467. Detail of the icon in fig. 466.





468 - 469 - 470

468-469. Two large icons from a sanctuary screen depicting the Virgin Hodegetria (She who points the way) and Christ Pantokrator. These paintings are

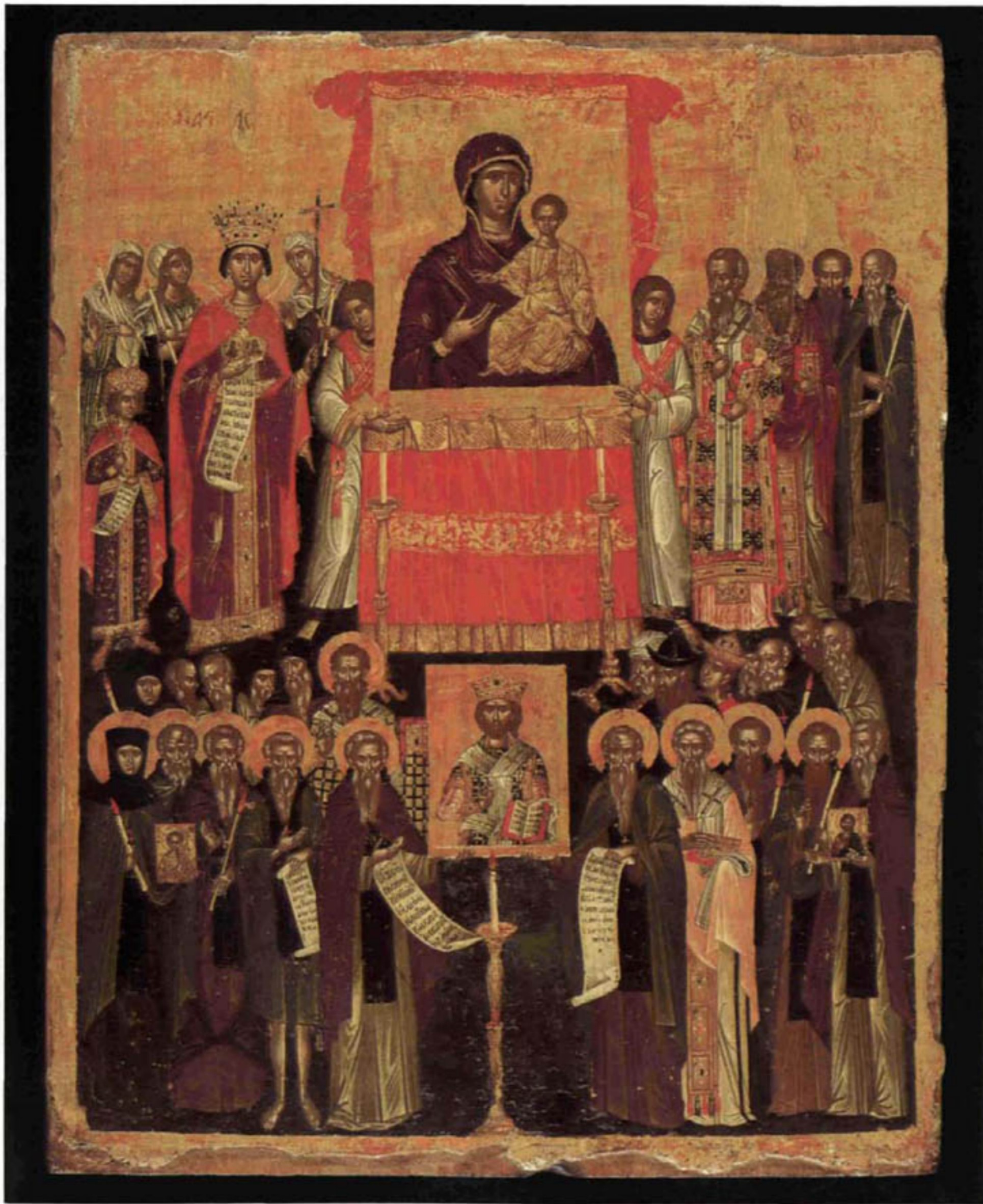
austere and imposing products of a workshop in mainland Greece. The halo and the closed Gospel book held by Christ, both richly decorated with floral patterns in relief.

recall ceramic and metal wares. Second half of the 16th c. 1.04x0.68 m. They were acquired with the aid of the Lilian Voudouris Foundation. (33628, 33629)

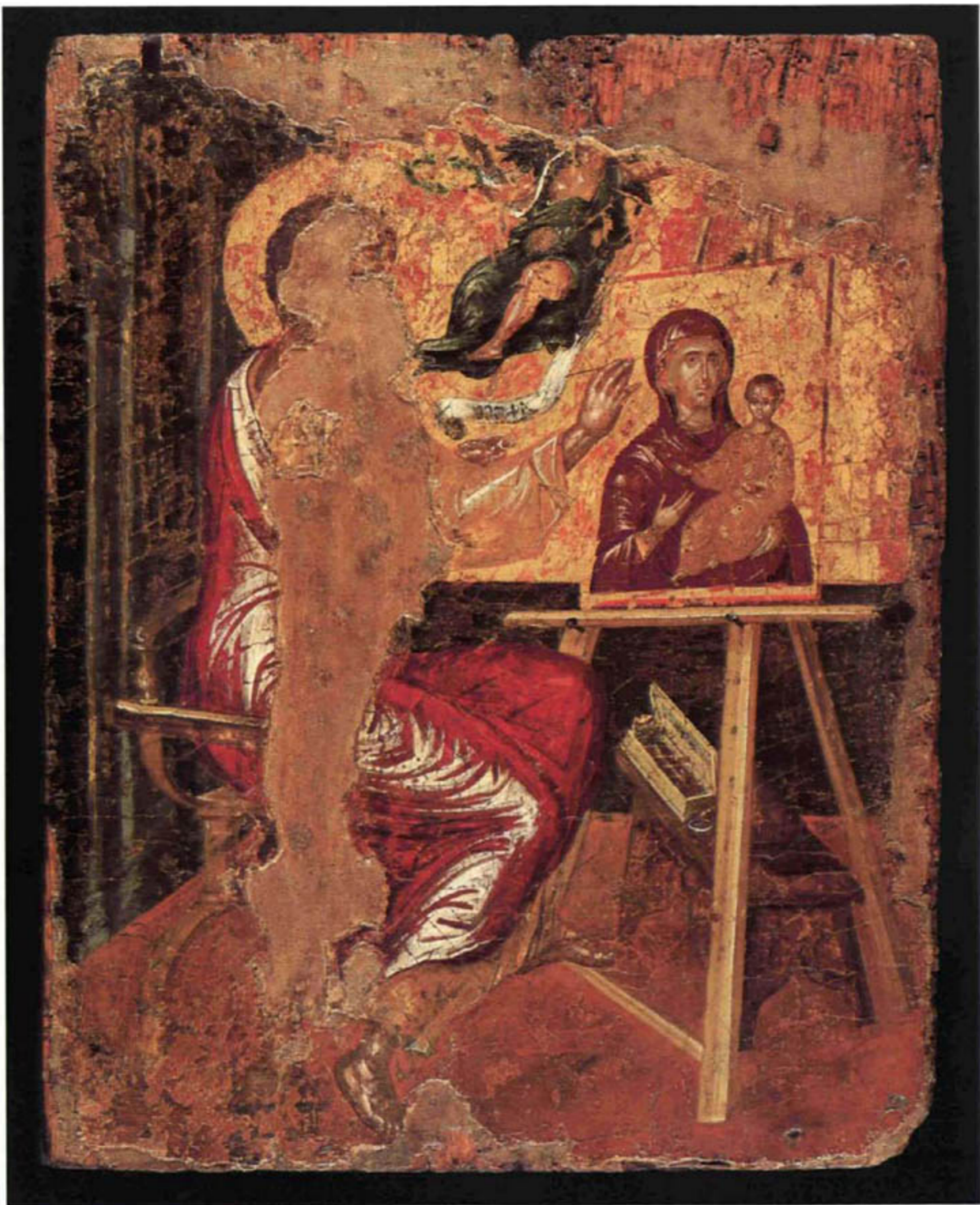
470. Icon with scenes of the Presentation of Christ in the Temple and the Baptism on two bands; from a Cretan workshop. mid 16th c. 0.29x0.21 m. (3022)









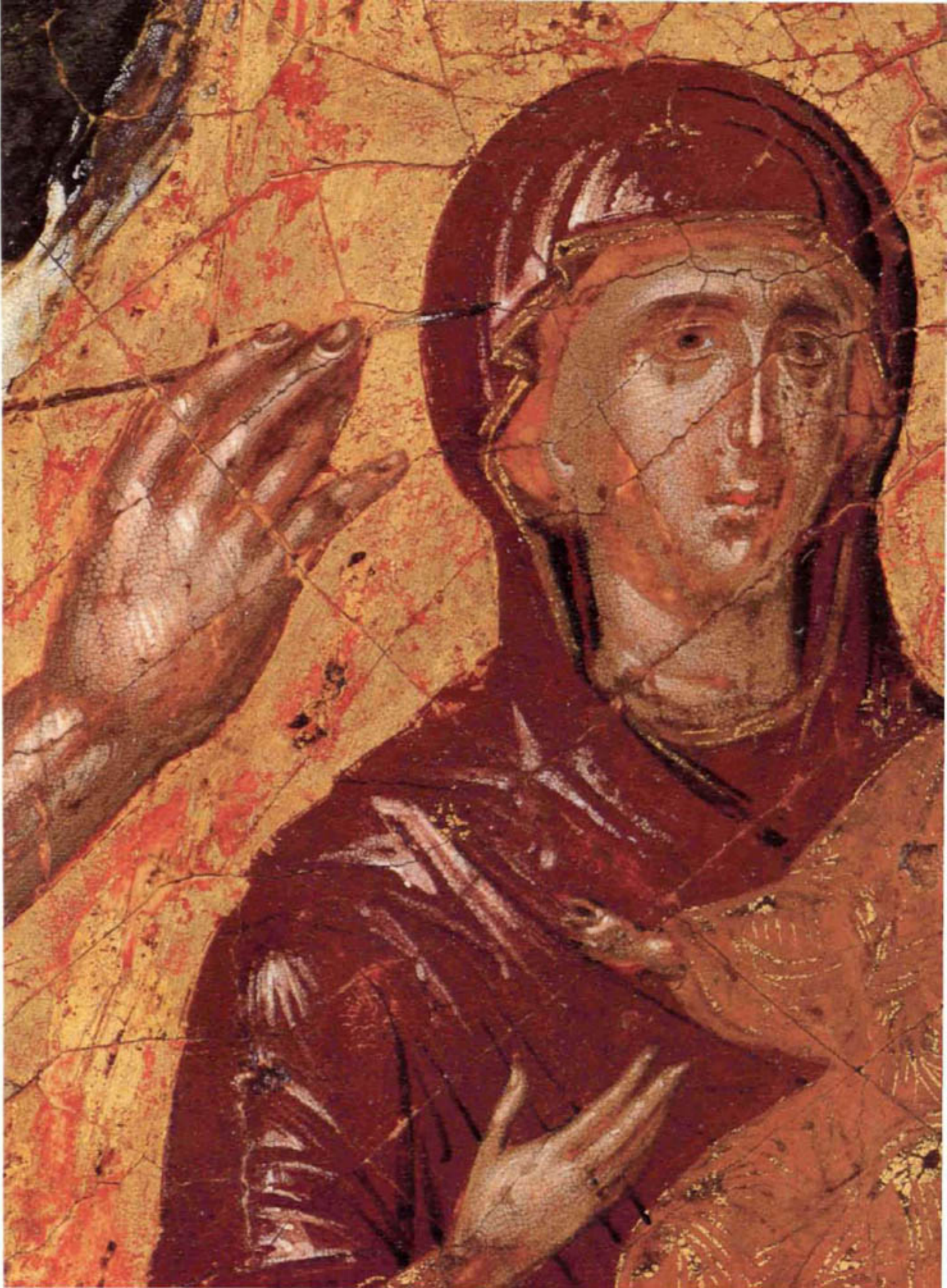


471. *The Restoration of Icons*, a work of the Cretan School of the mid 16th c. The representation depicts the *Triumph of Orthodoxy*, a festival marking the end of Iconoclasm in 843 and the triumph of the Greek spirit over the iconoclast movement in the East. The composition, dominated by the *Virgin Hodegetria*, the *Palladion* (Protectress) of Constantinople, repeats a Palaiologan model widely distributed throughout the post-Byzantine world. 0.51x0.41 m. Gift of Helen Stathatos. (21170)

472. Icon depicting military saints on horseback: *George and Dimitrios*, *Theodoros Tyron* (the Recruit) and *Theodoros Stratilates* (the General). This is a spectacular work signed by the famous painter *Michael Damaskinos*. Among the most important representatives of the Cretan School, *Damaskinos* revived the vocabulary of Late Byzantine painting during the second half of the 16th c. through boldness of design and his exposure to western art. 0.73x0.57 m. Gift of Helen Stathatos. (21168)

473. *The apostle Luke painting an image of the Virgin Hodegetria* (see fig. 468), a work signed by *Domenicos Theotokopoulos* (El Greco) (1541-1614), dated between 1560 and 1567. The figure of the apostle, protector of painters, has suffered considerable damage. Despite the work's devotion to the Byzantine tradition, it is clear that *Theotokopoulos* was already inclined towards western styles of art even before he left Crete. 0.41x0.33 m. Gift of *Demetrios Sicilianos*. (11296)

474. Detail of fig. 473: the *Virgin Hodegetria*, who always occupies a central position in the scene of the *Triumph of Orthodoxy* (see fig. 471).





475 - 476

475. *The Adoration of the Magi*, signed by *Domenikos Theotokopoulos (El Greco)* (1541-1614); a work of his Cretan period it reflects the obvious influence of the stylistic experiments carried out by *Titian* and *Tintoretto*. The icon, painted in *Candia (Herakleion)* on part of an old chest, was executed between 1560 and 1567, at a time when it is known there were paintings in *Crete* by leading Italian artists. 0.56x0.62 m. (3048)

476. Detail of the icon in fig. 475.









477 - 478

477. *The Birth of the Virgin*, an icon from a northern Greek workshop, displaying an impressively decorative mood and intense red colours. 17th c. 0.70x0.48 m. Gift of Damianos Kyriazis. (11199)

478. *Folded triptych from a Prothesis* (offertory table) with a representation of the *Annunciation* on the front of the outer wings; from a northern Greek workshop. Late 17th c. 0.55x0.31 m. (11805)

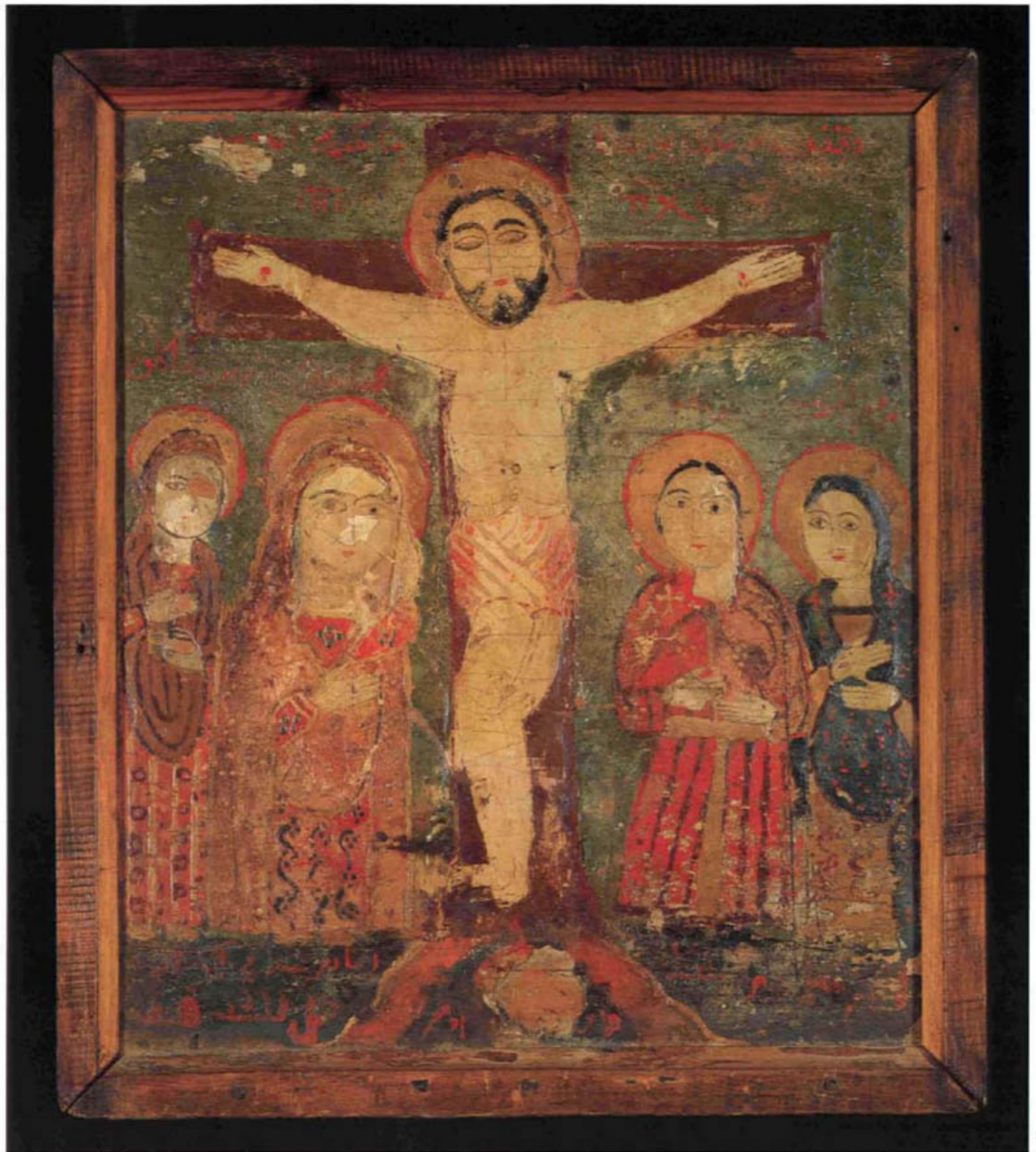


479 - 480

479. Small relief icon showing St George on horseback, perhaps from the region of Thrace whence similar earlier examples of larger dimensions originated. 15th c. 0.19x0.15 m. (2974)

480. Icon of primitive style depicting the Crucifixion, with Arabic inscriptions

dated to the decade of 1560. The simplicity of the treatment and the stylized but expressive rendering of the figures suggest that the icon was painted in a Christian community of Syria or Egypt. 0.34x0.30 m. Gift of Georgios Theotokas. (31450)





481 - 482

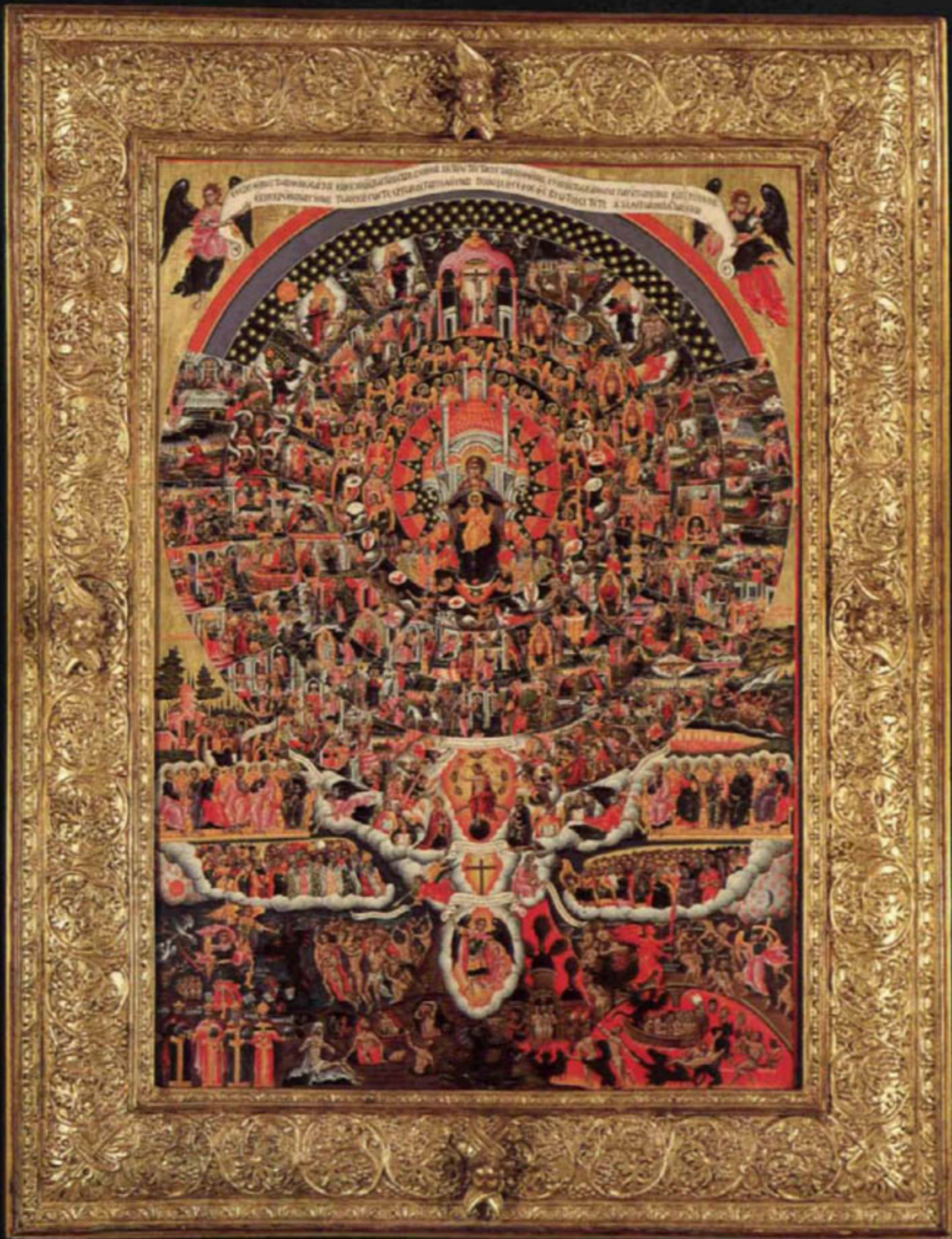
481. *The Nativity*, a signed work by Ilias Moskos, a Cretan painter from Rethymnon; dated 1658. Despite the conventional rocky landscape, the constantly growing influence of western art on Cretan painters in the late period of Venetian occupation is denoted by the naturalistic stances of the figures, the chorus of angels in the clouds, and the rendering of the figure of the donor kneeling in the lower right-hand corner. 0.66x0.55 m. Gift of Helen Stathatos. (21171)

482. *The Beheading of John the Baptist*, a work exemplary of Ionian islands painting. The painter took an earlier work of Michael Damaskinos (see fig. 472) as his model. The miniature scenes in the background are noteworthy, as is the range of bright colours throughout the picture. Second half of the 18th c. 0.90x0.68 m. Gift of Ainiilios Velimezis. (3731)















487 - 488 - 489

483. *The Evangelist Mark, a signed work of Emmanuel Tzanes dated to the year 1657. The work of this painter, one of the last important representatives of the Cretan School, shows a certain eclecticism but also mature draughtsmanship and technical ability. 0.66x0.54 m. Gift of Damianos Kyriazis. (11198)*

484. *Icon depicting episodes from the story of Daniel and the Three Children, signed by Konstantinos Adrianoupolititis. The idyllic setting, the emphasis on details in the rendering of the various scenes and the bright colours are characteristic of secular painting during this period. Second half of the 18th c. 0.63x0.48 m. (3034)*

485. *The Hymn to the Virgin, " Ἐπί Σοῖ Χαίρει..." ("In Thee Rejoiceth..."), an icon depicting a multitude of scenes; it is signed by the Cretan painter Theodoros Poulakis. In the circular arrangement of the miniature scenes, centered around the figure of the Virgin holding the Christ Child, the artist illustrates themes from the Old Testament, the verses of the Akathistos Hymn, and the Twelve Great Feasts of the Church. In the lower part is the Last Judgement, and in the left-hand corner Alexander the Great is portrayed among the rulers Darius, Augustus and Constantine the Great. The icon comes from Corfu and demonstrates the influential presence of the Cretan painter in that Ionian island. Second half of the 17th c. 0.92x0.64 m. (3008)*

486. *Detail of the icon in fig. 485.*

487. *The Neomartyr St George of Ioannina and his martyrdom, a primitive icon of the 19th c. 0.52x0.37 m. Gift of Nikas Palaiologos. (25923)*

488. *Portrait of the monk Gennadios at prayer, dedicated to the historical monastery of Arsanliou, near Rethymnon in Crete. Early 19th c. 0.34x0.22 m. (33696)*

489. *The archangel Michael, a Coptic icon dated AH 1189 (=1775 AD). One of a group of icons that decorated the sanctuary screen of a Christian church in Egypt. 0.71x0.56 m. Gift of Georgios Theotokas. (32863)*





490 - 492

491

490. Air, veil embroidered with gold thread, a liturgical article used to cover sacred vessels on an altar. On it is portrayed the Melismos, a symbolic representation of the Holy Eucharist, with the Child Jesus on a paten below an asteriskos, a star-shaped frame surmounted by a cross, and flanked by adoring angels, six-winged angels and flowers. Second half of the 16th c. 0.60x0.68 m. (9340)

491. Epitaphios with gold thread embroidery; a liturgical cloth depicting the Lament and used during Good Friday services. This inscribed handiwork by the needlewoman Theodosia Pouloupos is dated 1599 and is one of the most important and earliest examples of ecclesiastical art of the post-Byzantine era. 0.80x1.07 m. (9338)

492. Detail of the aer in fig. 490.



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493 - 495

494

493. Gold-thread embroidered antimension depicting the Lament with an appealing directness. This liturgical cloth, used as a portable altar in place of a fixed one, was saved together with many other ecclesiastical treasures by refugees who reached Greece after their expulsion from Asia Minor in 1922. Mid 16th c. 0.40x0.53 m. (34680)

494. An epitaphios dated 1649 and embroidered with gold thread. A votive offering by one Ioannis Komnenos to the church of St Kyriaki at Molyvos in Mytilini. This otherwise unknown donor, probably a forebear of the doctor and philosopher Ioannis Komnenos, bears the name of emperors who were members of an important Byzantine dynasty. 0.51x0.81 m. (9341)

495. Detail of the antimension in fig. 493 depicting instruments of the Passion.



- E M E N C

ΝΕ ΕΡΡΕΣΝ ΟΠΡΟΧΑΙΟΙ ΣΥΝΕΤΡΕΒΗΝ ΕΟΛΟΝΕΝΑ ΠΥΛΗ ΜΗΔΙΤ ΕΝΙΧΘΗΝ. ΕΡ ΛΙΒΟΑΙ ΔΕ ΖΑ Τ ΟΙΚΟΝΟΜΙΑ ΣΟΥΡΥ

ΗΣΩΝΕΝ ΤΑ ΦΩΚΑ ΤΕ ΤΕΘΗΣ ΧΕ ΚΑΙ ΑΓΕΛΩΝ ΣΡΑΤΙΑ ΕΖΕΠΛΗΤΩΝ ΤΟ ΣΥΓΚΑΤΑΒΑΣΙΝ ΔΟ



ΔΑΧΕΙΡΣ ΑΧΡΙΑ ΔΕ ΣΠΟΙΝΕΤΑΣ. ΗΝ ΔΕ ΣΡΟΙΝΗΣ ΔΑΧΗΣ ΙΡΑΓΙΟ ΠΙΝΕΙ Τ ΓΟΙΒΝΙ ΚΑΙ ΟΝ ΣΡΑΤΙΝ ΤΥ ΓΙΟΑΓΙ

ΤΟΣ ΧΗΘΙΟ ΣΗΡ ΑΠΟΤ ΔΕ ΧΛΚΘΕΛΑ ΣΠΤΟ ΧΡΑΤΟΝ ΣΕ ΣΜΑ ΣΙΜΟΝ ΚΑΡΑ ΖΑΙ Σ ΕΣ

ΤΑ ΠΕΝΝΕΡ Α ΠΑ ΣΟ ΑΙ ΥΑΝΝΟΝ ΤΑ ΤΑ ΦΗ ΣΟΤ ΕΡ ΜΕΝ ΧΡ ΡΑ ΣΘΕ Ε ΜΟ ΣΚΑ ΠΝΙΑ Ε

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503 - 504 - 507  
505 - 506

496. Gold-thread embroidered and inscribed epitaphios, worked by the renowned needlewoman Despoineta in Constantinople in 1682 and intended for the metropolitan church of the Greek community in Ankara. One of the most impressive examples of post-Byzantine ecclesiastical art, the technique of its execution is clearly dependent on an earlier tradition (see fig. 434). Other pieces that are also the handiwork of Despoineta are preserved in the Museum collections (see fig. 516). 1.12x1.50 m. (34604)

497-498. Details of the epitaphios in fig. 496 with the two cosmic symbols, the moon and the sun.

499. Gold-thread embroidered and inscribed stole belonging to the priest-monk Philotheos; dated 1585. H. 1.42 m. (9336)

500. Gold-thread embroidered and inscribed stole from the ecclesiastical province of Dryinoupolis in Northern Epiros; dated 1666. H. 1.38 m. (9351)

501. Gold-thread embroidered and inscribed stole belonging to the priest-monk Theophanis; dated 1600. H. 1.38 m. (9337)

502. Detail of the stole in fig. 501 with depictions of St George and St Dimitrios, each bearing a martyr's cross.

503. Gold-thread embroidered cuff depicting the Virgin of the Annunciation standing between tendrils and flowers. Late 18th-early 19th c. H. 0.16 m. (9400)

504. Gold-thread embroidered cuff belonging to priest-monk Ananias and adorned with the angel of the Annunciation. Late 18th-early 19th c. H. 0.18 m. (34219)

505. Gold-thread embroidered cuff with a depiction of the Virgin surrounded by vegetation and flowers, part of an Annunciation scene. 19th c. H. 0.19 m. (9404)

506. Gold-thread embroidered cuff portraying a six-winged angel and with a liturgical inscription. 19th c. H. 0.15 m. (34222)

507. Detail of gold-thread embroidered cuff showing the angel of the Annunciation between leafy growths and lilyflowers. 16th c. H. 0.19 m. (9323)













510 -511  
512

508. Spectacular prelate's cope, made from the most luxurious Ottoman silks from Bursa or Constantinople, woven with gold and silver threads and displaying obvious influences of Chinese decorative arts. It belonged to Neophytos metropolitan of Nikomedeia and was dedicated in 1629 to the monastery of St John the Forerunner at Serres in Macedonia. H. 1.30 m. (9349)

509. Portion of silk material made in Bursa in the 16th c.; repeated pattern depicting the Virgin Nikopoios (Bringer of Victories) standing between angels, crosses and flowers. A length of similar cloth was sent as a gift to Tsar Ivan the Terrible (1547-1584). H. 0.46 m. (3864)

510. Prelate's cope of Persian silk woven with gold thread to which an older piece of embroidery inscribed in Georgian has been attached at the neck. It belonged to Silvestros Patriarch of Antioch who donated it to the archiepiscopal church of St George at Argyroupolis in the Pontos, in 1736. H. 1.20 m. (33708)

511-512. Details of embroidery on the cope in fig. 510; according to the inscription, it was originally dedicated to a Georgian church.



513 - 514

513. Mitre embroidered with gold thread, portraying the Hospitality of Abraham on the upper part and Christ as High Priest on the

sides. The unusual shape derives from the cylindrical headgear worn by monks. Late 17th c. H. 0.18. Diam. 0.18 m. (9354)

514. Detail of the mitre in fig. 513 with the Hospitality of Abraham, symbolic representation of the Holy Trinity.





515. Gold-thread embroidered and gem-studded mitre belonging to Parthenios metropolitan of Caesarea, dated 1734. H. 0.19. Diam. 0.23 m. (33704)



516. Gold-thread embroidered mitre from the Greek community of Ankara, produced in Constantinople in 1715, possibly in the workshop of the famous embroideress Despoineta. H. 0.20, Diam. 0.24 m. (33706)





517 - 518

517. Pastoral staffs, two of them with mother-of-pearl decoration, and an ivory crook in the form of a dragon's head. The one in the middle is of silver gilt embellished with polychrome enamels, and precious stones; it is dated 1738 and belonged to Parthenios metropolitan of

Caesarea. 18th-early 19th c. Their length varies from 1.62 to 1.64 m. (33793, 33762, 33834)

518. Inscribed episcopal silver mitre with gilded ornamental details and semi-precious stones. It was made

in 1739 as a gift to the Archbishop of Amida, but after repair by the chief master miner of the Pontic mines, in 1791, it was dedicated to the church of St George at Argyroupolis in the Pontos, its immediate provenance. H. 0.25, Diam. 0.20 m. (33703)



519 - 520 - 522 - 524  
521 - 523 - 525

519. Precious pectoral with a representation of the Virgin on an agate, ornamented with silver-gilt wirework and enamel. The inscription on the reverse side records that it was made in 1580 for Abbess Theophano. The unusual technique is reminiscent of the filigree decoration on secular jewels fashioned by goldsmiths in the Greek islands (see figs 825-827). H. 0.10 m. Gift of Alexandra Choremi. (1799)

520-521. Hieratic gold pectoral, on the one side with gem-encrusted cross in a framework of flowers and on the other an enamelled figure of the crucified Christ. A typical example of the goldwork that flourished in Constantinople, supplying both ecclesiastical and lay demand. Second half of the 17th c. H. 0.05 m. (1987)

522-523. Hieratic gold pectoral with precious stones in the form of a double-headed eagle and on the reverse enamelled depictions of the Virgin holding the Christ Child and the Annunciation. The double-headed eagle, emblem of Byzantine imperial lineage, was already identified with ecclesiastical power in the 16th c, symbolizing the historical continuity of the Greek nation. The Museum collections contain several other pieces of precious jewelry made in Constantinopolitan workshops. Late 17th c. H. 0.06 m. (7660)

524-525. Hieratic pectoral of great value, encrusted with rubies, sapphires and emeralds on one side and on the other decorated with miniature enamelled scenes around the Holy Trinity. It once belonged to Parthenios metropolitan of Caesarea, as did the gold-thread embroidered mitre in fig. 515, the pastoral staff in fig. 517, and a document issued by the Sultan to confirm his elevation to the metropolitan throne and now deposited in the Museum's Historical Archives. An impressive product of the workshops in Constantinople, it is dated 1738. Diam. 0.09 m. (33795)







526 - 527  
528  
529

526. *Bejewelled part of a gold belt with pierced vegetal decoration, stylized pomegranate fruit on the buckle, precious stones and enamel. An outstanding example of secular goldwork produced in Constantinopolitan workshops. Second half of the 17th c. L. 0.40 m. (7658)*

527. *Prelate's belt embroidered with gold thread and decorated with a double-headed eagle and vine tendrils on the tripartite clasp. From the village of*

*Tavlousoun in the Caesarea region, 19th c. L. 1 m. (33901)*

528. *A prelate's woven belt dated 1777, with mother-of-pearl clasp; from Jerusalem. 18th c. L. 0.98 m. (34640)*

529. *Gold-thread embroidered belt of a prelate, from the cathedral church of Caesarea; 18th c. The clasp is of jade studded with rubies and is of 16th-c. Ottoman workmanship. L. 1 m. (33885)*





530 - 532  
531

322 530-531. Ivory panaghiario (pectoral) with gilt mounts and miniature carved scenes. On the exterior are depicted the Hospitality of Abraham, the Virgin, the Evangelists, saints, and scenes from the Old Testament. Inside are representations of the Twelve Great Feasts of the Church.

It was made for Neophytos, metropolitan of Nikomedeia, to whom the prelate's cope in fig. 508 belonged; it is therefore safe to date the pectoral between 1624 and 1639. Initially, panaghiaria were liturgical articles used in monastic services in honour of the Mother of God, the

Panaghia; in post-Byzantine times they became hieratic pectorals. Diam 0.07 m. (10400)

532. Inside of left-hand cover of the panaghiario in fig. 531.





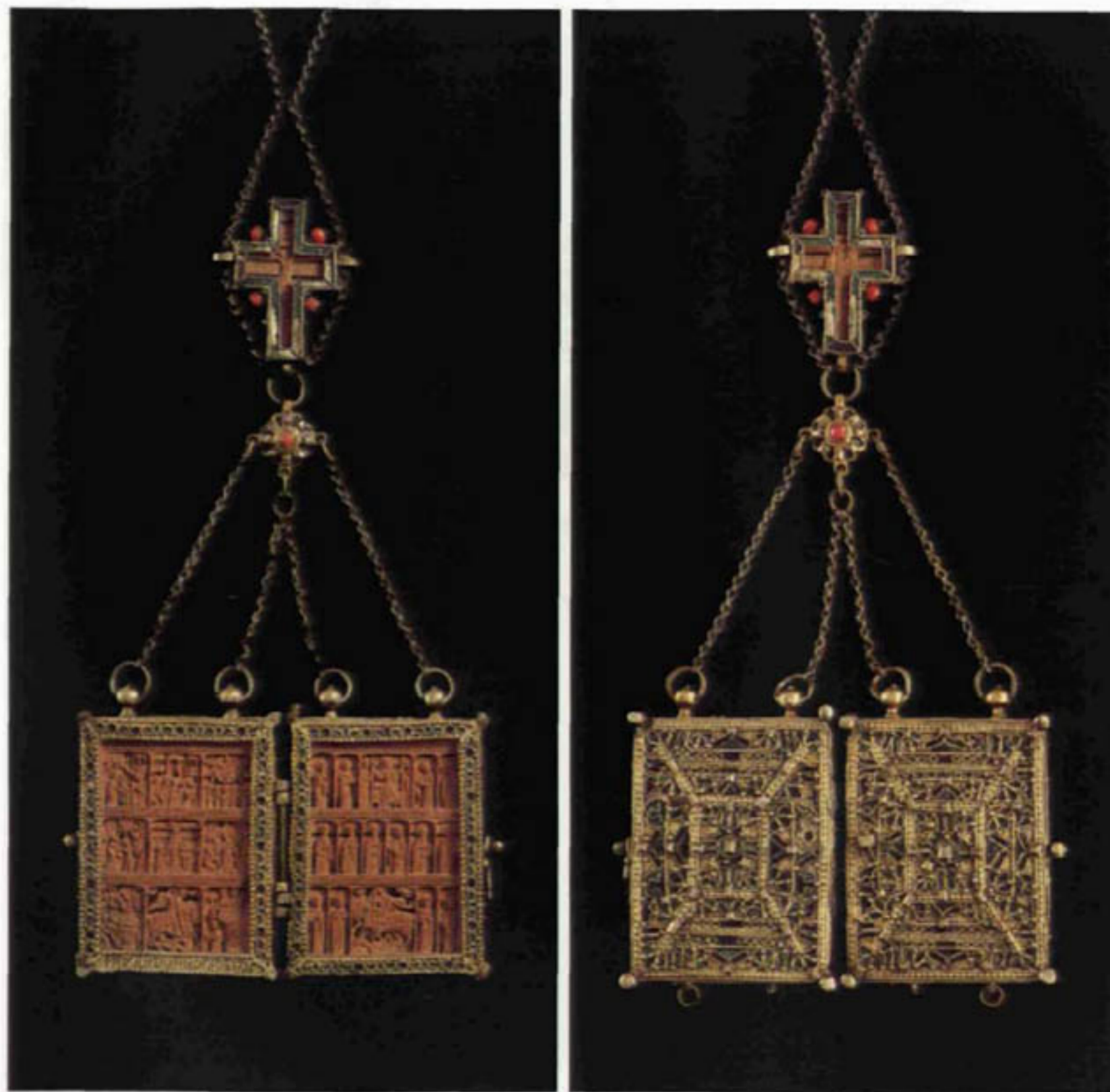
533 - 534 - 537  
535 - 536

533-534. Carved and double-sided wooden pectoral in silver mount with silver-gilt sections and floral decoration in niello. On one side is a miniature carving of the Tree of Jesse and on the other of Jesus the Vine. Second half of the 17th c. Diam 0.08 m. (34689)

535-536. Star-shaped double-sided pectoral with carved-wooden centre-piece and gem-studded frame. Miniature wooden carvings such as this were the fruit of infinite patience and love and could be produced only in monastic surroundings. 18th c. H. 0.08 m. (33880)

537. Enlarged view of the pectoral in fig. 534.





538 - 539 - 540

538-539. Inscribed hieratic pectoral in the form of a diptych with a carved wooden centre-piece, in silver-gilt frame with filigree ornamentation, green enamel and corals. The miniature scenes illustrate the Twelve Great Feasts of the Church, the Great Deisis, St

Dimitrios and St George the dragon-slayer. It was made in 1736 to the order of Michael Sarasitis for presentation to the church of St George at Argyroupolis in the Pontos. The donor's distinguished family had control of the rich silver mines of Argyroupolis

(Gumushane) during the greater part of the 18th c. H. 0.07 m. (14111)

540. Detail of the pectoral in fig. 538.

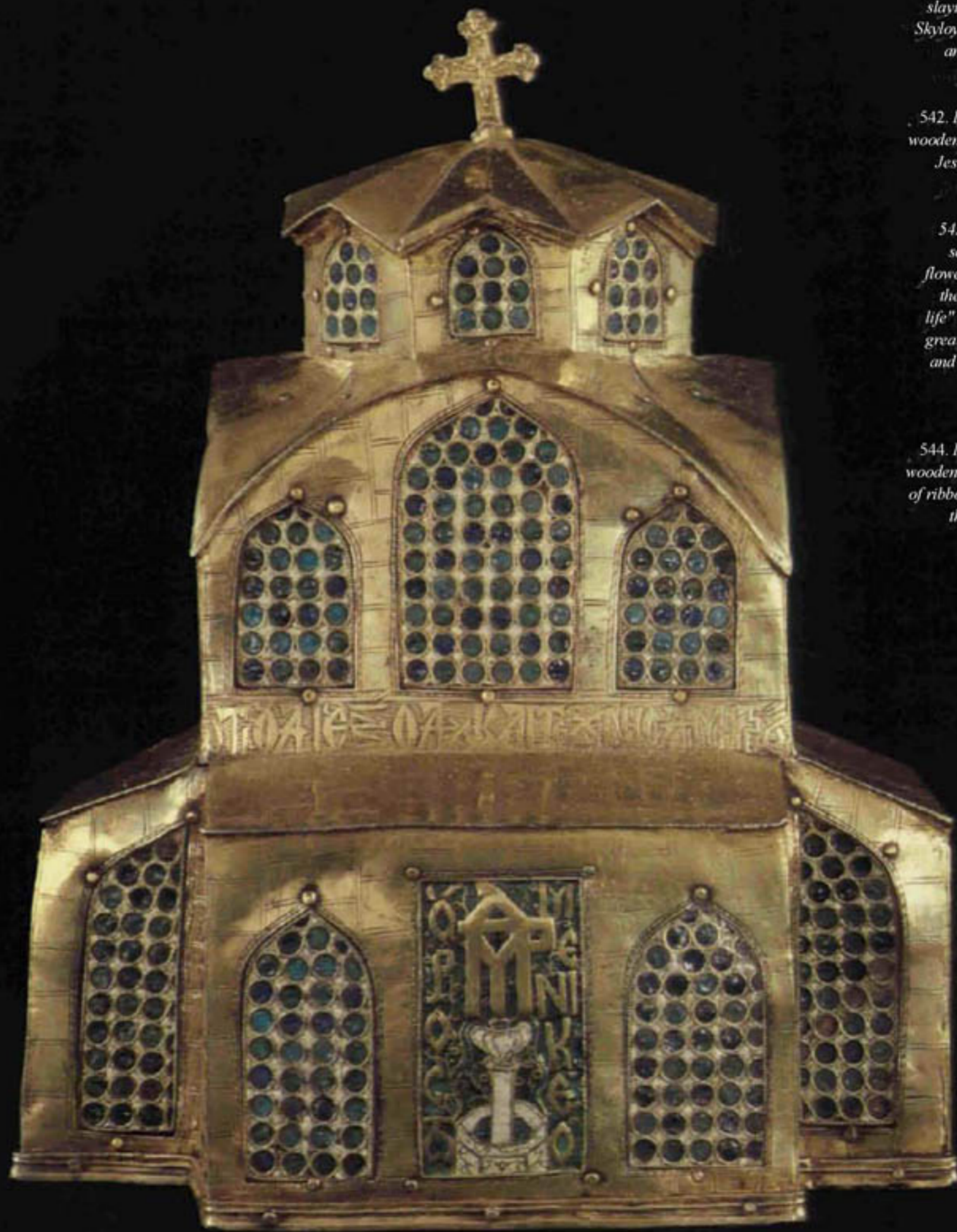








541 - 542 - 545  
543 - 544



541. Silver-gilt diptych pectoral with depictions of mounted militant saints. Dimitrios and George, portrayed here slaying respectively the Bulgarian tsar Skyloyannis or Kaloyannis (1197-1207) and the dragon (see fig. 429). 18th-early 19th c. H. 0.10 m. (33883)

542. Double-sided pectoral with carved wooden figure of Christ, portrayed as the Jesus the Vine, and silver-gilt filigree frame. 18th c. H. 0.11 m. (14112)

543. Silver-gilt diptych pectoral with scenes of the Transfiguration and a flower-vase. As a shorthand-version of the symbolic meanings of the "tree of life" the flower-vase is to be found in a great number of iconographic variants and in secular art during the period of Ottoman rule. 19th c. H. 0.09 m. (33882)

544. Double-sided pectoral with carved wooden centre-piece and silver-gilt frame of ribbons, flowers and eagles. St George the dragon-slayer is depicted in the

centre, surrounded by scenes of the Twelve Great Feasts of the Church, the Holy Trinity, and the sleeping figure of Jesse. 19th c. H. 0.13 m. (14110)

545. Enlarged view of the pectoral in fig. 544.

546-547. Inscribed silver vessel for ecclesiastical use in the form of a Byzantine church, the surface gilt and decorative details in white, blue and green enamel. The unique example of an article made for an unknown purpose, possibly for the reservation of consecrated bread in the recess formed by the conch of the sanctuary, this outstanding work from the first centuries of Ottoman rule was made by the monk Dimitrios Hadjis who dedicated it to the monastery of St John the Forerunner at Serres, Macedonia, in 1613. The plastic qualities of the vessel combined with the confident articulation of the masses and the harmony of its proportions are unusually impressive. H. 0.22. L. 0.17. W 0.17 m. (13970)

546 - 547





548 - 549 - 552

550

551

548. Silver ciborium for consecrated bread from Adrianople, with clear flowing lines and a dedicatory inscription dated 1667. H. 0.15. Diam. 0.12 m. (33801)

549. Inscribed parcel-gilt silver ciborium dated 1827, donated by Silvestros metropolitan of Chaldia to the church of St George at Argyroupolis in the Pontos. The primitive rendering of the scenes marks the beginning of the end of the silverworking skills practised in the centuries following the fall of Byzantium. H. 0.14. L. 0.15 m. (33957)

550-551. Silver ciboria from the village of Kermira in the Caesarea region, modelled on the canopy over the Holy Sepulchre at Jerusalem before the fire in 1808. H. 0.07. L. 0.14. W. 0.06 m. (33986. 33987)

552. An outstandingly beautiful silver ciborium in the form of a polygonal building of fine proportions with decorative plant themes; from the monastery of St John the Forerunner at Caesarea in Cappadocia. Early 19th c. H. 0.30. W. 0.14 m. (33803)





553 - 554

553. Byzantine manuscript psalter of the 12th c. illustrated in the early 20th c. with the bust of a prophet. H. 0.16 m. (Benaki 43)

554. Gold ex-voto with precious stones in the shape of a hand, perhaps part of the revetment

of an icon of the Virgin or else from the cover of a reliquary; 17th c. The workmanship reflects the techniques traditionally practised in workshops at Saframpolis (Safranbolu) in the Pontos (see figs 856-857, 863). L. 0.12 m. (34303)









555 - 557  
556 - 558

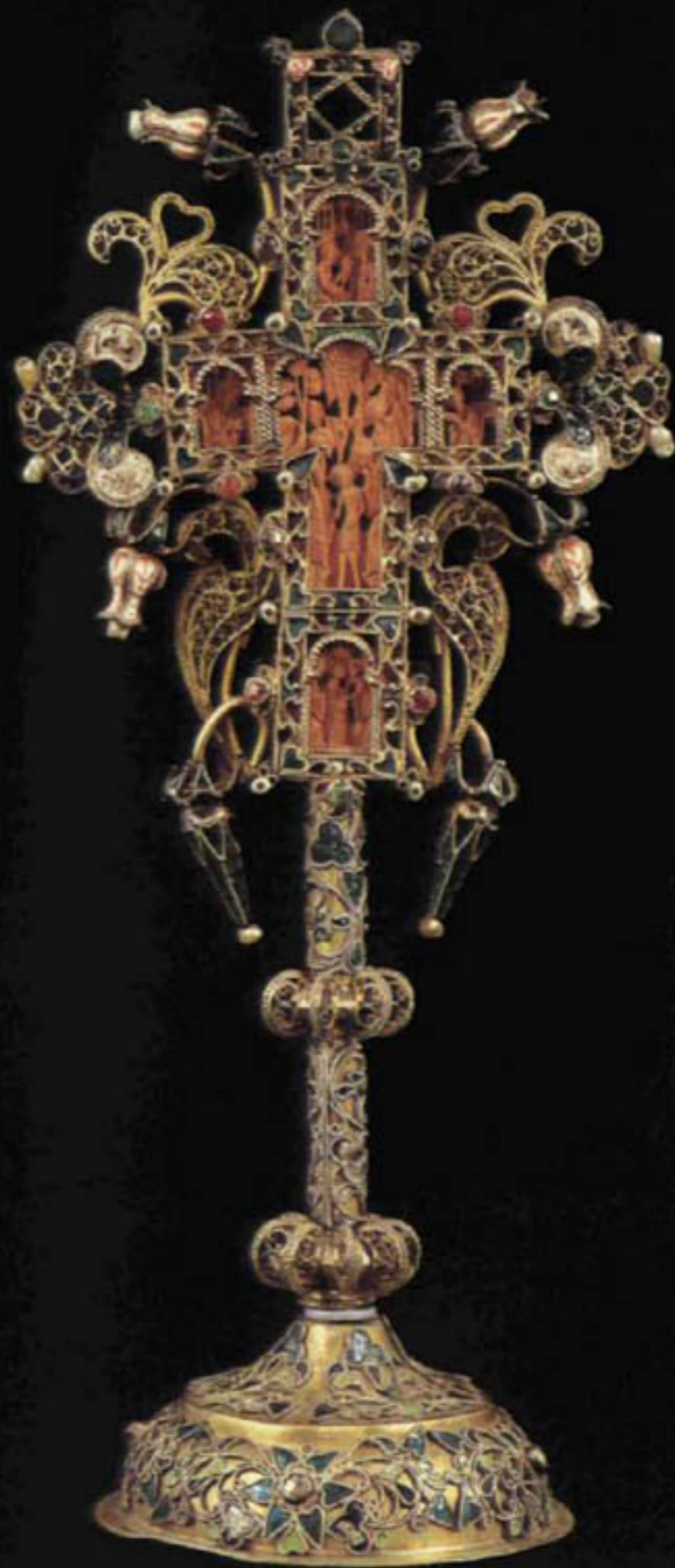
555. *Silver-gilt flask for holy oil from Trebizond with carved and chased floral decoration and a metrical inscription dated 1670. H. 0.17 m. (33792)*

556. *Inscribed silver-gilt bowl with rotating lion and green enamelled Ottoman decoration on the central print (curved bottom). It once belonged to Laurentios metropolitan of Evripos. 1580-1587. Diam. 0.11 m. (14074)*

557-558. *Silver-gilt plaquettes with relief scenes of the Virgin and St John in suppliant attitudes; from the finial of a ciborium from Adrianople bearing the date 1669 and now in the Byzantine Museum. Athens. 0.08x0.08 m. (34002, 34003)*







559 - 560 - 561

559. *Benediction cross with caved wooden centre-piece, cast and gilt components and coloured enamels; from Constantinopolitan -workshops; late 17th c. H. 0.20 m. (14052)*

560. *Benediction cross with carved wooden centre-piece, filigree decoration and enamel; from Argypolis in the Pontos. 18th c. H. 0.37 m. (33853)*

561. *Blessing cross with carved wooden centre-piece and filigree enamelled decoration, made perhaps at Kalarytes in Epiros; late 18th c. H. 0.25 m. (14022)*













567 - 569

568 - 570

562. Blessing cross with carved wooden centre-piece, filigree decoration and green enamel; from Argyroupolis in the Pontos. Early 18th c. H. 0.27 m. (33834)

563. Blessing cross from Kernira in Caesarea; an outstanding example of silvework from workshops in Constantinople, with scaly dragons, flowers, filigree enamel, semi-precious stones and pearls. 18th c. H. 0.23 m. (33844)

564. Detail of the cross in fig. 563.

565. Parcel-gilt silver dish with honeycomb decoration, engraved depiction of Prophet Elijah in the centre, dedicatory inscription by the guild of furriers to the metropolitan church of Adrianople, and the date 1668. Exceptional work signed by the craftsman Karamanlis Karatzas who, as his name suggests, must have been from the Karamania region in central Asia Minor. Diam. 0.41 m. (34326)

566. Silver dish with engraved busts of the twelve Apostles in medallions; the work of the goldsmith George May II (1688-1712) from Brasov in Transylvania. The presence in Orthodox churches in Ottoman-held territory of precious offerings from foreign lands denotes the economic prosperity of Greek communities of the diaspora in this period. Late 17th c. Diam. 0.24 m. (22082)

567. Silver-gilt dish with rich floral ornamentation, made in about the mid 17th c. in the renowned Augsburg workshops. According to the later inscription on the central medallion, it was dedicated in 1720 to a church of St George. Max. diam. 0.31 m. (34295)

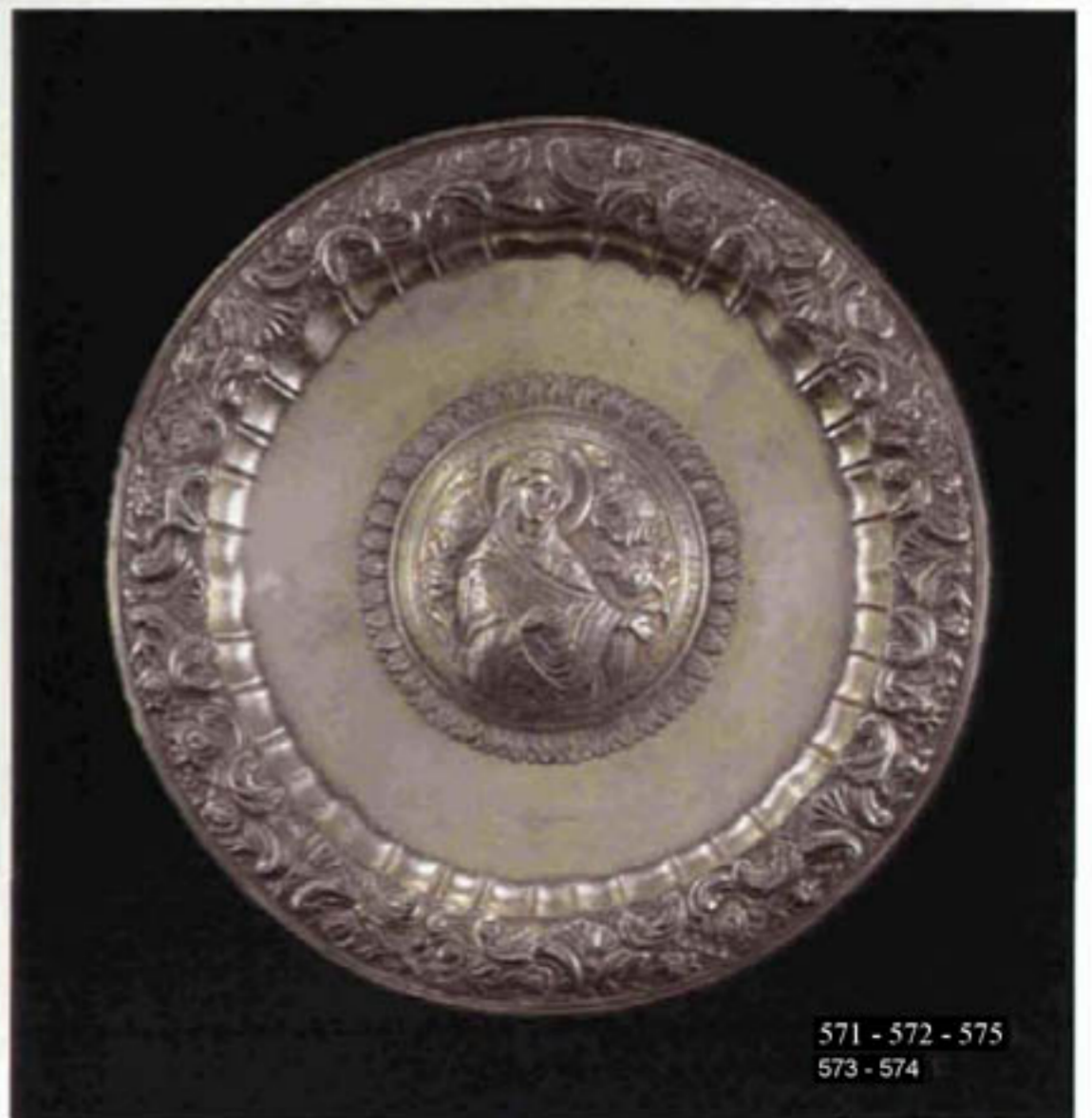
568. Silver dish with a winding vine scroll on the rim and a silver-gilt central medallion depicting St George the dragon-slayer; made in 1836, probably in Constantinople. Max. diam. 0.35 m. (34382)

569. Detail of the dish in fig. 567.

570. Detail of the dish in fig. 568.







571 - 572 - 575  
573 - 574









578 - 579

571. Parcel-gilt silver dish with dense repousse foliate decoration and a representation of St John the Forerunner on the curved bottom, mid 18th c. According to the inscription, the residents of Bafra in the Pontos dedicated the dish to the monastery of St John the Forerunner in Caesarea and it is the work of a craftsman named Hadjisinan. Diam. 0.41 m. (34035)

572. Parcel-gilt silver dish with a depiction of the Virgin and Jesus on the central medallion and dense foliate decoration; made probably in Constantinople about the mid 18th c. Diam. 0.35 m. (34378)

573. Silver dish from Adrianople, with a representation of St Spyridon; the inscription is dated 1778. Diam. 0.35 m. (34364)

574. Inscribed silver dish with a depiction of a supplicant Virgin on the central medallion; the work of a goldsmith named Ioannis and dated 1834. Diam. 0.34 m. (34355)

575. Detail of the dish in fig. 571.

576. Silver dish from Kallipolis on the European shore of the Hellespont, with a depiction of St Dimitrios in the act of slaying the Bulgarian tsar Skyloyannis or Kaloyannis; the inscription is dated 1852. Max. diam. 0.47 m. (34040)

577. Small silver-gilt dish from Kernira in Caesarea, with finely-worked ornamental inscription on the rim; dated 1719. The karamanlidika script - that is, the transliteration of the Turkish language into Greek lettering - is the earliest example that has survived on a liturgical vessel. Among the Museum's collection of refugee treasures there is a large number of codices in karamanlidika, which was used by Turkish-speaking Greeks of Cappadocia and of Asia Minor in general. Diam. 0.16 m. (34530)

578. Late Gothic silver-gilt chalice made in western Europe towards the end of the 15th c. or at the beginning of the 16th c. One of the treasures brought by refugees from Eastern Thrace and Asia Minor. H. 0.19 m. (33828)

579. Coptic, Byzantine and post-Byzantine bronze crosses, reliquaries, buckles and fibulae (pins) from the hoard of objects preserved in the Benaki Museum's storerooms.









580 - 581 - 582

580. Silver-gilt chalice from Ankara, with engraved floral decoration in Ottoman style; the inscription is dated 1675. H. 0.22 m. (33769)

581. Inscribed silver chalice from Ankara, dated 1671, with pierced decoration in Ottoman style on the cup and a later undecorated foot. H. 0.24 m. (33768)

582. Silver-gilt chalice from the wider region of Caesarea, with delicately worked decoration of flowers and six-winged angels; made in Constantinople, 17th c. H. 0.19 m. (33829)

583. Inscribed silver chalice with cover and gilt decoration: an offering made by the chief master miner Stephanos Phutimos to the church of St George at Argyroupolis in the Pontos. A work signed by a goldsmith named Georgios, and bearing the dates 1726 and 1727. H. 0.50 m. (33817)

584. Parcel-gilt silver chalice with later cover. The conical foot includes a large spherical knob and pierced ornamental "tongues". The inscription relates that it was made in 1729. It comes from the monastery of the Archangel, called also the monastery of the Burning Stone, in Caesarea. H. 0.30 m. (33827)

585. Silver chalice and cover from Kermira in Caesarea, with gilt and gemstone decoration: the inscription is dated 1751. H. 0.44 m. (33818)

583 - 584 - 585









586 - 587 - 588  
589

586. Silver chalice with floral decoration and dated inscription of 1740; made in Constantinople.  
H. 0.22 m. (34486)

587. Silver chalice decorated with scenes of the Passion of Christ in which may be discerned strong iconographical influences from western Europe. Probably made in one of the goldsmiths' workshops in Constantinople around the year 1800.  
H. 0.35 m. (34478)

588-589. Details of scenes on the chalice in fig. 587: the First Mocking of Christ, the Road to Calvary, and the Nailing to the Cross.



590 - 591 - 592 - 593 - 594 - 595 - 596 - 597

590-597. Communion spoons and liturgical lances used in the sacrament of Holy Communion.

590. Communion spoon of European make. Late 17th c. L. 0.16 m. (34433)

591. Communion spoon of mother-of-pearl, silver and tortoise-shell. Late 17th-early 18th c. L. 0.13 m. (34446)

592. Communion spoon with a scene of two facing angels. 18th-early 19th c. L. 0.20 m. (34429)

593. Communion spoon with spiral handle and a representation of an angel on the finial. 18th c.





L. 0.17 m. (34432)

594. Communion spoon with dedicatory inscription by a Father Joseph and the date 1785. L. 0.18 m. (34422)

595. Steel Communion lance with overlaid gold decoration. 17th c. L. 0.19 m. (34447)

596. Communion lance from Kermira in Caesarea, with Greek inscription dated 1710. L. 0.17 m. (34449)

597. Communion lance made in Constantinople. 19th c. L. 0.19 m. (34448)



598 - 599 - 600  
601 - 602  
603 - 604

598. Silver marriage crowns with delicate wire flowers and leaves symbolizing fertility and imitating real floral wreaths. A small dedicatory plaque bearing the name of the donor is suspended from the chain that links them. One of the treasures brought by refugees from Asia Minor. 19th c. Diam. 0.17 m. (34019)

599. Marriage crowns from the church of St Stephanos at Safranpolis (Safranbolu) in the Pontos, to which Elisabeth and Stephanos Matentzioglou dedicated them.

They were made by the craftsman Hadji Konstantinos and dated 1855. Diam. 0.18 m. (34022)

600. Marriage crowns from the church of the Virgin in Kallipolis, dated 1866. Diam. 0.18 m. (34020)

601. Marriage crowns with inscription in karamanlidika script of 1849 (see fig. 577). Diam. 0.19 m. (34023)

602. Marriage crowns with a bouquet of roses from an

unknown part of Asia Minor. 19th c. Diam. 0.17 m. (34138)

603. Marriage crowns in the form of diadems with central medallions depicting the Virgin and the archangel Michael from Asia Minor. 19th c. Diam. 0.18 m. (34018)

604. Marriage crowns with filigree green enamel and imitation precious gems, made probably at Safranpolis (Safranbolu) in the Pontos. 19th c. Diam. 0.18 m. (34015)





605 - 606

605. Parcel-gilt silver processional cross from the church of St John of the Chians in Galata, Constantinople; the inscription is dated 1689. H. 0.64 m. (34294)

606. Parcel-gilt silver processional cross, flanked by dragons supporting the lypira, small icons of the sorrowing Virgin and St John. 18th c. H. 0.35 m. (33894)





607 - 608 - 609  
610 - 611







612 -613 -614

607. Detail of silver ripidion (liturgical fan) with pierced floral decoration and attached silver-gilt medallions with repousse depictions of the archangel Michael and six-winged angels. The inscription dated 1690 records that this exceptional relic of post-Byzantine ecclesiastical silverware was dedicated to the church of St John of the Chians in Galata, Constantinople. H. 0.48 m. (33891)

608-609. Parcel-gilt silver ripidion of 1705, with central depictions of St George the dragon-slayer and the Resurrection, from the church of St George, a dependency in Constantinople of the Holy Sepulchre at Jerusalem. H. 0.53 m. (33889)

610-611. Silver-gilt ripidia of 1729 with scenes relating to the Passion of Christ and to the life of St George, from the church of St George at Argypolis in the Pontos. H. 0.61 m. (33815)

612. Early Byzantine folding candle-holder, 6th-7th c. fixed to a later inscribed dish dated 1783; from the church of St Nicholas at Tokat in Asia Minor. H. 0.14 m. (22094)

613. Seven-branched silver candelabra used at the blessing of the loaves, with candle-holders in the form of spiralling tendrils and dragons. First half of the 19th c. H. 0.26 m. (34118)

614. Five-branched silver candelabra used at the blessing of the loaves, with intricate plant ornamentation, winged dragons, and corals; inscribed in karamanlidika script of 1811 (see fig. 577). H. 0.46 m. (34593)





615        619 - 620 - 621  
 616 - 618 - 622 - 623 - 624  
 617        625 - 626 - 627

615. Silver bowl with repousse figures of imaginary beasts around the inner sides and a rivetted stag on the central boss. First half of the 19th c. Diam. 0.13 m. (Ea 1864)

616. Silver bowl with a representation of the Resurrection on the central boss, imaginary beasts around the inner sides and an inscription that mentions Larissa in Thessaly as the place where it was made and the date 1828. Diam. 0.12 m. (Ea 2146)

617. Silver bowl with a six-pointed star at its centre and a small handle. 19th c. Diam. 0.13 m. (34279)



618. Silver bowl with lobed sides and plant decoration, from Moutalaski (Talas) in Caesarea. 19th c. Diam. 0.16 m. (34280)

619. Small silver box with scene of a coastal town, used for the reservation of consecrated bread, but originally intended as a snuff-box. Like all the objects illustrated here, it dates to the 19th c. and comes from Asia Minor. H. 0.03. Diam. 0.07 m. (34937)

620. Silver container for the reservation of consecrated bread, with a representation of the Melismos (see fig. 490). H. 0.02. L. 0.10. W. 0.07 m. (34317)

621. Silver container with a representation of the Melismos and evangelists. H. 0.03. L. 0.15, W. 0.11 m. (33967)

622. Silver container with a representation of Jesus in the Chalice, a symbolic depiction of the Holy Eucharist.

H. 0.03. L. 0.10. W. 0.06 m. (34323)

623. Silver container with a representation of Jesus in the Chalice, initial letters A.A. and the date 1881. H. 0.02. L. 0.10, W. 0.06 m. (34325)

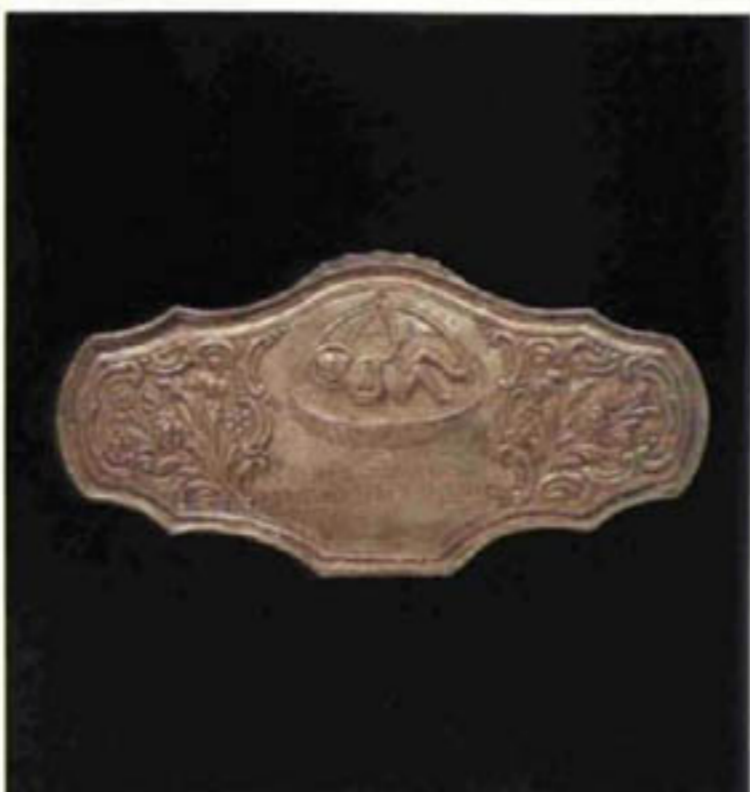
624. Silver container with a representation of Jesus in the Chalice, dated 1844, from the village of Tavlousoun in Caesarea. H. 0.02. L. 0.09, W. 0.05 m. (34315)

625. Silver container with a representation of St George the dragon-slayer. H. 0.02. Diam. 0.07 m. (33974)

626. Silver container with a representation of the Melismos (see fig. 490). dated 1805. H. 0.04, L. 0.19, W. 0.09 m. (33968)

627. Silver container with an allegorical scene common on western European snuff-boxes. H. 0.02, Diam. 0.08 m. (34402)







628 - 629 - 630  
631 - 632  
633 - 634

628. Parcel-gilt silver reliquary containing the skull of St George Chiopolitis who was martyred at Aivali in Asia Minor in 1807. According to the inscription dated 1816, it was dedicated by a soap manufacturers' guild and was made by Pantazis Marangopoulos. H. 0.16. Diam. 0.20 m. Gift of Georgios Zakos. (23792)

629-630. Silver reliquary dated 1813, on the lid of which are depicted the saints Amphilochios, Ioannis and George; from the monastery of St John the Forerunner in Caesarea. H. 0.06. L. 0.17, W. 0.12 m. (34061)

631-632. Silver reliquary of St Minus Kallikelados with inscription dated 1734; from the monastery of Dryano at

Argyrokastra. Northern Epiros. Diam. 0.11 m. (13976)

633-634. Silver reliquary containing the heart of St Charalambos, with an inscription dated 1732. One of the treasures brought by refugees from Asia Minor and Eastern Thrace. L. 0.11. W. 0.08 m. (34052)





635 - 637  
636

635. Silver holy water basin with repoussé decoration of six-winged angels. According to the inscription, the dedication which one Alexandra had vowed in 1722 was effected by the church-wardens of the church of the Holy Apostles in 1738. H. 0.16. Diam. 0.23 m. (34025)

636. Silver holy water basin with floral decorative themes on a wide band; inscription dated 1815, from Kermira in Caesarea. H. 0.22. Diam. 0.28 m. (34026)

637. Detail of the holy water basin in fig. 635.



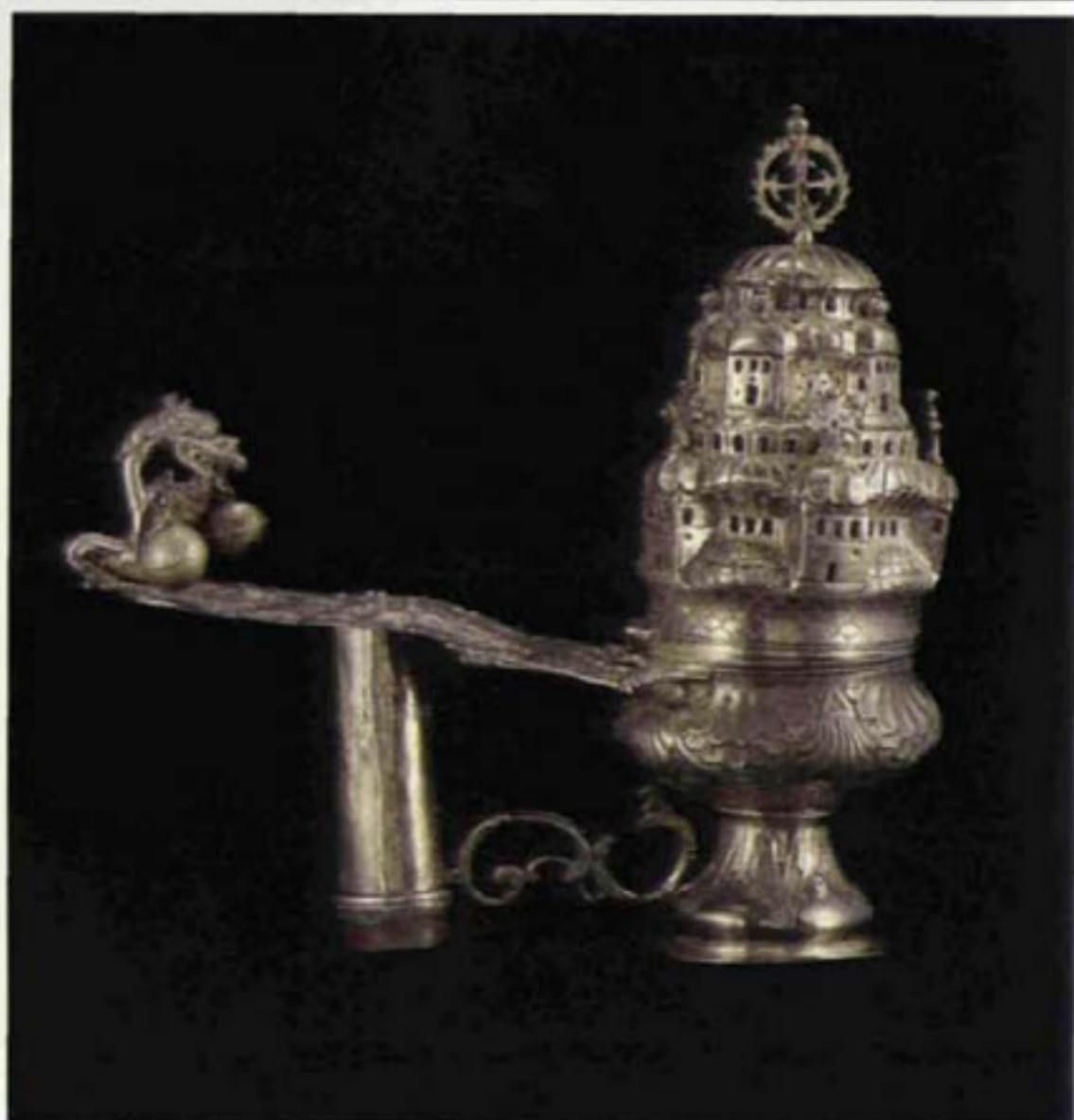


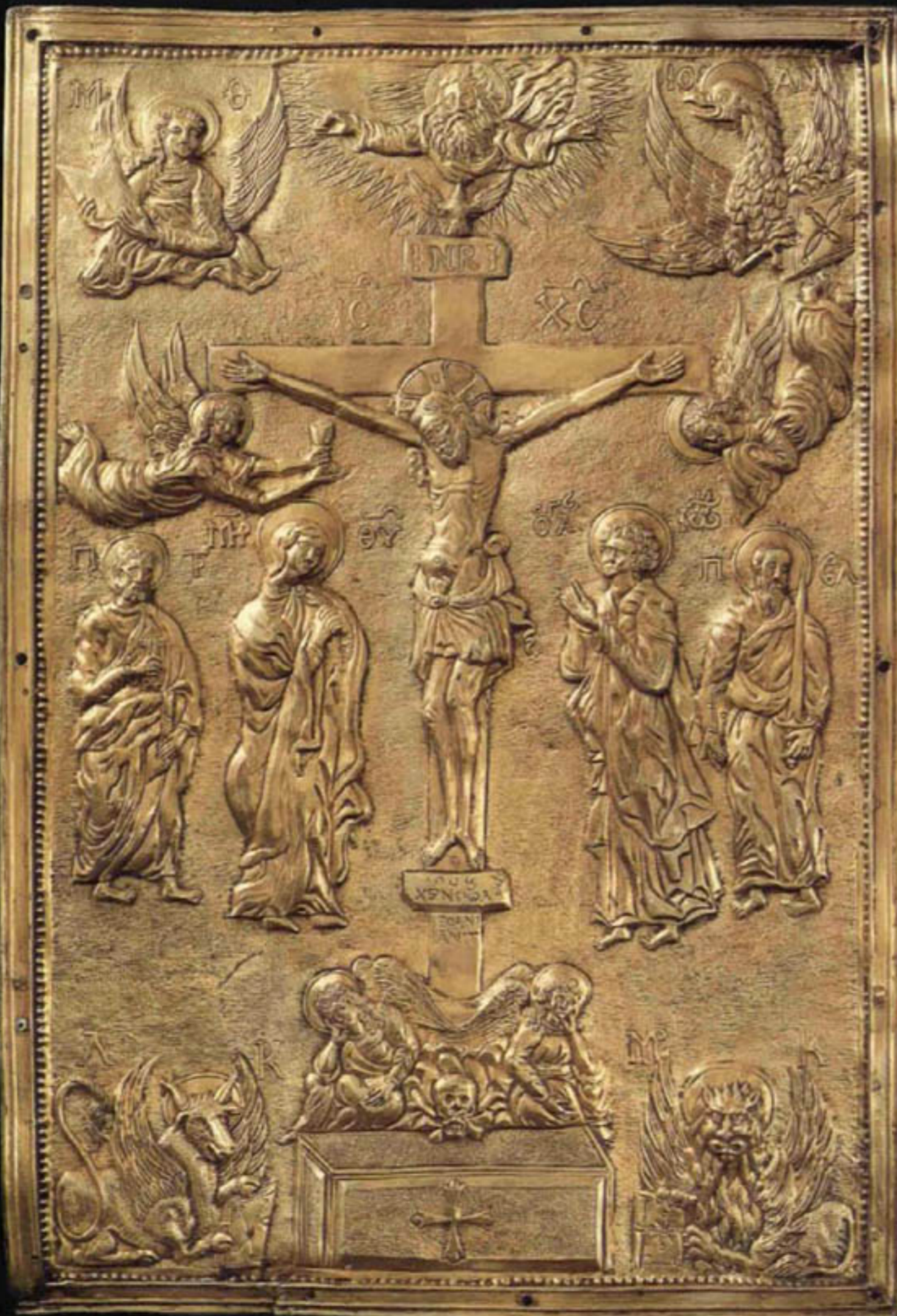
638 - 639 - 640 - 641











638. Parcel-gilt silver rose-water sprinkler with honeycomb decoration and the date 1764 inscribed on it. H. 0.21 m. (34462)

639. Rose-water sprinkler of opaque blue glass, with gilt mount. 18th c. H. 0.18 m. (33798)

640. Parcel-gilt silver rose-water sprinkler with scenes of the Virgin and archangels. Dedicated by Nikolaos Overlord of the Monasteries to the church of St George at Argypolis in the Pontos, in 1735. H. 0.26 m. (34124)

641. Silver rose-water sprinkler with scale decoration; 17th c. H. 0.26 m. (34132)

642. Silver hanging-lamp from the monastery of Hosios Nikanoras at Zavorda. Grevena in Western Macedonia, with the date 1727 inscribed on it. H. 0.13 m. (13991)

643. Silver hanging-lamp shaped like its Venetian glass prototypes. First half of the 17th c. H. 0.19 m. (13990)

644. Silver hanging-lamp made in Venice. Late 17th-early 18th c. H. 0.20 m. (13986)

645. Silver incense-burner from the church of the Virgin Revmatokratorissa (Virgin of the Stream) at Raidestos in Eastern Thrace; the inscription is dated 1847. H. 0.23 m. (34565)

646. Incense-burner; the main body is of pottery from Kutahya while the handle and base are of copper gilt. First half of the 18th c. H. 0.20 m. (171)

647. Silver incense-burner with handle terminating in a dragon's head and inscription dated 1810; from the monastery of the Archangel, Caesarea. H. 0.26 m. (34097)

648. Silver-gilt cover of a Gospel book with a representation of the Crucifixion markedly influenced by western European prototypes, and inscribed 1548 ΧΕΙΡ ΝΙΚΟΛΑΟΥ ΒΡΑΝΙΑΝΙΤ (1548 by the hand of Nikolaos Vranianit). 0.28x0.20 m. (14013)

649. Velvet cover of a Gospel book with silver-gilt cast plaquettes of outstanding workmanship, depicting the Deisis and the Transfiguration. Late 16th-early 17th c. 0.34x0.25 m. (14016)



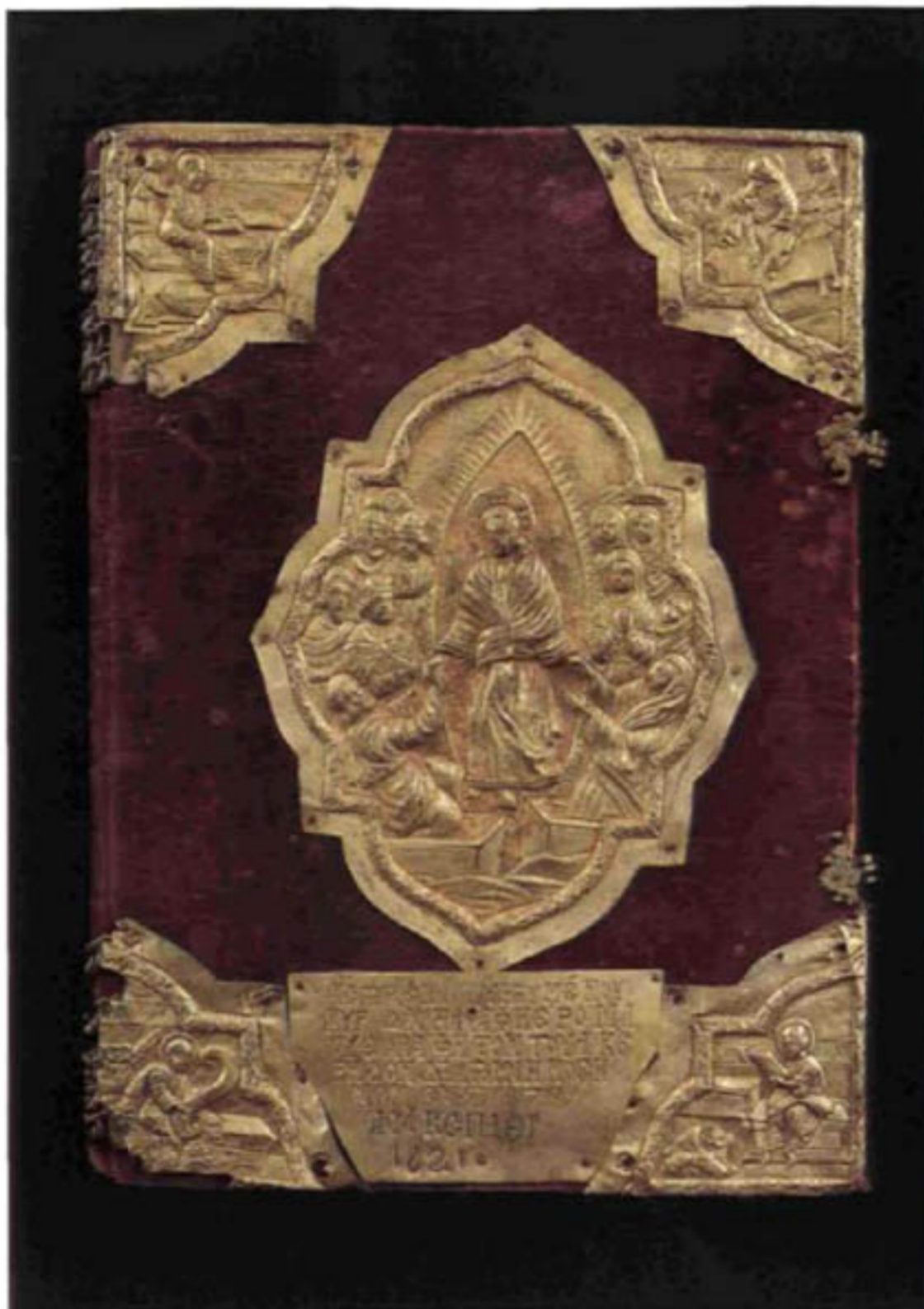


650 - 651

650. Silver-gilt cover of a Gospel book dated 1676, with a representation of the Crucifixion framed by figures of Christ Enthroned, the Vine with the Apostles, and Jesse; from Adrianople. 0.29x0.21 m. (34162)

651. Cover of a Gospel book dated 1710, with enamelled and filigree floral ornamentation and cast gilt plaquettes with depictions of the Crucifixion, the Resurrection, and the Twelve Great Feasts of the Church. This exceptional example of goldsmith work by a "Church official, priest and enameller" comes from the village of Eskaryon near Saranta Ekklisies in Eastern Thrace. 0.33x0.23 m. (34157)





652 - 653 - 654  
655

652. Velvet cover of a Gospel book with repousse silver fittings depicting the Resurrection and the Evangelists, copies of Transylvanian silver originals. According to the surviving inscription it was made in 1799 and repaired in 1821 before being dedicated by a builders' guild to a church, a dependency of the Holy Sepulchre in



Adrianople. 0.32x0.23 m. (34183)

653. Velvet cover of a Gospel book with cast silver-gilt fittings, from Kios in Bithynia; made in Vlachia. The Slavonic inscription mentions that its first owner was Saw Brankovic metropolitan of Transylvania and the date

1702. 0.25x0.25 m. (34192)

654. Detail of the Gospel book in fig. 652.

655. Detail of the Gospel book in fig. 653.



† ΕΙΣ ΤΗΚΕ ΒΗ, ΤΟΥ ΗΟΥ ΜΕ ΜΟΥ  
ΚΥΡ ΔΑΝΗΛ ΑΦΗΕ ΡΟ ΜΑ  
ΤΟΥ ΕΣΤΑ ΦΗ ΤΟΝ ΤΟΥ Δ ΚΕ  
ΡΗ ΔΟΝ ΔΙΑ ΤΟ ΜΗ ΜΟΕΗ  
ΠΟΝ ΕΠΕΤ 1799  
ΑΥΑ ΚΕ ΜΗ ΘΙ

1821





656 - 657 - 658  
659 - 660

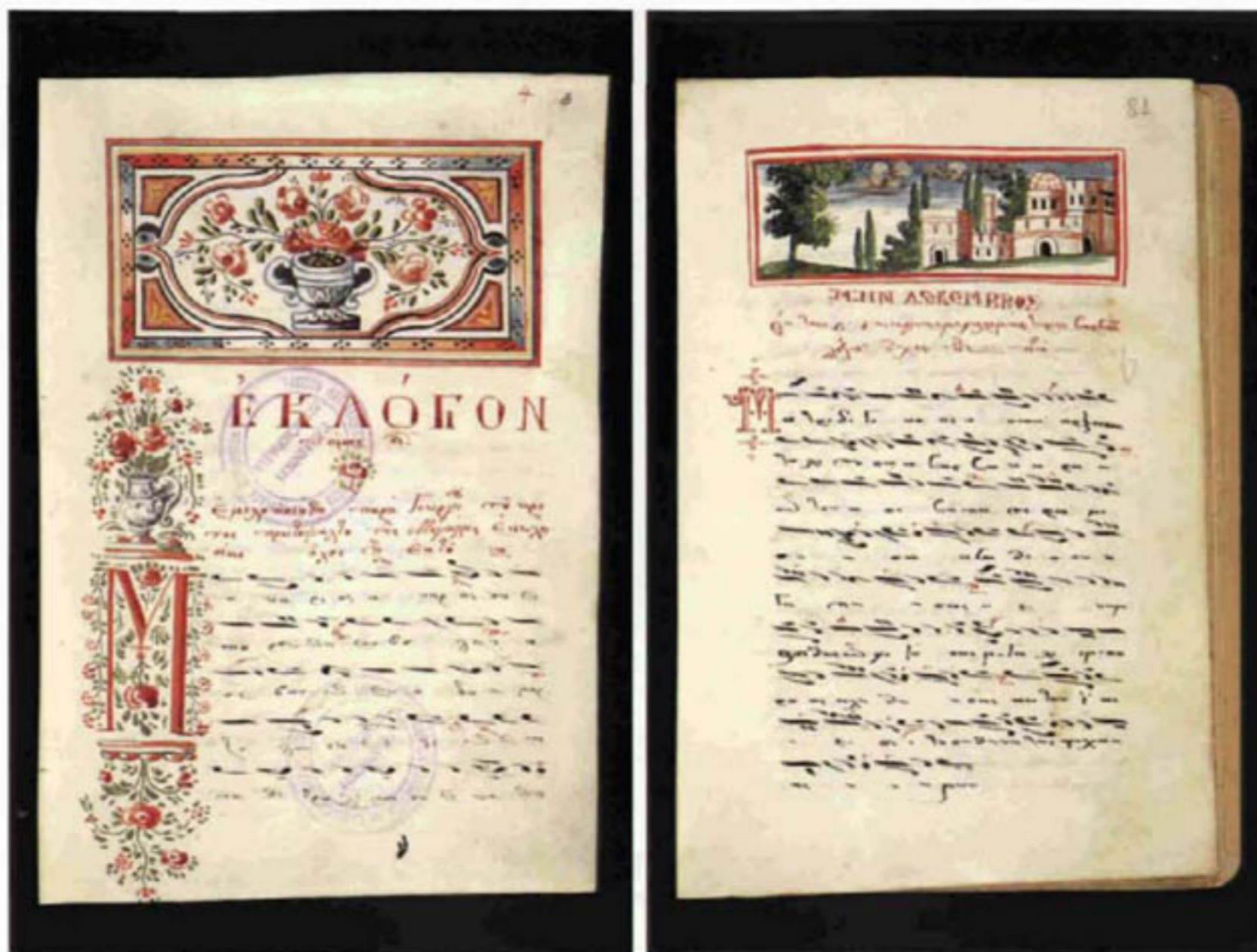
656. Monumental silver ciborium with silver-gilt details in the form of a church. 19th c. H. 0.68 m. (33966)

657-658. Silver collars, traditional ex-votos for the cure of mental illnesses. Diam. 0.16 and 0.14 m. (34305.34304)

659. Silver revetment of a sanctuary screen icon depicting St George the dragon-slayer; dated 1713. it comes from the village of Vank near Egin. home to the Greek Orthodox Armenian community in eastern Asia Minor. 0.67x0.51 m. (34458)

660. Silver revetment of a sanctuary screen icon depicting St George the dragon-slayer, with dated inscription of 1800 which mentions the artist as being one "worthless Georgakis" from Caesarea in Cappadocia. H. 0.77 m. (34585)





661 - 662 - 663 - 664  
665 - 666

661. Headpiece ornamented with a flower-vase and an illuminated initial letter, from the manuscript paper codex containing a selection of hymns set to music in the 19th c. by Georgios, first cantor of the Patriarchal Church. It used to be at Tyana in Cappadocia whence it was brought to safety by refugees from Asia Minor in 1922. 0.21x0.15 m. (34819)

662. Headpiece with a scene of an imaginary human settlement; from a Hymnal, a 19th-c. musical

manuscript. 0.20x0.14 m. (34984)

663. Headpiece from a paper manuscript by the orator Georgios from Ainos in Eastern Thrace. It used to be in the Pontic monastery of St George Peristereota. 18th c. 0.31x0.21 m. (34866)

664. Floral headpiece and initial letter with a bird, from a paper manuscript of the Old Testament book "The Wisdom of Jesus Son of Seirach". 18th c. 0.23x0.17 m. (34918)

665. Headpiece with a scene of the Deisis within a floral framework and initial letter, from a manuscript of the collected -writings of Symeon of Thessaloniki; dated 1673, from Constantinople. 0.29x0.20 m. (35030)

666. Headpiece with a depiction of St Panteleimon, from a paper manuscript recording the names of those invoking the intervention of the saint. 18th-19th c. 0.25x0.15 m. (Benaki 35)





**ΜΗ ΟΚΤΩΒΡΟΣ**

ἔχων ἡμέρας ἑξήκοντα μία, ἡ ἡμέρα ἔχει ὥρας ἑξήκοντα  
 καὶ ἡ νύξ ὥρας δευαερεῖς  
 εἰς τὰς δεκάδικα μνησίων ἐπιδοκίμων ἱεῶν ἁγίων ἐπιδοκίμων  
 ἱεῶν Χριστοῦ ἱεροῦ μεγάλου μαρτύρων, προδόντες ἑαυτά  
 Χρ. καὶ ἀνδρονίκου  
 εἰς μὲν τὸ λυχνιουόν, ἐσπέραις στιχολογούμεν τὸ εὐαγγέλιον  
 ἀνθρώπου, τὸ μακάριος ἀνὴρ, οὗ διὰ τὸ ἔργον  
 ἐπέσειξα, ἰσόμεν, ὅτι καὶ ἡμεῖς  
 ἴσοιμα, προδόμοι  
 ἡμεῖς εὐρὸς εὐαγγελισμοὶ μαρτύροι ὑμῶν  
 Ὅι ἅγιοι μαρτύροι οἱ ἱεροῖς, ἐν ἐνὶ φρονήματι, ἱεῶν ἱεροῦ  
 Θεοῦ, καὶ παρθεύοντες, ἀπειλάς θυρανῶν, καὶ  
 ἐπιπηγὰς βασάνων, ἡ ὑπέμειναν ἱεῶν πίστει βυβνύμενοι

667 - 668  
669

667. Headpiece ornamenting a manuscript paper codex, with a depiction of three Christian martyrs: Provos, Tarachos and Andronikos, and their following. Possibly from Andronikio in Cappadocia. 18th c. 0.20x0.14 m. (34878)

668-669. Scenes from the Passion of Christ and the martyrdom of saints, from a manuscript paper codex with blessings and prayers. 19th c. 0.09x0.07 m. (Benaki 55)

668. St George and St Dimitrios with the suppliant.

669. The Flagellation and the Road to Calvary.









670-672. Working drawings made by painters in the post-Byzantine period for the multiple reproduction of their subjects necessitated by the increased demand for icons. The Benaki Museum's collection of such working drawings and of *anthivola* (pricked cartoon stencils) provides valuable information for research into the techniques employed in the painting of post-Byzantine icons.

670. Detail of the lower limbs and one arm of a male figure, probably St John the Forerunner. The drawing recalls the style

of Emmanuel Tzanes (see fig. 483).

17th c. (?). Tempera on paper.

0.22x0.14 m. (25217)

671. Depiction of *Harpyia*, a winged female demon. 19th c. Watercolour on paper. 0.30x0.21 m. (35406)

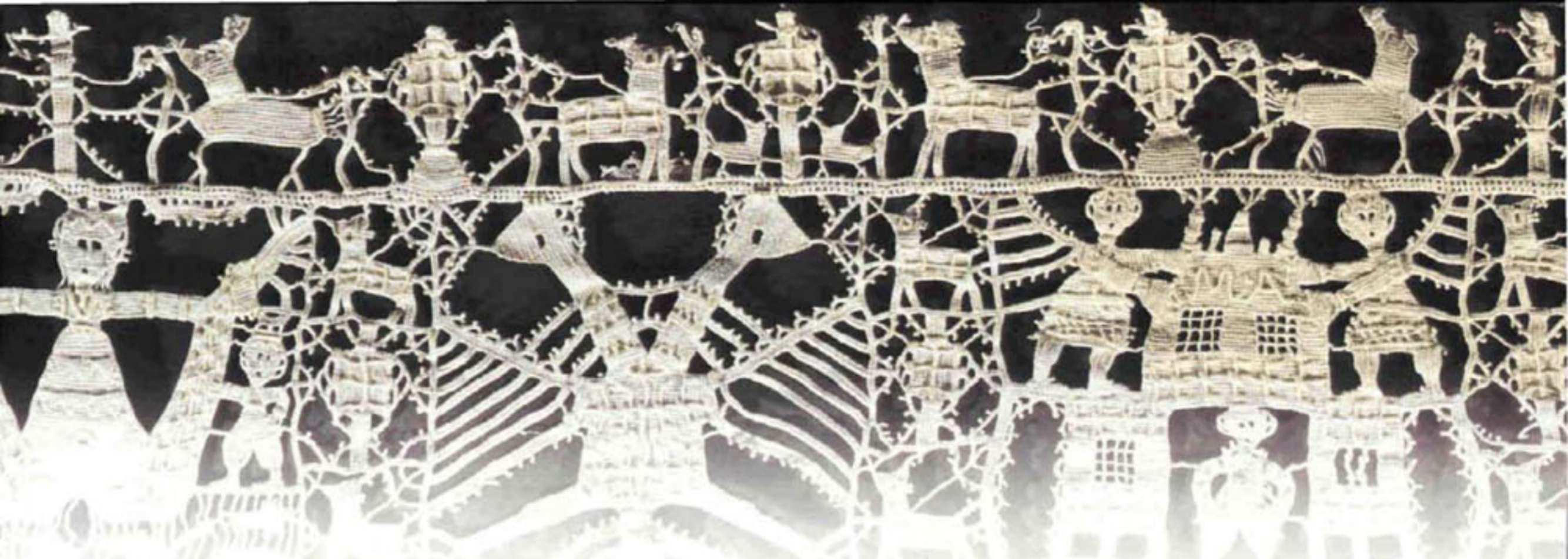
672. Athanasios from Galatista: Military saints. Dimitrios, Merkourios and Artemios, depicted on a loose sheet from the artist's iconographic handbook. Mid 19th c. Drawing on paper, 0.20x0.29 m. (25309)

670 - 671  
672









717. *The uncommon rhythms and astounding melodies in the extraordinary tonalities of the prelude to the age of modern Greece.*

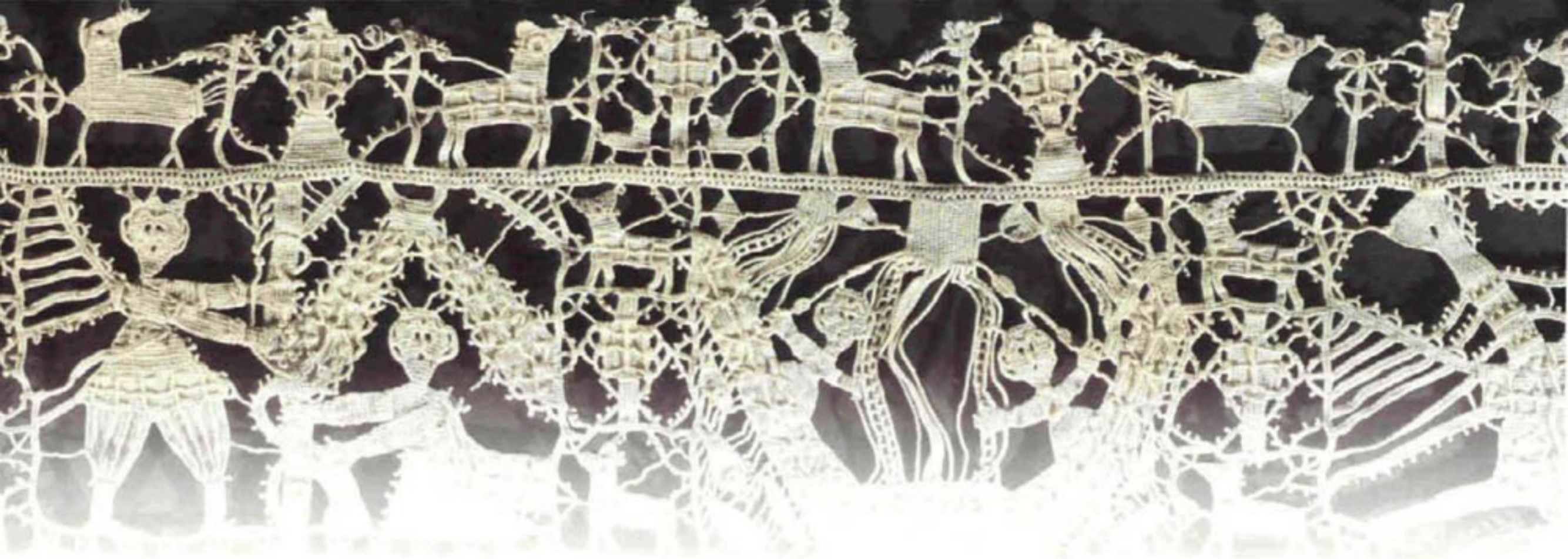
When, in 1453, the resistance offered by Byzantium collapsed and Constantinople became the capital city of the Ottoman empire, many of the territories that are today part of the Greek State remained under western, largely Venetian, occupation. The eventual domination of all Greek lands by Turkish forces occurred around the opening years of the 18th century, following prolonged and bloody wars and the gradual effacement of the emblems of Frankish rule from the castles of Rhodes and Cyprus, the Peloponnese, the Aegean islands, and Crete. In the end, it was only the Ionian islands that escaped the Turkish yoke owing to the relative protection afforded by Venetian and later British suzerainty. In the course of the extremely painful historical transformations of the post-Byzantine period, the vitiated world of Greece succeeded in keeping awareness of its national identity alive and so in preserving its unity through the cohesive elements of the vitality of its language and the healing boon of the Orthodox religion. It achieved this notwithstanding the radical adjustments made to political geography, ruthless persecution, enforced deportations of considerable sections of the population, devastation of extensive tracts of land, excessive tax burdens, and the constant threat of Islamization.

Among the fundamental factors that favoured the cultivation of internal acts of defiance by Turkish-dominated Hellenism, at the same time releasing creative forces, must be counted the acquisition of a large measure of administrative autonomy, though at the cost of major concessions. With a constantly expanding Greek population from the 17th century onwards, evidence of social awareness, effective political activity, and a rapidly increasing share of the overland and sea-borne trade of the Ottoman empire became even more obvious. From the early and especially the middle years of the 18th century numerous coastal cities and several islands emerged as important maritime centres with merchant fleets that rivalled the vessels of western powers in the carriage of cargoes in the Eastern Mediterranean and the Black Sea. Greek shipping benefitted from the Russo-Turkish Peace of Kutchuk-Kainardji (1774) and from the conditions brought about in Europe by the French Revolution (1789) and the continental blockade, which

greatly increased the number of voyages Greek vessels made to the West. In the same period mainland trade with the larger European capital cities significantly improved the economies chiefly of the mountainous regions of Thessaly, Epiros, and Macedonia. Material prosperity brought an unforeseen rise in living standards and a symptomatic shift of interests towards other directions. Among the large communities settled in Italy, central and northern Europe, the para-Danubian principalities of the Balkans and southern Russia there emerged important focal-points of economic, political, social, and cultural activity which were in direct and continuous contact with subjugated regions. Together with merchandise, new ways of life and new ideas were imported and circulated in Turkish-held Greek lands, accelerating the flowering of what is termed the neo-Hellenic Enlightenment.

The sources from which creative expression in all its forms derives its inspiration are to be found by and large in the inexhaustible stock of memories of a Byzantine past, albeit enriched by influences their equal in quality and quantity and exerted by progressive western rationalism and conservative eastern sensibility. Notwithstanding the apparently contradictory nature of their origins, an unacknowledged coincidence of their general conception and a shared aesthetic permeate both the visual and intellectual statements of the period. This arises out of a dependable capacity for assimilation, an ability to adapt borrowed themes and forms to the needs of the moment or to the demands of changed times.

It is difficult to interpret the idiosyncratic nature of neo-Hellenic sensibility, which rests on the evident persistence of Byzantine tradition - primarily the spiritual and artistic legacy of the Orthodox Church - without considering its place in a much wider historical context. In order to understand this persistence one must examine the origins of an instinctive life need rather than prescripts of dogma. It was this life need that imposed recourse to the past in the conviction that what the past had to offer would keep the memory alive and so ensure continuity. In its revealing and deeply moving struggle to preserve something of the imperial splendour of Byzantium, ecclesiastical art resorted with inspiration and



imagination, with sensitivity and mastery to even the most unpretentious of materials.

Icons by painters of the Cretan School were much sought after in every minor and formerly major centre of Hellenism for the very reason that they devoutly continued to convey the compassionate message of Byzantine art, though it had absorbed salutary influences of the spirit of the Renaissance. The fertile blend of Byzantine with Renaissance painting that occurred about the middle of the 16th century gave rise to the distinctive manner of Domenicos Theotokopoulos (El Greco), a manner which was prophetic in nature and of universal relevance. As time passed, more and more western elements could be discerned in the results of quests pursued by eastern painting, while more and more frequent recourse was had to the conquests of Italian art. By the middle of the 18th century tendencies towards a new aesthetic orientation and earlier attempts to give unalloyed expression to the neo-Hellenic idiom had acquired established forms.

Of similarly absorbing interest is the subject, not yet exhaustively studied, of the consistent character of secular interpretations of religious artistic expression in diverse regions of far-flung Hellenism. In other words, the often impressive creations of so-called popular or folk art are also distinguished by a conscious or unconscious recall of memories of Byzantine glory, memories charged with a hint of the strikingly decorative manner of late baroque art together with marked nuances of rococo's delight in plant motifs and the elegance of Ottoman influences. In the eyes of a perceptive observer the inspired products of secular art reveal a pronounced love of Man and of the efflorescent nature of life, the rhythmic configuration of an ideal setting and the melodic revelation of the subjects depicted. With clarity of expression, economy of means, chromatic exuberance, and an infinite range of subject-matter, Greek art during the centuries of Greece's occupation by alien peoples composed a hymn of praise to fortitude, perseverance and hope. One should note both the visual vocabulary of that art, either with an allusiveness of abstract generalizations or with a directness implicit in an abundance of forms drawn from nature, and also the

spirit that permeates the figures in the scenes in a manner commensurate with the Greek world's openness to the heights of poetic expression.

Among the masterpieces of Greek literature written at this time are both poetic compositions in the Cretan tradition by known poets and anonymous folk songs from many other regions; from Epiros to Cyprus and from the Pontos to the Peloponnese and the islands. Delicacy of expression, unintelligible without its complimentary delicacy of feeling and perception, cultivated the ideal of freedom, while the innate need of learning and knowledge drove many young men to large European cultural centres. Prosperous Greek communities abroad furnished subjugated Greeks with an impressive number of publications that summarized the findings of general scholarly and social inquiry. Rhigas Pheraios' contribution to the flowering of the liberal, revolutionary spirit crowned similar writings and pronouncements by a large group of leading intellectuals and helped towards an understanding of the courageous and continuous attempts by Greeks to throw off the Turkish yoke before the outbreak of the War of Independence in 1821.

The neo-Hellenic period which opened in post-Byzantine years is illustrated in the collections of the Benaki Museum with a completeness not found elsewhere and with objects of unrivalled quality. The fascinating character of works of ecclesiastical and secular art leave no room for doubting the significance of cultural life and its advanced level of achievement in Greek lands during the period they were under foreign domination. The collections of secular works of art, methodically enriched in recent years, restore a panorama of artistic creations made up of architecture and sculpture, woodcarving and painting, embroidery and woven stuffs, potteryware, metallurgy and gold- and silverwork. I am convinced that even the unprepared visitor will be enthralled by the uncommon rhythms and astounding melodies of this expression of the prelude to the age of modern Greece, by its novelty and fascination, and by the human message it directly or indirectly conveys to him.



673 - 675 - 677  
674 - 676

*Figures on pages 394-395: Lace for trimming a dress, from Milos in the Cyclades islands. The band containing repeated scenes, each within an individual panel, depicts successively a ship with sailors, the "tree of life" and a man and a woman, a house and its occupants, the double-headed eagle and a gorgon. The Greek-inspired subject-matter and the Italian provenance of other corresponding examples in European museums combine to defy identification of the place of origin of this object. 16th-17th c. 0.14x0.88 m. Gift of Eleni Boubouli. (EE 3027)*



*673. Inscribed marble tablet recording the name of a building's owner. 1740; from Chios island. The renowned sculptors on the island, devastated by the Turks in 1822, left their mark on other important centres of the Aegean Archipelago. 0.24x0.22 m. (33040)*

*674. Marble fountain-head decorated with a flower-vase flanked by cypress trees and birds; from Chios island. The same ornamental motifs are to be found in an infinite variety of versions in the pictorial vocabulary of all Greek lands. 18th-early 19th c. 0.52x0.51 m. (33039)*

*675. Stone head of a man, perhaps from one of the islands in the Argo-Saronic Gulf. An unpretentious example of primitive sculptural perception, with a hint however of charm. Mid 19th c. H. 0.20 m. Gift of Angelos Delivorrias. (31421)*

*676. A man's head carved in volcanic stone; from Limnos island. Its form is reminiscent of some prehistoric figures, though for historical reasons it cannot be dated earlier than the 19th c. H. 0.20 m. (31403)*

*677. Fountain-head with floral relief decoration and an apotropaic head into which a bronze tap could be inserted; from Tinos, a Cycladic island. Sculptors known by name continued the island's recognized tradition of carving in the years following the War of Independence; among them, and remarkable even by European standards, was Yannoulis Halepas (1851-1938). Late 18th-early 19th c. 0.64x0.37 m. Gift of Dionissis Fotopoulos. (31170)*





678 - 681

679

680

678. Stone slab carved in champléve and depicting two confronted lions; from the fireplace of a mansion in the neighbourhood of Konitsa in western Macedonia. 18th c. 0.31x0.80 m. (25737)

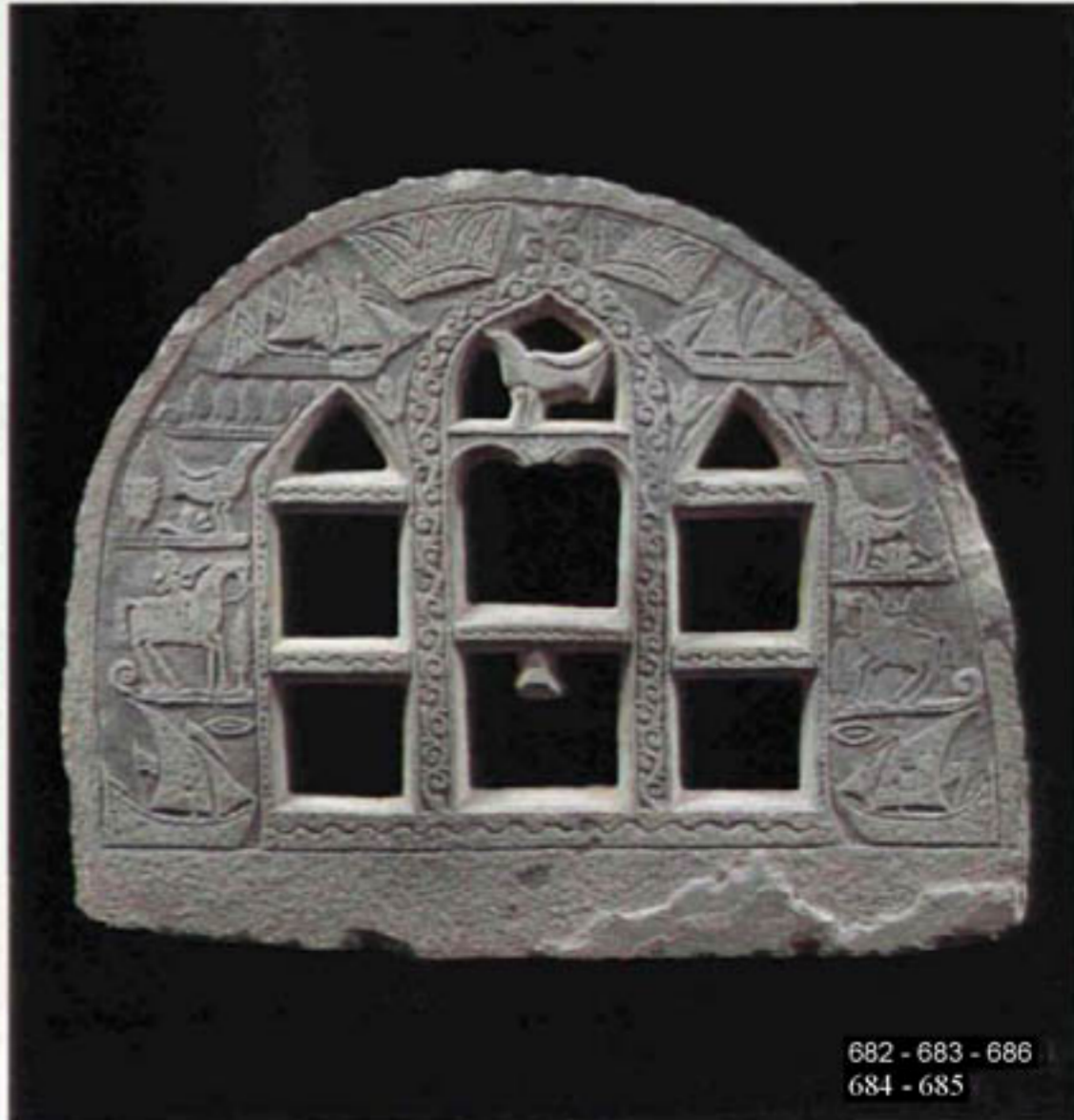
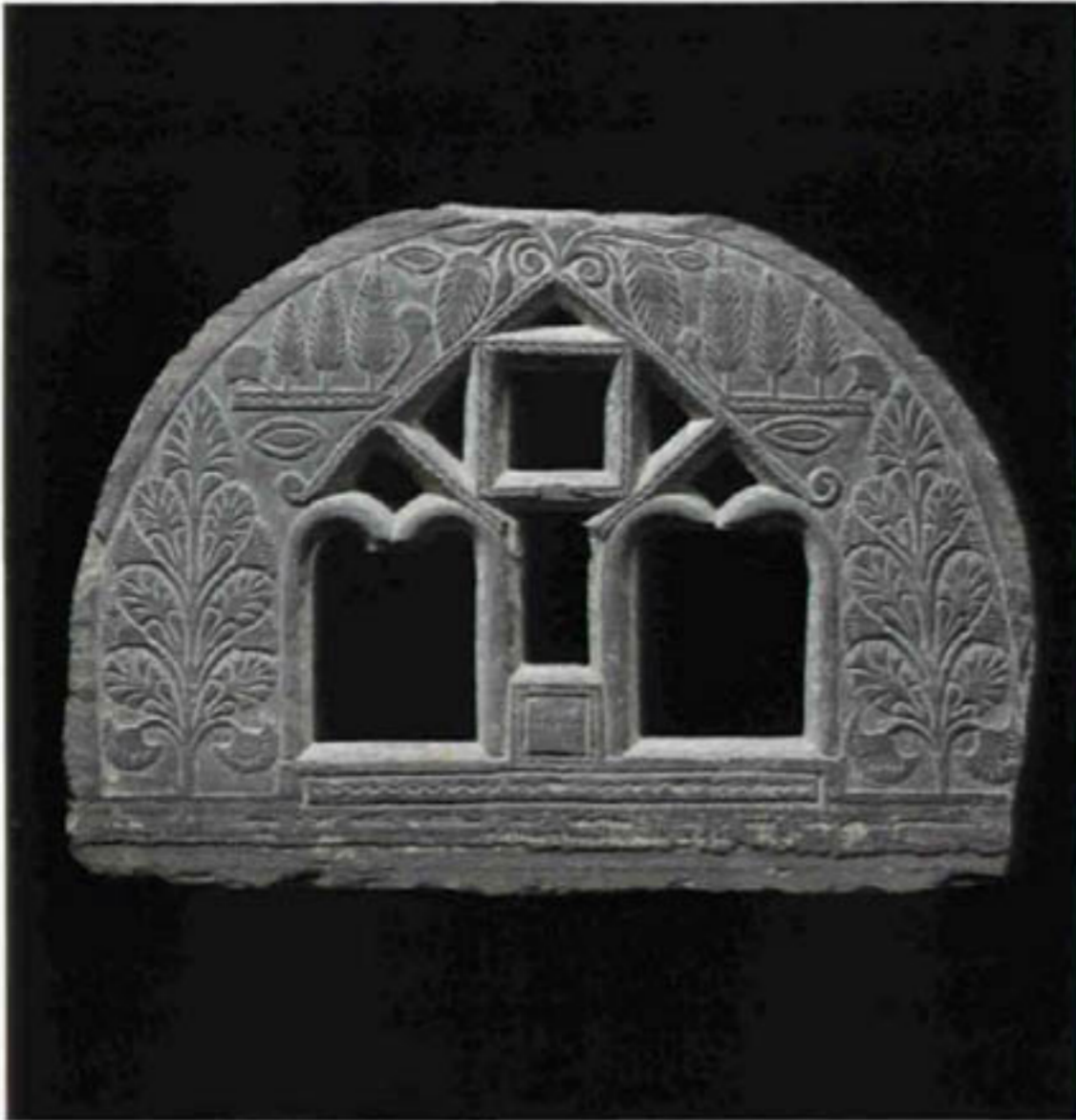
679. Inscribed marble relief dated 1916 from Marathon in Attica, with a portrait, rarely met with, of a family. The ill-matched variety of dress marks the gradual transition of traditional society to an urban class. 0.57x1 m. On permanent loan from the 2nd Ephorate of Prehistoric and Classical Antiquities, Attica.

680. Twin-tailed gorgon flanked by dragons; fragment of the architrave of a marble sanctuary screen with relief ornament; from the Cyclades islands. Marble sanctuary screens found in the Aegean islands are among the little known but outstanding monumental creations of neo-Hellenic stone sculpture. 17th-18th c. H. 0.29. W. 0.40 m. Gift of Dionissis Fotopoulos. (29066)

681. Relief from the Mani, Peloponnese, with illegible inscription. Despite the obviously heroic character of the figures, it is not easy to identify the scenes. In the first and third segment the man by himself and with his wife holds a warrior's rifle and a hawk for hunting, while in the smaller middle sector it may be the couple's child that is depicted, as in the Marathon relief (see fig. 679). Early 19th c. 0.34x0.48 m. Acquired with the aid of Kyriaki Frangoyanni. (33693)

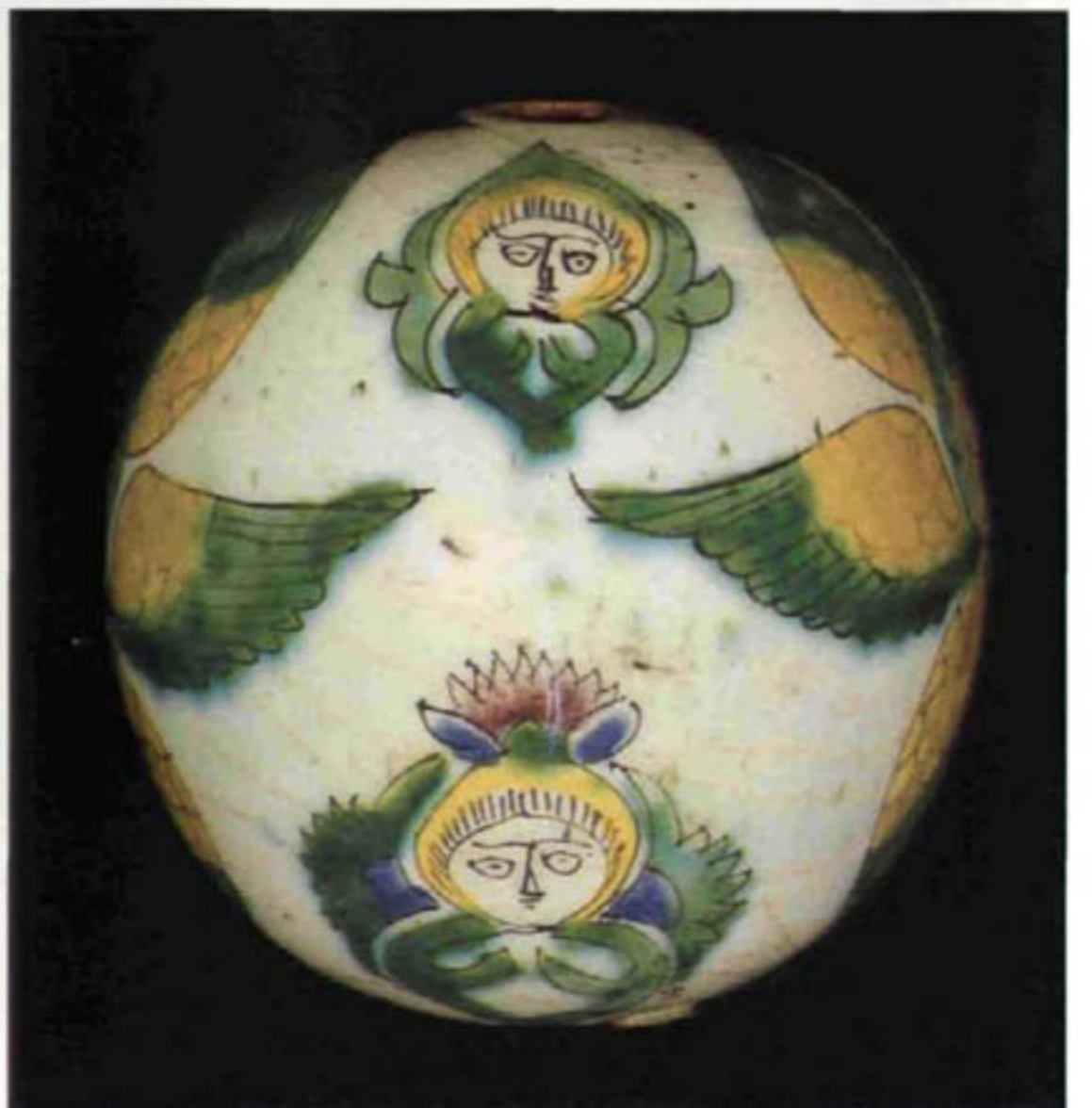
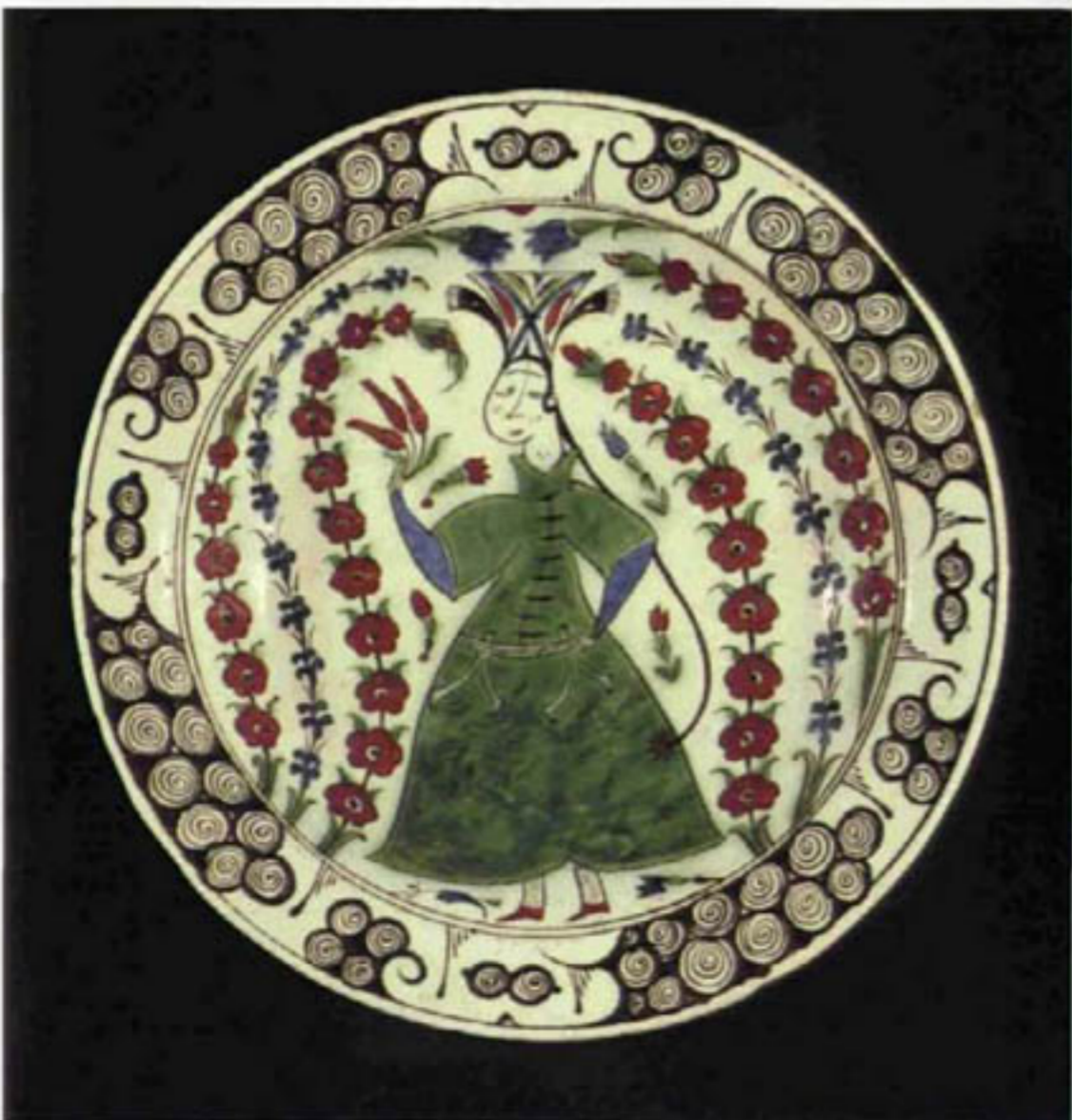






682 - 683 - 686  
684 - 685





687 - 689 - 691  
688 - 690 - 692

682-685. Stone fanlights with variously shaped openings and ornaments carved in champléve: flowers, cypress trees, birds, ships, and horsemen; typical examples of stone-carving from Tinos, a Cycladic island. 18th-early 19th c. Their height varies from 0.50 to 0.70, and their width from 0.70 to 1 m. Gift of Ilias and Aikaterini-Nina Mariolopoulos. (29547, 29550, 29545, 29548)

686. Detail of the fanlight in fig. 685.

687. Plate with depiction of a three-masted sailing vessel, an outstanding example of the pottery made in the workshops at Iznik (Nikaia) in Asia Minor. The Benaki Museum possesses one of the finest collections of Iznik pottery which was widely distributed especially among the Dodecanese islands, giving rise to the assumption that it was Rhodian.

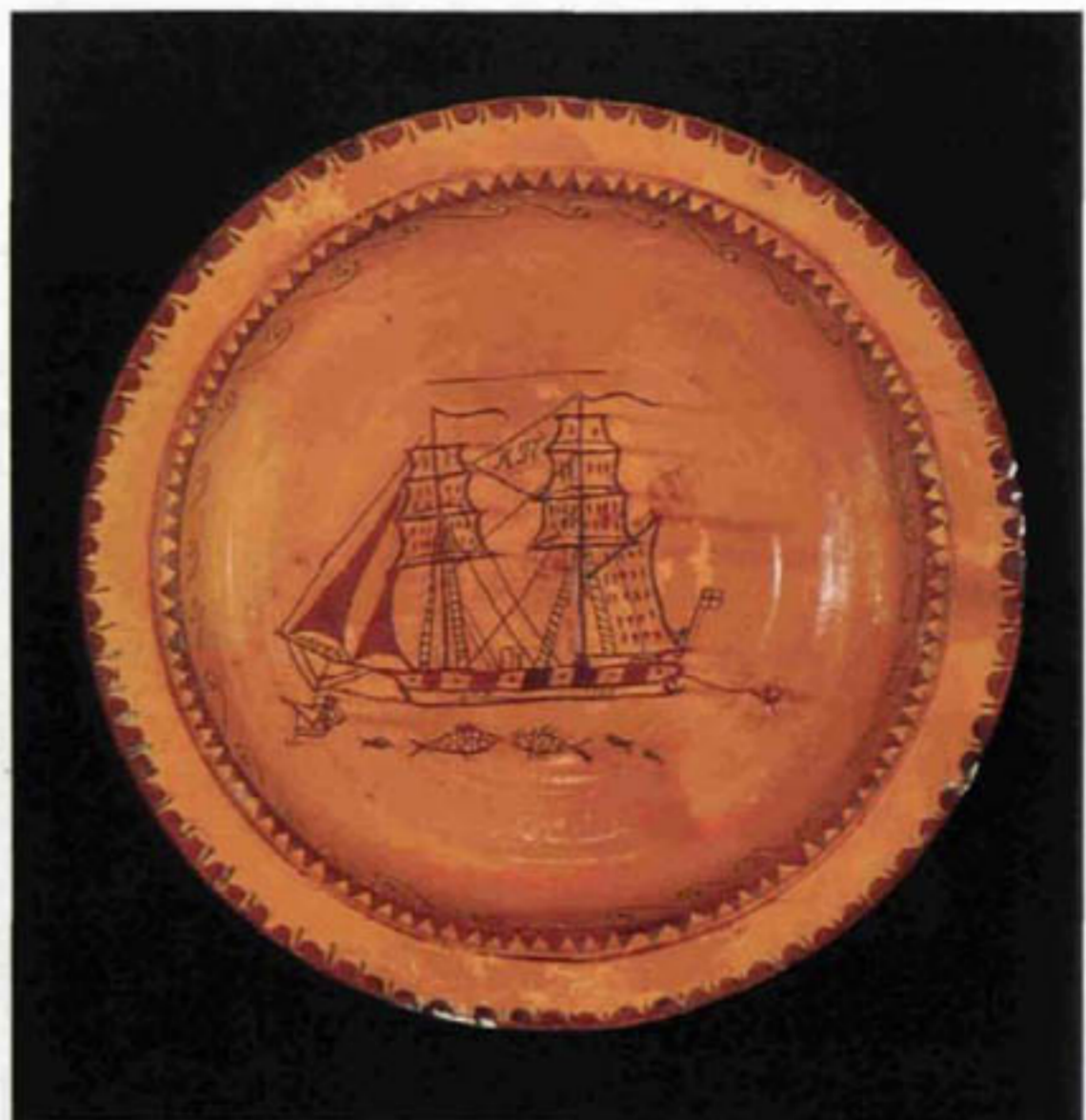
About 1625-1650. Diam. 0.30 m. Gift of Emmanuel Benakis. (34)

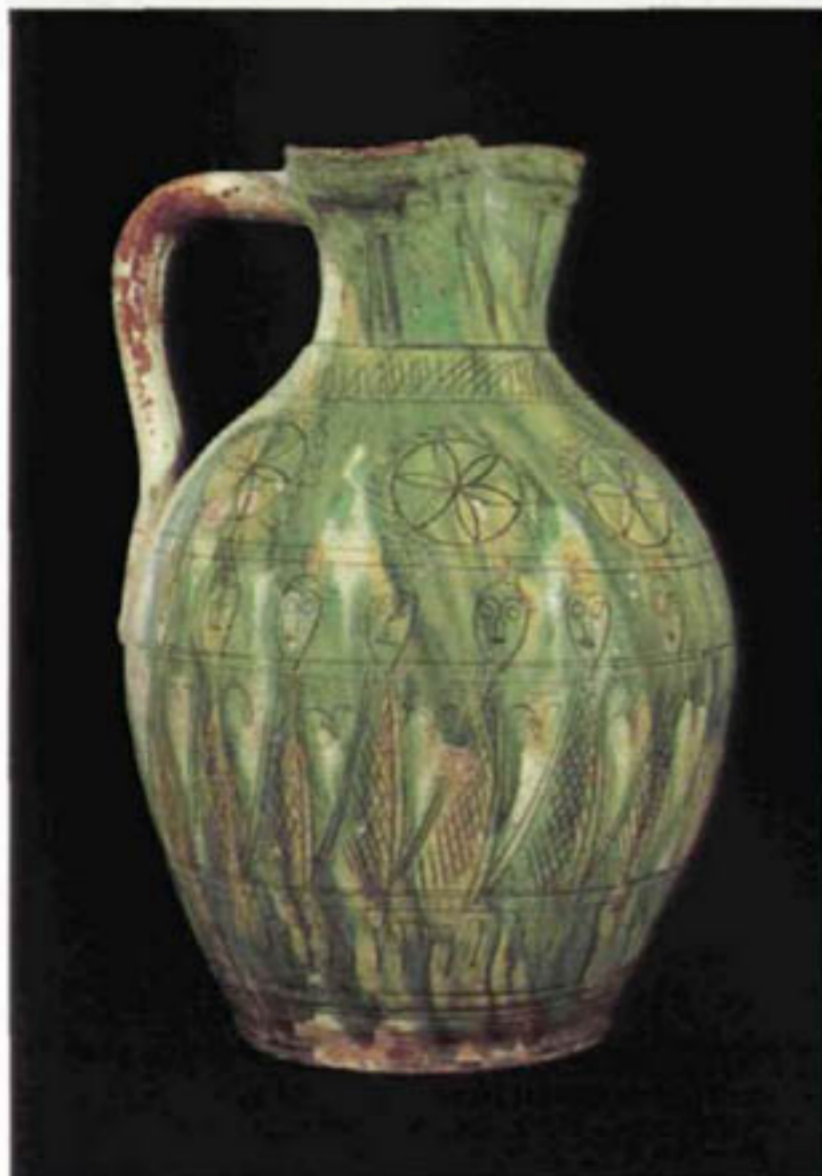
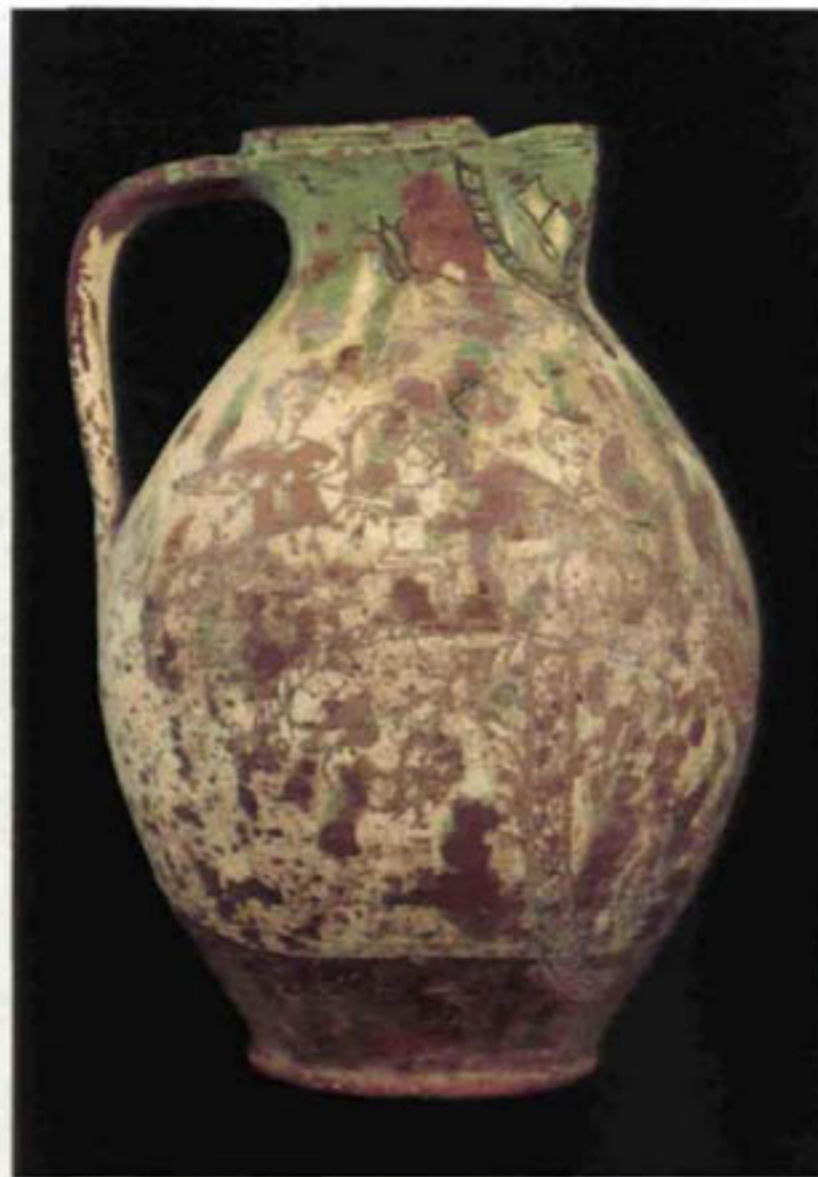
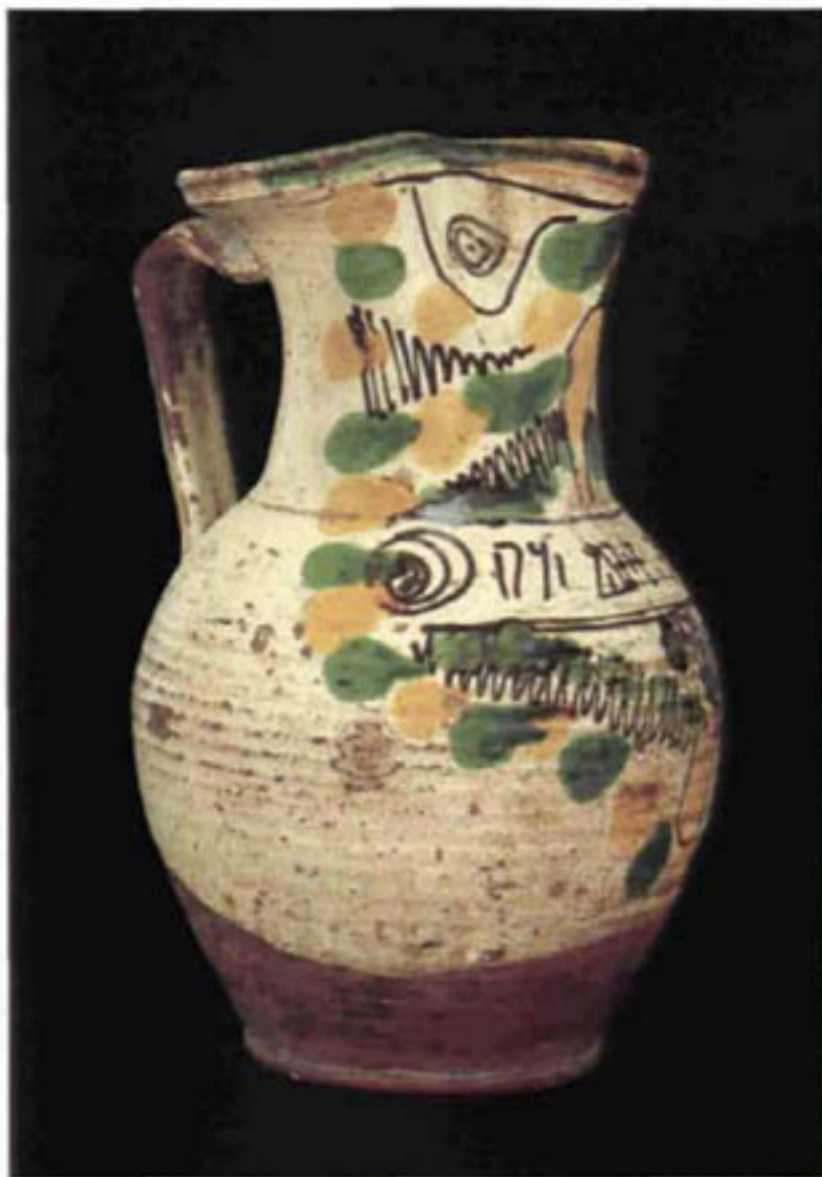
688. Iznik pottery plate with the rare figure of a woman holding a flower. The chronological classification of this category of pottery is helped by inscriptions, infrequent as they are, but in Greek. About 1600. Diam. 0.29 m. Gift of Emmanuel Benakis. (36)

689-690. Ceramic "eggs" once suspended from ecclesiastical chandeliers, with depictions of the double-headed eagle and cherubim; examples of Kutahya potteryware. 18th c. H. 0.08 m. Gift of Emmanuel Benakis. (136, 148)

691. Inscribed dish; from Siphnos, a Cycladic island. 1880. It depicts a two-masted naval brig in the traditional incised technique used in Byzantine times and continued by modern Greek potters down to the end of the 19th c. Diam. 0.42 m. (8643)

692. Bowl with white decorative motifs surrounding the central depiction of a sailing ship. This impressive object is attributed to a potter, possibly from the Cycladic island of Mykonos, who continued to draw inspiration from the traditional fantasy of an earlier age. Late 19th c. Diam. 0.52 m. (26000)





693 - 694 - 697

695 - 696

693. Jug with painted glazed decoration, the signature of the potter Dimos, and the date 1791. A typical example of pottery production identified by excavations at Arta in Epiros. H. 0.24 m. (8644)

694. Jug with incised glazed decoration of a sailing vessel and her crew flanked by the mounted saints George and Dimitrios. The subject illustrated is unique in neo-Hellenic ceramic art for its narrative content, the originality of its composition, and the naturalistic grace of the drawing, vaguely reminiscent of the style of Skyrian embroidery (see figs 760-761. 777-779). 18th c. H. 0.33 m. (8682)

695. Jug with incised glazed decoration of women dancing. The geometric severity of the articulation of the figures and the scarcely perceptible rhythmic tones of their movement are to be noted among the rare qualities of this object and account for its appeal to the onlooker. 17th c. (?). H. 0.24 m. Acquired with the aid of Rita Liambei. (31355)

696. Pear-shaped vase with incised and glazed depiction of two birds in the "tree of life", dated 1837. It must be from a workshop on mainland Greece, probably in the vicinity of Larissa in Thessaly. H. 0.24 m. Acquired with the aid of Virginia Zanna. (23281)

697. Vase in the shape of a lion. An interesting example of Canakkale potteryware which lends itself to composite moulded forms and was exported to all parts of Greece, though chiefly to island territory, from the 18th c. onwards. 19th c. H. 0.22 m. (19137)





χαρίωμε  
δέχομε  
λόγουμα  
δύλοι αὐ

διερρηγμέν  
ὁ ἐραζής  
ὅτι τοῦ  
μαὶ λέλοις

ἡ ἐστὶν με  
ἔργω σε  
Κ' ἐστὶν με

Κυριακή  
Πι  
Κυριακή  
Πι





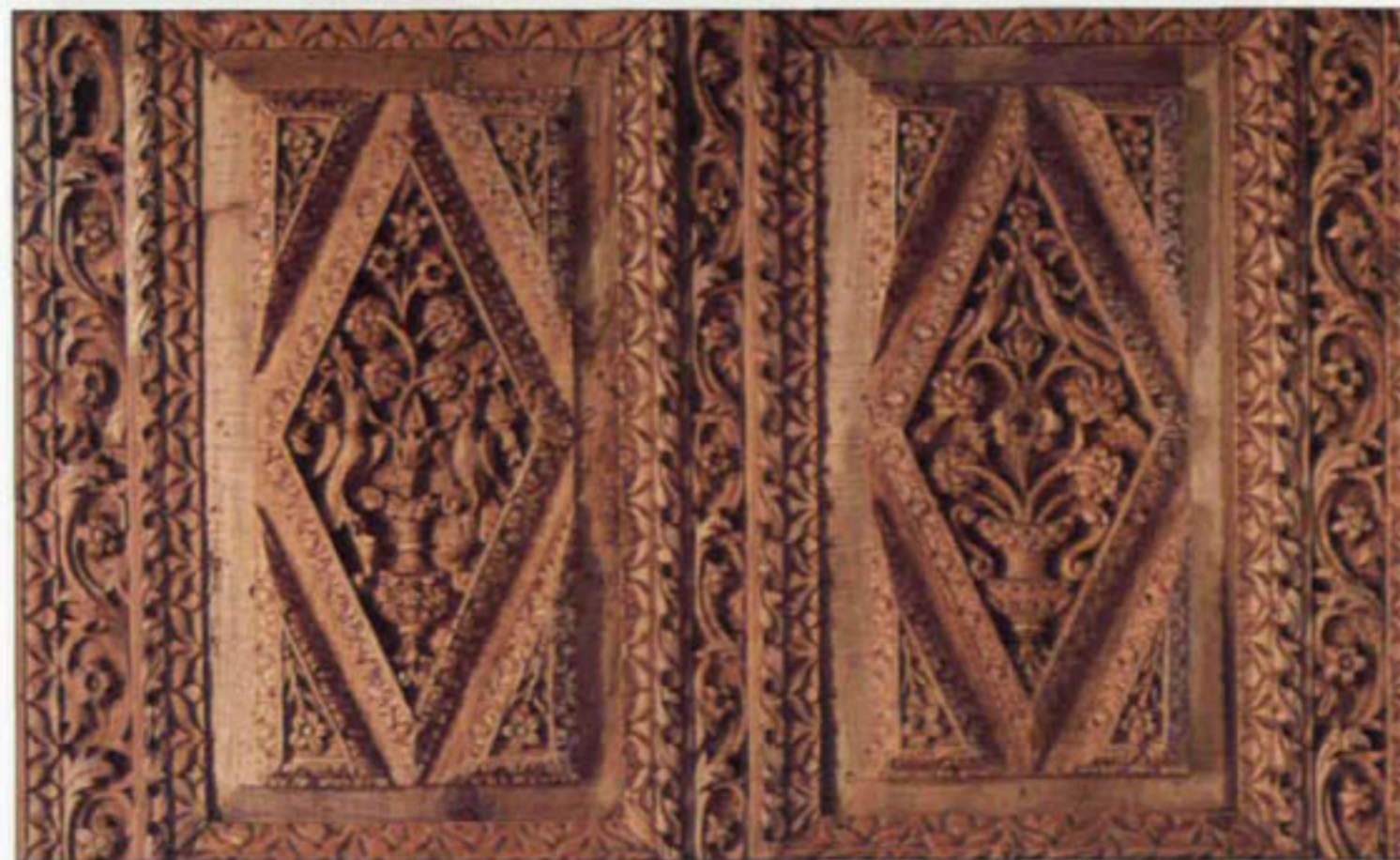
698 - 700 - 701  
699

*698-699. Small wine-jugs decorated with double-headed eagles, flowers and Greek Bacchic verse. This type of potteryware was made to order at Pesaro in Italy as an ornament in island homes. Both in the Dodecanese and in the Sporades, particularly in Skyros, there survive intact collections of ceramic objects imported from both the West and the East which cover entire wall surfaces.*

*700. Jug with plant decoration and a Greek inscription; product of an Italian workshop (Pesaro). 18th c. H. 0.13 m. (8603)*

*701. Jug with floral decoration; from an Italian workshop (Pesaro). 18th c. H. 0.22 m. Gift of Konstantinos A. Benakis. (23662)*



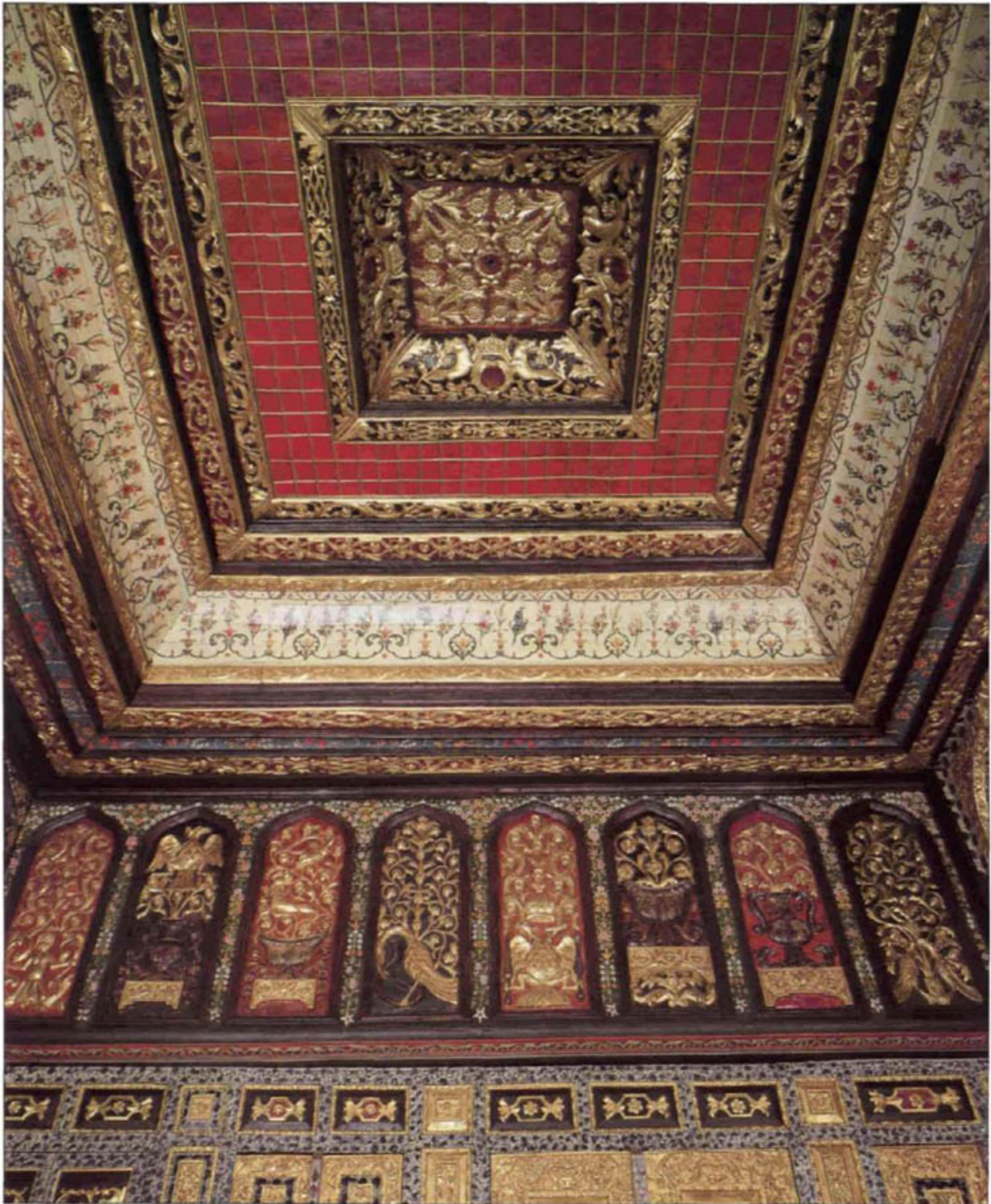


702 - 703  
704

*702. Carved-wood reception room from a mansion in Kozani, Macedonia; 18th c. This architectural ensemble, a work of art of masterly execution, is representative of the general tendencies of neo-Hellenic aesthetic taste; in particular it illustrates the flourishing artistry and economic prosperity of northern Greek lands in this period. The photograph depicts the reception room, one of the better known exhibits in the Museum, as it was assembled under the supervision of the donatrix before the recent*

*revision of the Museum displays. It has now been displayed exactly as it was in its original state, revealing both the debt owed to Byzantium by Macedonian architecture and the influences to which it was subject from the ornamental spirit of Ottoman and central European traditions. Gift of Helen Stathatos. (21190)*

*703-704. Details of the carved-wood decoration of the reception room in fig. 702 after conservation.*





705 - 706

705. Part of the interior decor of the reception room of a mansion in Siatista, Macedonia; 18th c. The fine workmanship of the wood carving, the gilded, silvered and painted features, together with the marvellous state of their preservation, give the onlooker a clear impression of the aesthetic orientations of Greek art before the War of Independence. He is thus fully able to appreciate both the endless delight in colour as an expression of the joy to be found in life and also the luxuriant floral motifs decorating a variety of subject-matter as if they were for the securing of fertility. The decor in the mansion was preserved by its timely acquisition by Alexandra Choremi, sister of Antonis Benakis. Gift of Dimitrios and Leon Melas. (29752)

706-707. Details of the wood-carved and painted decorative features of the room in fig. 705.





708. Section of the architrave of a carved and painted wooden sanctuary screen from an Orthodox church in Northern Epiros. Its provenance is evidence of the Greek character of the region which belongs today to Albania, while its treatment is evidence of the widespread activity of many workshops that were concentrated in Ioannina, Epiros. Early 19th c. (32900)

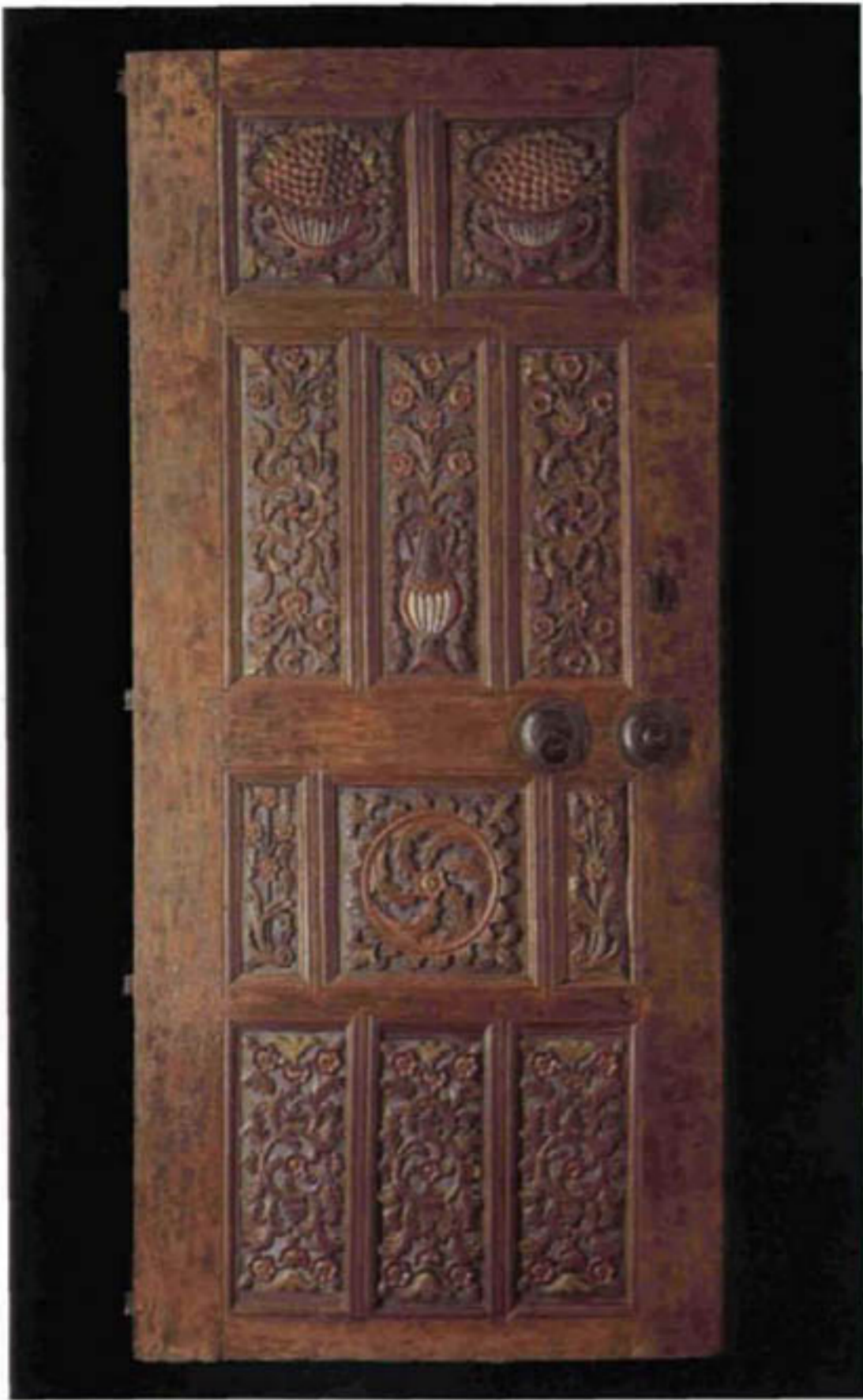
709-710. Closure panels from the decoration of the sanctuary screen in fig. 708. The unusually compact design of the relief carvings and the burgeoning growth of the plant motifs, among which are densely crowded figures, is largely typical of the art of Greek wood-carving up to about the middle of the 19th c.

708  
709 - 710









711 - 713  
712

711. Wood-carved door with coloured floral decorative motifs, from a mansion in Rhodes, a Dodecanese island. 18th c. 2.18x0.99 m. Acquired with the aid of Dimitris Oikonomidis. (33695)



712. A wood-carved chest with a hunting scene in relief: a man on foot and two horsemen, a lion, deer and birds in a foreground landscape of plants and flowers. An outstanding example of the wood-carving which once flourished in Epiros, it may be dated to shortly before the middle of the 19th c. and attributed to a craftsman familiar with the making of church sanctuary screens. H. 0.35. L. 0.70. W. 0.35 m. Gift of The Friends of the Benaki Museum in memory of Konstantinos A. Benakis. (12999)

713. Detail of the chest in fig. 712.





714 - 718  
715  
716  
717 - 719

714. Front panel of a wood-carved chest depicting fustanela-clad hunters, lions, birds and a double-headed eagle in the centre. An unusually well-preserved example of a traditional style native to the region of the Mani, Peloponnese. 18th c. 1.29x0.39 m. Gift of Helen Stathatos. (21777)



715. Wood-carved chest of island craftsmanship, probably from Crete, with scenes in champleve of unique importance. Depicted on the lid is a church with its bell tower, a chalice, and a hoopoe (see fig. 719); on the front panel is the figure of a woman wearing a headkerchief and standing at the window of her home, flanked by a landscape and a flower-vase. The cryptographic content of the whole scene is complemented by a water-mill. Late 17th-early 18th c. H. 0.33. L. 1.02. W. 0.41 m. (8718)



716. Front panel of a wood-carved chest with plant decoration, lions, and a double-headed eagle in the centre; from the Mani, Peloponnese. 18th c. 0.48x1.36 m. Gift of Helen Stathatos. (21776)



717. Monumental wood-carved chest with stylized decoration in champleve: flower-vases, birds, cypress trees, rosettes, and geometric motifs. A representative example of the style identified -with Cyprus, but also of that inner coherence that characterizes artistic expression in all regions of the Greek world. 18th-19th c. H. 0.75. L. 1.75. W. 0.50 m. Gift of Theodora and Dimitris Pieridis. (32906)

718. Detail of the chest in fig. 714.

719. Detail of the chest in fig. 715. The hoopoe, or rather the cock, is met with in several versions in neo-Hellenic art (see fig. 760) and possesses an apotropaic-talismanic symbolism, beyond which lies a wish for fertility and also for the fighting strength that might protect it.





720 - 721 - 722 - 723 - 724 - 725 - 726 - 727

*720-723. Hose knitting-sheaths, one with the figure of a woman and dated 1914, the others with gorgons; examples of the wood-carving art of pastoral folk in the early 20th c. Their height varies from 0.13 to 0.30 m. (8870.8864.8869.21051)*



724. Wood-carved distaff from Epiros with the abstractly-conceived figure of a woman carved in the round on the shank and decorative plant motifs on the finial, on which are incised a face and a double-headed eagle. Early 20th c. H. 0.89 m. Gift of Marina Lappa-Diomidous. (8738)

725. Wood-carved distaff with the figures of two women

in a verdant setting, and another female figure of miniature size in the opening of the finial; traces of gilding. Early 20th c. H. 0.81 m. Gift of Eleni Efskleidi. (8795)

726. Wood-carved distaff with spectacular lyre-shaped foliage on the finial that terminates in the back-to-back

figures of two women, and birds; from Arta in Epiros. Early 20th c. H. 0.77 m. (8744)

727. Wood-carved distaff with inscribed representation of St George, serpents, angels, the incised bust of an officer, and the date 1906. H. 0.80 m. (8747)



728. Two fragments of the lid of a painted chest with depictions of women on the inner face. The technique suggests Mytilini island was certainly the provenance and the 18th c. the date of the chest. A fine instance of a trend in painting found all over Greece, but in few surviving examples. 0.27x0.11 m. (8908. 8909)

729. The lid of a painted chest with the figures of three women in front of an imaginary hamlet; from Samos island. There must have been a mirror within the central rectangular and carved wooden frame. Chests were essential articles of the sparse furnishings of the Greek home. They were used to store clothing and

other valuable items of a woman's toiletry. 18th c. 0.49x1.07 m. (21005)

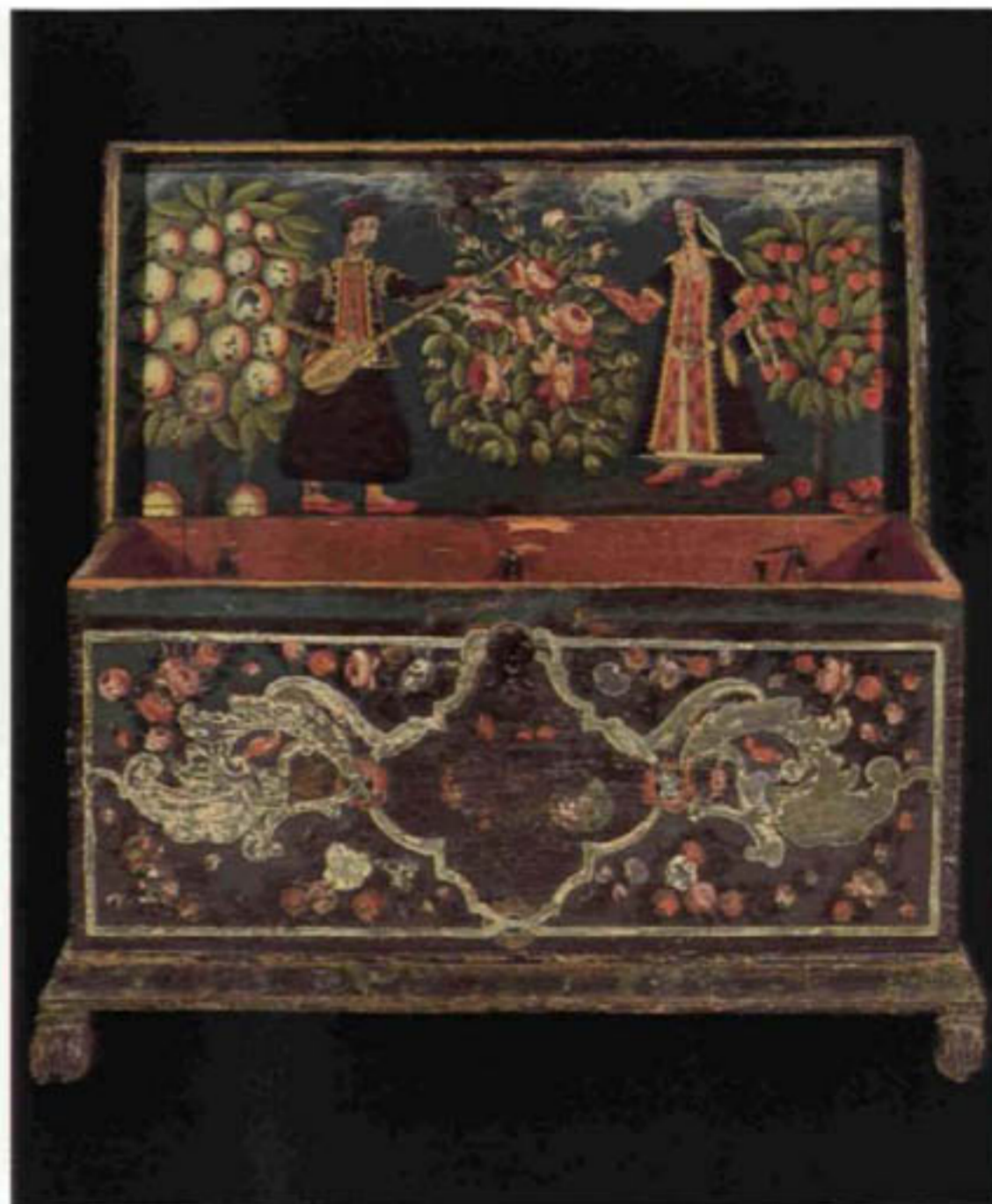
730. Section of wooden panelling with decorative painting; from Rhodes, a Dodecanese island. It was once probably associated with a bed or part of a long narrow chest used also as a bench in the living-room of a mansion. The richly coloured and impressive scenes in separate panels depict horsemen, lions, partridges, hares, flower-vases, couples and young Cupids. Painting of the late 17th c. and in a similar style is to be found in other Dodecanese islands, especially Patmos. 0.43x2.32 m. Gift of Nina Aravantinou. (8727)

728 - 729  
730









731 - 732 - 733

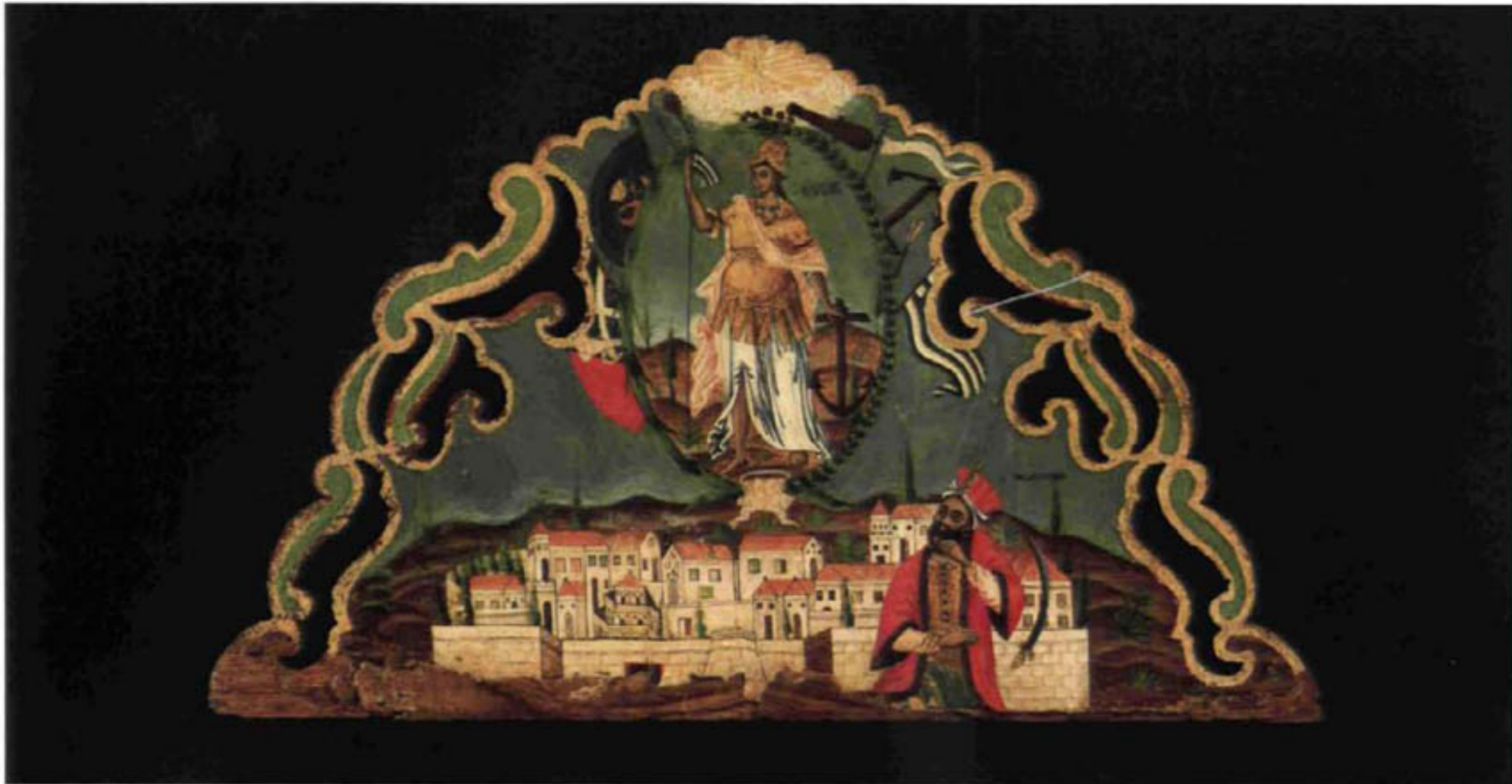
731. Wood-carved, painted and gilded chest for the storage of glass vessels; from Skyros, a Sporades island. 18th-early 19th c. H. 0.52. L. 0.85. W. 0.42 m. Gift of The Friends of the Benaki Museum. (12935)

732. Painted wooden chest decorated with floral motifs on the outside and with a striking representation of a young couple on the underside of

the lid. The ideal setting of a garden in full bloom and bearing fruit and the portrayal of the young man holding a lute in his hands accent the discreet intimation of an erotic-nuptial element. A fine example of neo-Hellenic painting from Mytilini island. Late 18th-early 19th c. H. 0.46. L. 0.87. W. 0.43 m. (31165)

733. Detail of the chest in fig. 732.





734. Wood-carved and painted pelmet, part of the interior decoration of an island mansion, possibly in Syros, one of the Cycladic group, painted with the same technique as used in iconography and with certain details picked out in gold. There is a depiction which glorifies "The Re-birth of Greece" above an illustration of Constantinople and Mohammed, who, wonder-struck, lets go of the yataghan from his hands. The work of a painter, probably of Asia Minor origin, who must have devoted himself equally to ecclesiastical art; about 1830. Max. H. 0.42. W. 0.68 m. (32565)

735. Small wooden casket decorated with the scene

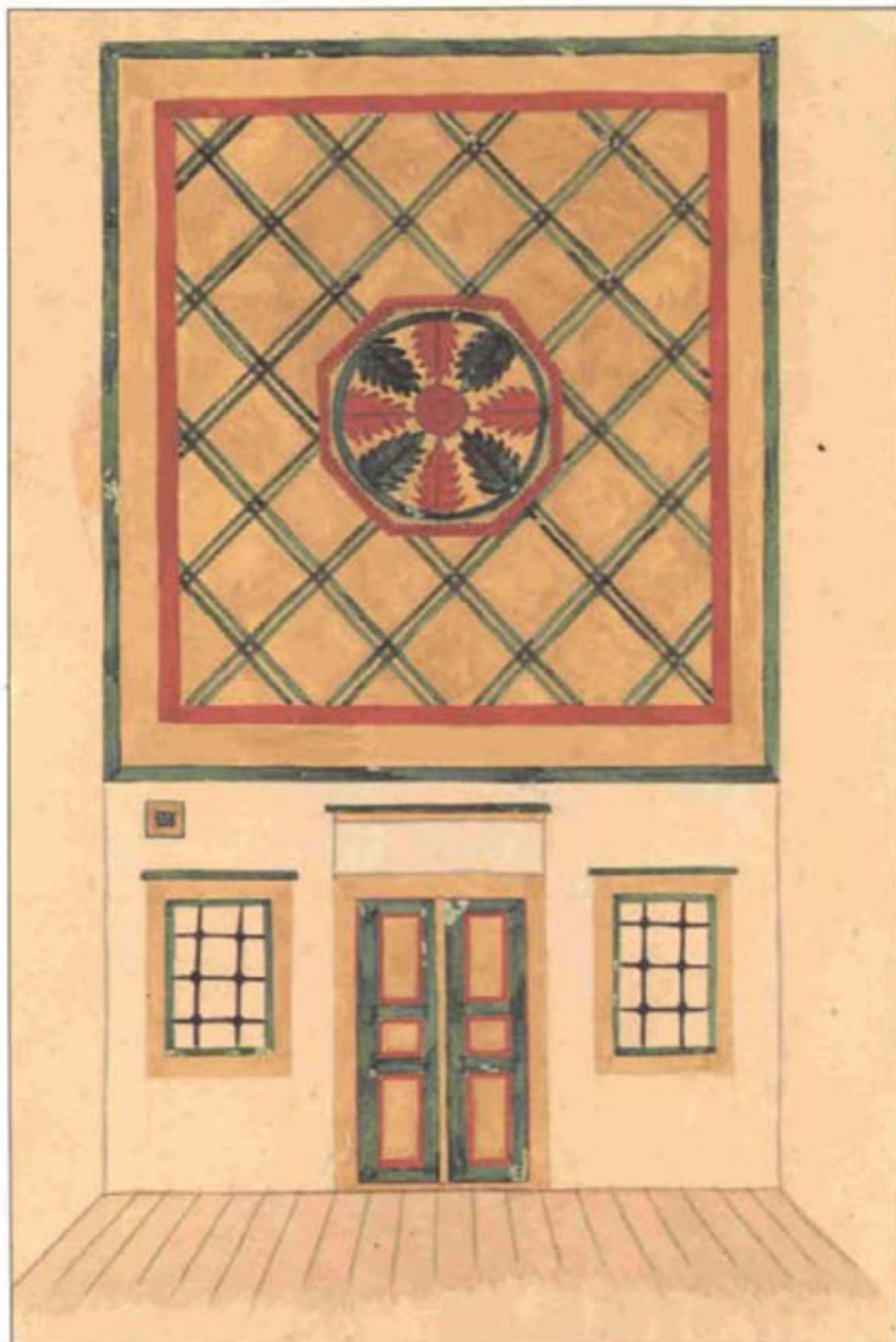
of a woman in a floral setting; from the Cyclades islands. 18th-early 19th c. H. 0.12. L. 0.34. W. 0.16 m. (8722)

736. Painted emblem of the village council of Metylinoi. Samos island, around 1820-1830. It features the personification of Greece with characteristics of the goddess Athena in a design repeated on a large number of items of weaponry, particularly during the War of Independence (1821-1829). H. 0.58 m. (25866)

737. Detail of the depiction of Constantinople on the wooden panelling seen in fig. 734.

734  
735 - 736 - 737





738 - 740 - 742

739 - 741 - 743

738-743. Watercolours by well known Greek artists illustrating secular and ecclesiastical monuments and commissioned by the Greek Arts Association between the years 1930 and 1935 for reproduction. The archive of the Association, deposited at the Benaki Museum, includes more than 400 invaluable paintings which reflect a mood that prevailed in the interwar years and sought to express a new aesthetic in traditional forms.

738. Nikos Engonopoulos (1910-1985): Interior of a peasant home in Ioannina, Epiros (see fig. 1071). 0.28x0.19 m. (29133)

739. Diamantis Diamantopoulos (1914-1995): Winged dragon from a wood-carved sanctuary screen at Monemvasia in the Peloponnese. 0.22x0.30 m. (29182)

740. Yannis Tsarouchis (1910-1989): Wood-carved door (see fig. 1081). 0.27x0.16 m. (22987)

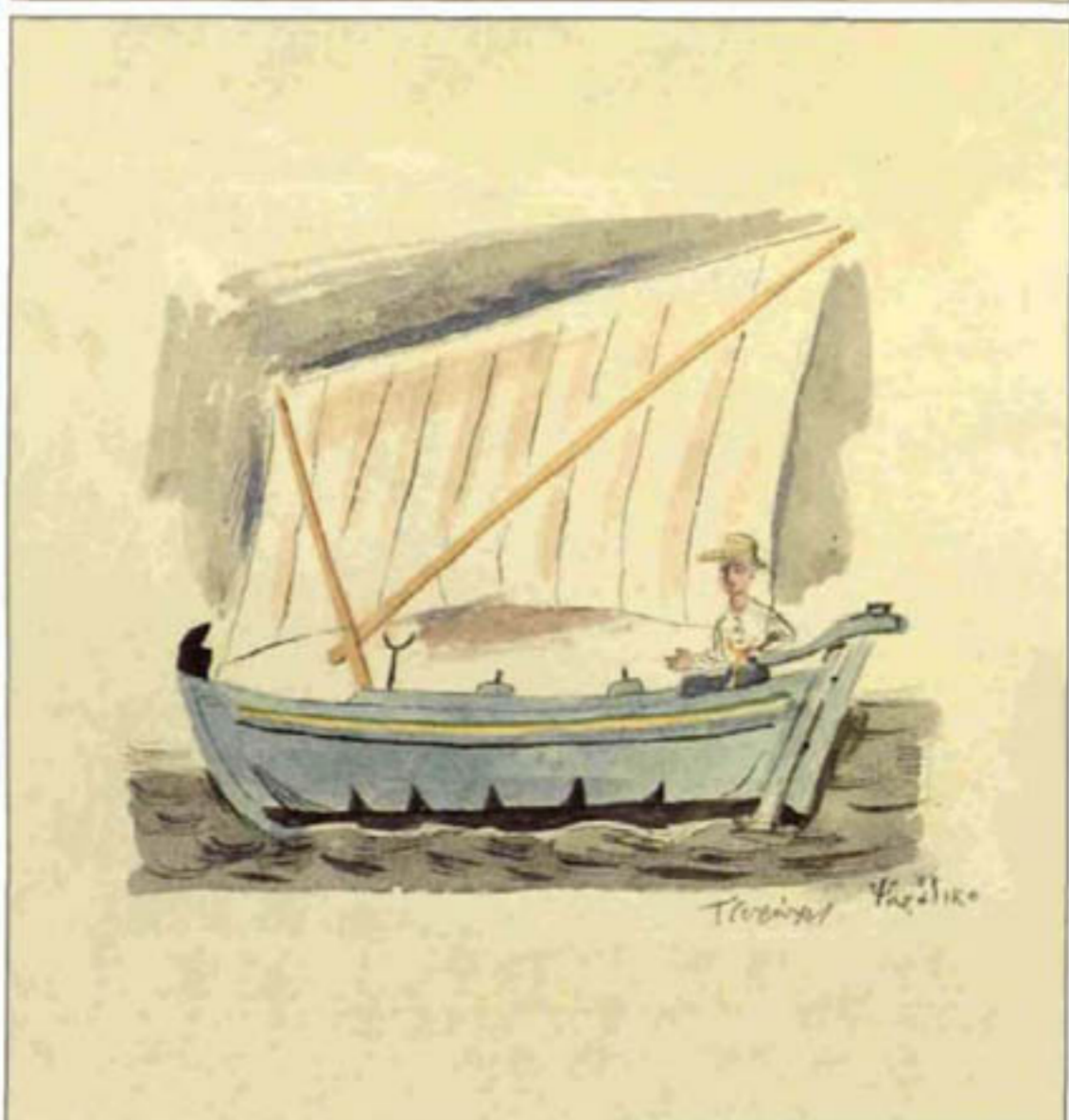
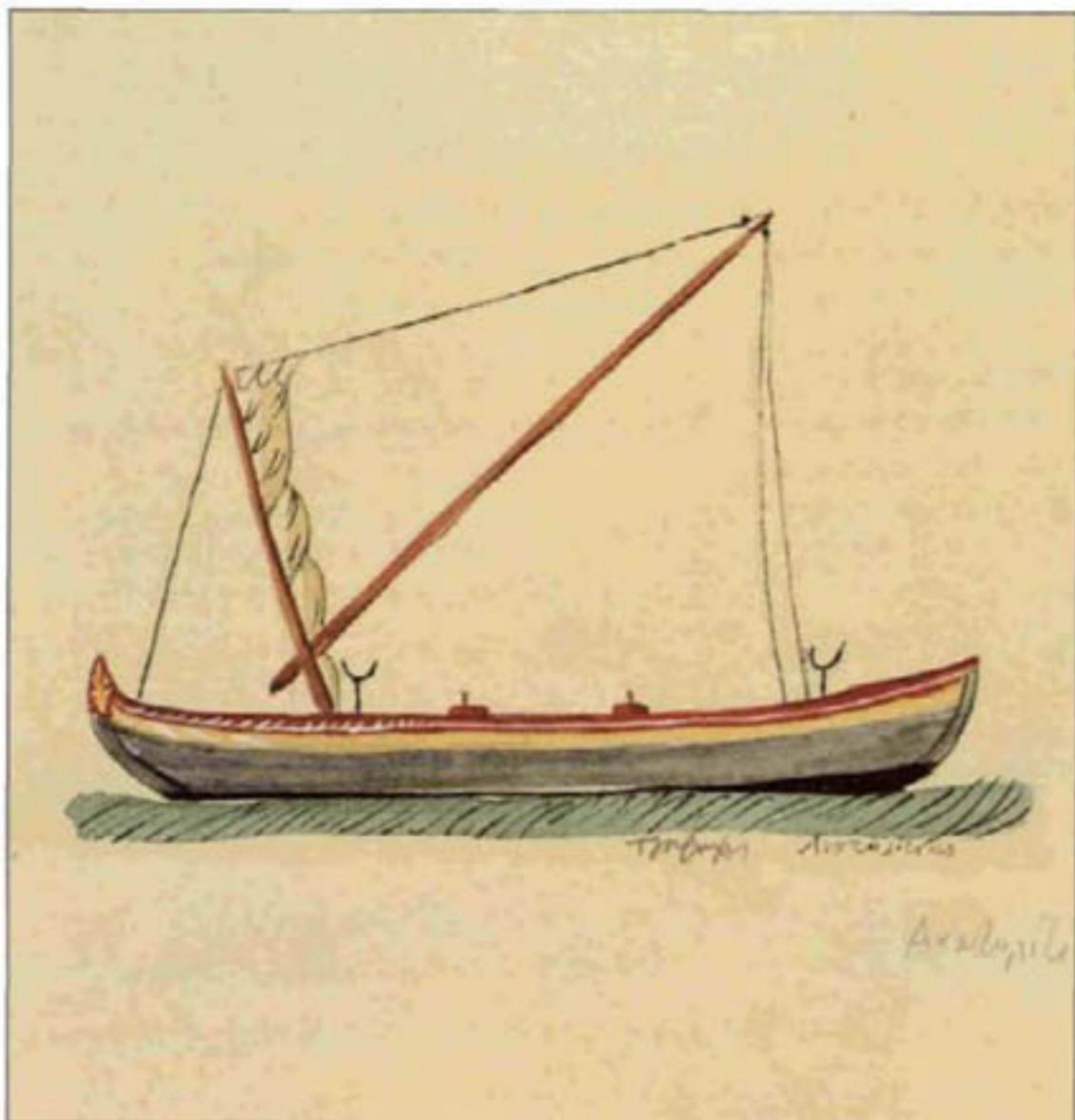
741. Yannis Tsarouchis (1910-1989): Wall-cupboard in a house on Andros, a Cycladic island. 0.35x0.24 m. (29115)

742. Photis Kontoglou (1895-1965): Decorative elements from sanctuary screens in the monastery of Barlaam at Meteora and in the church of St George at Kalambaka in Thessaly (see fig. 1070). 0.35x0.25 m. (29206)

743. Photis Kontoglou (1895-1965): Wood-Carved head of a lion at the monastery of Hosios Loukas. 0.11x0.16 m. (29210)











744 - 745 - 748 - 749  
746 - 747

744-747. Yannis Tsarouchis (1910-1989): Greek caiques: *anatoliko*, *trata*, *skouna*, and a fishing-boat; from the Greek Arts Association archive.

Watercolours. 0.13x0.18 m. (29113, 29111, 29112, 22988)

748. Silver-gilt sailing-ship, an ex-voto offering by a

sailor in a church of a Greek community in Asia Minor. 19th c. H. 0.23 m. (34053)

749. Ivory sailing-ship with embroidered sail and lead model of a sailor. 19th c. H. 0.17 m. Gift of I. Axeios. (14170)



750 - 751

750. *Diamantis Diamantopoulos (1914-1995): Ex-votos from the church of the Archangels at Levidi, Arcadia. Watercolour, 0.22x0.30 m. (29185)*

751. *Silver and gold ex-votos with representations of human figures; most were among the treasures of Asia Minor communities brought away by refugees. Offerings of this kind are to be found all over the*

*world and date from earliest times. Modern Greek examples are noted for their abstract-geometric rendering of the subjects portrayed up to about the end of the 19th c.; thereafter a naturalistic style prevailed. Their height varies between 0.05 and 0.09 m. (34079-34083, 34085). Gift of Alecos Fassianos. (28040, 28048)*





752 - 753 - 754 - 755  
756 - 757 - 758

752. Brass brazier from Crete with Turkish stamps that state the maker to be the unknown artisan Petros. Surviving signatures on neo-Hellenic products are very few, though this does not indicate that artistic production in the years of Turkish occupation was anonymous. 18th c. H. 0.26. Diam. of rim 0.27 m. (8710)

753. Pewter water-bottle with repousse figure of St George the dragon-slayer mounted on a horse. According to a number of inscribed examples, the production of these items was located in Epiros, known for its metalwork, and occurred in the 18th c. H. 0.13 m. Gift of Marina

Lappa-Diomidous. (8690)

754. Lead water-bottle with repousse plant ornamentation. 18th c. H. 0.16 m. Gift of Marina Lappa-Diomidous. (8694)

755. Pewter water-bottle with inscription and representation of St George. As exterminator of evil, the saint was one of the patrons of the enslaved Greeks and his presence on articles of everyday use had a protective significance (see figs 694, 727). 18th c. H. 0.16 m. (8689)

756. Lead water-bottle in the shape of a woman's head, with engraved inscription on the base recording the name of the owner, the maker Georgis Sechis, his workshop in Ioannina, Epiros, and the year of manufacture. 1761. H. 0.20 m. (8695)

757. Lead cooling-bottle with relief representation of the Resurrection on both sides. 18th c. H. 0.20 m. (8699)

758. Inscribed lead water-bottle in the shape of a woman's head. 18th c. H. 0.15 m. (8696)





759 - 760

759. Figure of Eros in the manuscript of an anonymous anthology of verse of various kinds (heroic, amorous, humorous, etc.) that circulated before the 1821 uprising among the Greek communities of Constantinople, Smyrna, and the para-Danubian principalities. Regarding the

subject of Eros in the post-Byzantine period, see illustration in fig. 730. Gift of Penelope Soutsou-Laceneri. (Historical Archives. 361)

760. Hoopoe; detail of embroidered hem of a bridal sheet, from Skyros, a Sporades

island (see fig. 719). Embroideries from Skyros, one of the most luxurious and more thoroughly studied categories of neo-Hellenic embroidery, are noted for their imaginative freedom of design, their joyous, naturalistic spirit, and endless chromatic variety. Late 18th-early 19th c. (6381)







761 - 762

761. Embroidered bridal cushion with depiction of a three-masted schooner, from Skyros, a Sporades island. The small flag with a cross on the extreme right used to be considered proof that the item turns made in the 19th c. when this type was officially established in the reign of Othon. However, it seems more likely that the cross, repeated in the vessel's large flag, has a protective not national significance. One of the better known objects in the Museum, it is held to be one of the most outstanding examples of neo-Hellenic embroidery. The monumental dimensions of the central design in comparison with the extremely small-scale human figures never fail to impress. 17th c. 0.43x0.46 m. (6389)

762. Part of a Cretan embroidery depicting a woman on a floral ground and a musician in breeches who, according to other examples (see fig. 733), must have been playing his lute to a woman standing in front of him and now missing. The oldest examples of Cretan embroidery with 17th-c. inscriptions lead us to seek the origin of their stylistic spirit in yet earlier times.

Late 17th c. 0.37x0.20 m. Gift of Manina Mantzouni in memory of Anna Apostolaki. (26110)





763 - 764

763. Embroidered border with a "tree of life" extending upwards, confronted birds, and rhythmically alternating figures of men and women in pairs; from Siphnos, a Cycladic island. Instead of the naturalistic rendering of subjects in preceding examples from Skyros (see figs 760, 761) and Crete (see fig. 762), embroidery from Siphnos is distinguished by the harmony of its geometric design and the abstract form of its figures. Experiments involving neo-Hellenic sensibility in the plastic arts took place within the limits of these two extremes of expression. 17th- 18th c. 1.83x0.18 m. (6526)

764. Bedspread with white-thread stylized human figures, ships, and a large double-headed eagle in the centre. It comes from Milos, a Cycladic island, but as the skoulati (raised pattern) loom technique is more commonplace in Crete it is quite likely the article reached the smaller island either with one of the frequent waves of Cretan refugees fleeing Turkish persecution or as part of a dowry. Late 17th-18th c. 1.80x1.80 m. (22418)





765 - 766 - 767

765. A portiera, the central opening of a gold-thread embroidered *sperveri* (bed-tent); from Patmos, a Dodecanese island. Among the diverse ornamental scenes is the figure of a woman in her home at the highest point of the embroidery; as in many other instances, the symbolism of this scene is now lost (see figs 715, 725). Such a kind of sumptuous campaign tents, were suspended over bridal beds in the Dodecanese. Of the few that have survived, the most spectacular example is in the collections of the Benaki Museum (see fig. 773). 17th-18th c. H. 1.94. W. 0.55 m. (6654)

766. Gold-thread embroidered bridal cushion with a winged female figure, the "good fairy" who protected the couple, as the central subject. This marvellous embroidery, strongly reminiscent of Byzantine years, is representative of the style peculiar to Lefkas in the Ionian islands and dates to the 17th-18th c. The shortcomings of scholarly research into the secular arts of post-Byzantine centuries explain the great discrepancy between the extremes of the estimated date of this object. 1.52x0.48 m. (6262)

767. Embroidered cushion from Lefkas island with the figure of a mounted notable, portrayed as a hunter although the smaller-scale figure behind him -would suggest he is connected with St George. Lefkas embroideries possess a style peculiar to that island. But as that style is conditioned by the same basic principles which underlie the aesthetic common to all Greek lands, these products recall the amazing self-sufficiency in expression that characterizes the art of each region. 17th-18th c. 0.57x0.48 m. Gift of Panayiotis Lidorikis. (6268)



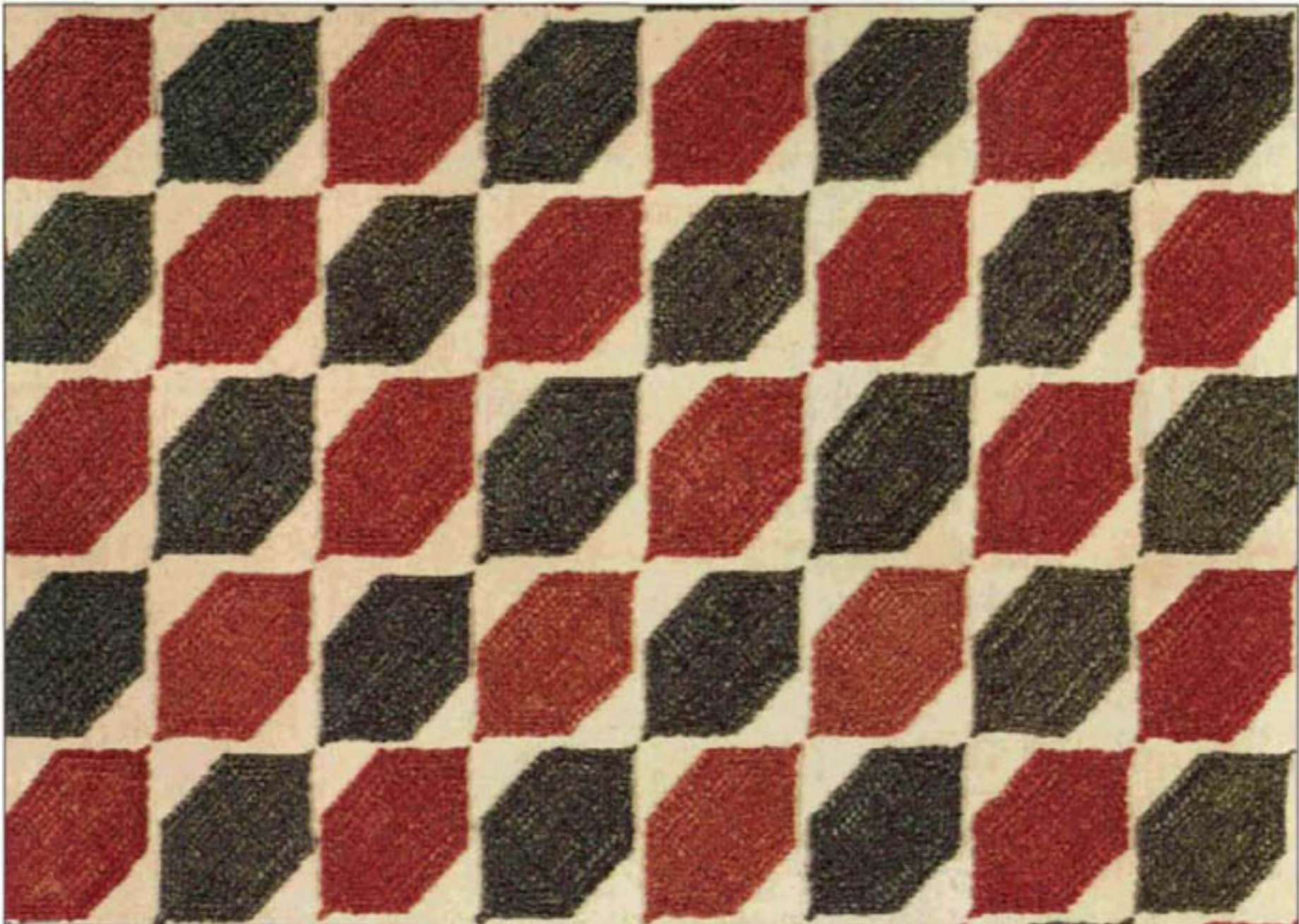


768 - 770  
769

768-769. Two bridal cushions with wedding scenes; from Ioannina in Epiros. The first depicts the bride with her parents and the groom with his friend, both on horseback; the second the mounted procession of the groom. The riotous floral ornaments, the attractive multicoloured scenes, and the melodious execution of the compositions with their distinctly painterly qualities are from every point of view characteristic of Epirot embroidery. 17th-18th c. 0.40x1.40 m. Gift of Helen Stathatos. (21173. 21172)

770. Embroidery sampler with explanatory inscriptions relating to the various subjects; from Ioannina. A unique work which became standardized at the end of the 19th c. It records many features, now lost, of the fanciful world of Epiros. 18th-early 19th c. 1.10x0.51 m. Gift of Ioannis Trikoglou. (6412)







771 - 773  
772

771 -772. Details of embroidered bed valances with the distinctive raised technique peculiar to Rhodes, a Dodecanese island, and stylized subjects. 18th-19th c. (6607. 6603)

773. Multicoloured embroidered *sperveri* (bed-tent) with spectacular foliate decoration, flower-vases and peacocks; from Rhodes island. Among the few surviving examples (see fig. 765), this is the best and the best preserved. The workmanship combines sumptuousness of style with excellence of execution, austere compilation of an overall pattern with echos of Byzantine splendour, and radiance of a joyous sensation with the sensory nature of the neo-Hellenic mode of expression. 17th-18th c. H. 4. circumference of lower border 10 m. Gift of Helen Stathatos. (7650)









777 - 778  
779

774. Embroidered bedspread with multicoloured foliate and floral motifs, birds and heraldic beasts: a rare, if not unique, surviving instance of what formerly adorned the bridal bed in Crete; some embroidered cushions are preserved in the collections of the Benaki Museum. Late 17th-early 18th c. 1.51x1.25 m. Gift of Christopher Tower. (32646)



775. Detail of the embroidery on a bridal towel with stylized floral decoration, cypress trees, and birds. From Argyrokastro in Northern Epiros, today part of Albania. 18th-19th c. 0.71x0.39 m. Gift of Eleni Efkleidi. (11329)

776. Fragment of an embroidered valance for the adornment of an unknown kind of bridal bed; from Ioannina in Epiros. The diversified scene depicts, within a floral setting, towers and couples, flower-vases, peacocks in fountains, and double-headed eagles. 18th c. 1.62x0.57 m. (6307)

777. Detail of embroidery on a bridal sheet from Skyros, a Sporades island. The abundant floral decoration surrounds the central architectural subject: the depiction of a desirable residence with birds, mythical beasts, human figures, and the apotropaic-talismanic symbol of a double-headed eagle (see figs 522-523). 18th c. Gift of Mari Zariphi. (8484)



778. Detail of the embroidery on the border of a bridal towel from Skyros island depicting a ship. 18th-19th c. (6404)

779. Bridal cushion from Skyros island with a scene containing three monumental structures on which are depicted human figures. The structure in the middle is surmounted with a miniature scene of a wedding, the bridal couple and a musician. 18th c. 0.44x0.43 m. (6390)



780 - 781

*780. Embroidered depiction of a woman wearing the costume of Kastellorizo, a Dodecanese island. A primitive rendering of one of the most impressive of all Greek costumes. 0.45x0.30 m. (23828)*

*781. Dummies dressed in Greek costumes, part of the Museum's rich and important collection; protected from the dust, they wait to take their place in the new exhibition halls.*





782. *Woman from Kritsa in Crete wearing the local costume, depicted in an early 20th-c. postcard. Peloponnesian Folklore Foundation.*

783. *Two Cretans of Candia (Herakleion), photographed around 1900 by Georgios Maraghiannis. Gift of Dionissis Fotopoulos. (Photographic Archive)*

784. *A Cretan from Candia (Herakleion) in about 1880; from a photographic folder compiled by Petros Moraitis. (Photographic Archive)*

785. *Heavily pleated dress from Crete, the border embroidered with alternating scenes of double-headed eagles, flower-vases, fantastic birds, gorgons, and foliate decoration. A rare survivor of a type of costume that had its origin in a western Renaissance style and was to be found in all the Aegean islands during their occupation by the Franks (see fig. 762). 17th c. H. 1.44 m. Gift of King George II. (EE 872)*

786. *Detail of the dress in fig. 785.*

782 - 785 - 786  
783  
784







787 - 788 - 790  
789

787. *Woman in an Attica costume, about 1880; from a photographic folder compiled by Petros Moraitis. (Photographic Archive)*

788. *A peasant of Attica wearing a fleecy cape; early 20th-c. postcard. Gift of Dionissis Fotopoulos. (Photographic Archive)*

789. *Married couple from a village in Attica.*

*photographed about 1875-1880 by Georgios Moraitis. Lambros Kostakiotis Collection.*

790. *Detail of the border of a bridal chemise from Attica. 19th c. Embroidery of Attica origin is found on clothing only, never on household articles; its aesthetic qualities vaguely recall the art of mosaic. Gift of Irini P. Kalliga. (EE 3970)*





791 - 792 - 793

791. Married couple in the local costumes of Skyros, a Sporades island, photographed around 1935 by Nikos Zographos. (Photographic Archive)

792. Woman of Skyros island in her bridal dress.



photographed early in the 20th c. Gift of Eleni Efskleidi. (Photographic Archive)

793. Detail of the gold-thread embroidery on a sleeve of a bridal chemise; from Skyros island. 18th-19th c. (EE 664)





794 - 796 - 797  
795            798

794-795. *Helen Wace, wife of the English archaeologist Alan J.B. Wace, -wearing a costume of Astypalaia, a Dodecanese island, now in the collection of the Victoria and Albert Museum. London. Photographs by Alan J.B. Wace, about 1930. (Photographic Archive)*

796. *Woman of Astypalaia island in her bridal dress; hand-painted photograph by Emile Lester. Early 20th c. (Photographic Archive)*

797. *Gold-thread embroidered skouphia (skull-cap) with seed pearls; part of the composite bridal head-dress of Astypalaia island. 19th c. H. 0.22 m. Gift of Dorothea Mela. (EE 3064)*

798. *Detail of a sleeve of a bridal chemise from Astypalaia island, with heavy monochrome raised embroidery; 19th c. Gift of Alexandra Choremi. (EE 883)*





799 - 800 - 802  
801

799. Corfiot women in local costume, photographed in 1959 by Tatiana Yannara. (Photographic Archive)

800-801. A Corfiot peasant and Corfiot woman wearing local costume, photographed about 1870. Evi Antonatou-Derpanopoulou Collection.

802. 19th-c. velvet kondogouni (a kind of vest) with

gold-thread embroidery/: floral patterns, birds and a double-headed eagle. From Corfu in the Ionian islands. Neo-Hellenic gold-thread embroidery, continuing the Byzantine tradition, developed in the course of the 18th c. into an art practised pre-eminently by men. Its secular use was confined mainly to the official attire of the economically more prosperous classes. H. 0.42 m. (EE 1385)







803 - 804 - 806  
805

*803-804. Women of Skopelos, a Sporades island, in bridal dress, the one photographed around 1950, the other around 1965. Dimitris and Anthi Valsamakis Collection.*

*805. The Elder Yannios N. Nikolaidis in the local*

*costume of Skopelos island, photographed in 1863. Dimitris and Anthi Valsamakis Collection.*

*806. Detail of the embroidered border of a pleated dress from Skopelos island, with multicoloured floral motifs. 19th c. (EE 1529)*





807. Sarakatsan women of Thrace, about 1920. The Sarakatsani, a very old Greek race, led a nomadic existence in extended family groups, moving their flocks to the country's mountain pastures in summer and to the plains in winter. The photograph is in the archive assembled by the great folklorist Angeliki Hatzimihali who laid the foundations for the scholarly research of traditional Greek ways. (Photographic Archive)

807 -808 -810 -811  
809

808. Sarakatsan women, members of a group that lived in the region between Constantinople and Alexandroupolis, in a photograph of 1915 showing them wearing a version of the costume of northern Greece. Peloponnesian Folklore Foundation.

809. Macedonian Sarakatsan women, who call themselves Serbians because they originated in Serbia, in a photograph of 1915 wearing a version of the costume of northern Greece. Peloponnesian Folklore Foundation.

810-811. Bridal aprons with embroidered motifs of a magico-religious character worn by Sarakatsan women of Thrace (see fig. 807); late 19th c. H. 0.40 m. Gift of The Friends of the Benaki Museum. (EE 4571. EE 3453)





812 -813 -814 -815 -816

812. *Hadjyannis Papazoglou wearing western European attire and his wife Oraia, born Makridou, in the traditional dress of the Pontos, photographed about 1895. Gift of the Argoastai-Conneni Association. (Photographic Archive)*

813. *Woman from Silli, near Ikonion (Konya), in her bridal and festive costume, photographed in the early 20th c. Gift of Dionissis Fotopoulos. (Photographic Archive)*

814. *Detail of a woman's over-garment with loom-*

*embroidered gold-thread stripes, from Sampson (Samsun) on the Black Sea. 19th c. Gift of Eleni Vati. (EE 4229)*

815. *Detail of silk zipouni (vest) woven and embroidered with gold thread; 19th c., from Asia Minor. Gift of Yannis Metzikoﬀ. (EE 4747)*

816. *Detail of the over-garment of an Asia Minor costume. 19th c. Gift of Despoina Tritsi. (EE 4538)*









817            820 - 822 - 823  
818 - 819 - 821            824

817-819. Documentary records of costumes in the private archive of Yannis Tsarouchis (1910-1989), presented to the Benaki Museum by the artist.

817. Two photographs of the local costume of Mandra in Attica mounted on paper, within a framework of hand-coloured pencil drawings of branches, flowers and a bird. 0.24x0.32 m.

818. Parts of the costume of a woman of Elefsis in Attica. Pencil drawing.

0.34x0.22 m.

819. Young girl from Mandra in Attica. Hand-coloured pencil drawing. 0.25x0.12 m.

820. Corfiot bride from Lefkimmi: postcard. 1920. Peloponnesian Folklore Foundation.

821. Karagouna from Trikala in Thessaly, photographed at the beginning of the 20th c. Gift of Eleni Efkleidi. (Photographic Archive)

822. Bride from Pogoni, Epiros, photographed at the beginning of the 20th Peloponnesian Folklore Foundation.

823. Young woman of Episkopi, Macedonia, photographed around 1930. Peloponnesian Folklore Foundation.

824. Woman of Marathon in Attica in bridal dress, photographed by Maria Chrousaki at the festivals held on the 4th

August 1937. Representatives of every region of Greece wearing their local costume gathered at these festivals, organized by the dictatorial government of Ioannis Metaxas (1936-1941). Photographs of these festivals confirm the wearing in the 30s of traditional dress, which began to lose its hold immediately after the second world war. National Gallery-Alexandras Soutzos Museum.



825 825 - 828 - 830  
826  
827 827 - 829 - 831

825-827. Spectacular gold jewelry with filigree ornament, multicoloured enamels and pearls, which was to be found in islands of the Aegean and Cyprus and dates before the late 17th c. The Museum has the most important collection of such jewelry. It was once thought that it was made on the Dalmatian coast or in Venice, but it now seems more likely it came from Candia (Herakleion) -when it was still occupied by the Venetians.

825. Earrings with caravel pendants, from Siphnos, a Cycladic island. H. 0.12 m. Gift of Helen Stathatos. (7670)

826. Precious pendant in the form of a caravel, from Patmos, a Dodecanese island: one of the best known and most discussed of neo-Hellenic jewels. H. 0.14 m.

Gift of Helen Stathatos. (7669)

827. Earrings with pendent caravels, from Patmos island. H. 0.11 m. (7324)

828. Gold necklace with enamel segments and pearls, from the Dodecanese. Particular interest attaches to the manner in which the two peacocks on the pendant are displayed around the central "wheel" containing the christogram, symbol of Christ. 17th-18th c. L. of chain 0.52. H. of pendant 0.12 m. Acquired with the aid of Eleni Paraskeva. (32943)

829. Gold necklace with pierced decoration, enamel, pearls and a pendent cross: from Patmos island. Crosses

of similar workmanship but without enamel are found on late 18th-c. pectorals from Corfu in the Ionian islands. 17th-18th c. L. of chain 0.84. H. of cross 0.14 m. (Exp 626)

830. Gold ear-drops with filigree ornament and pearls, from Kos, a Dodecanese island. These striking jewels known as "bells" recall Byzantine prepandoulia and are numbered among the choicest examples of post-Byzantine goldwork. 18th c. H. 0.20 m. (Exp 265)

831. Gold earrings with enamelled bows, small birds and filigree accessories, from the Aegean islands. 18th c. H. 0.08 m. (7263)





832 - 833 - 834 - 835 - 836  
837 - 838

832. Gold tremola pins with enamelled flowers, precious stones and pearls, used to secure, but also to embellish headkerchiefs worn in Lefkas in the Ionian islands. 18th c. H. 0.23 and 0.16 m. Gift of Marina Lappa-Diomidous. (EXP 1707. EXP 1360)

833. Gold tremola pin with pearls in the form of a bunch of flowers, from Lefkas island. 18th c. H. 0.18 m. (EXP 1535)

834. Gold tremola pin with pearls in the form of a bunch of flowers, from Lefkas island. 18th-19th c. Gift of Ioannis and Irini Thermos in memory of Aikaterini Thermou-Machaira. (Exp 2204)

835. Gold filigree earrings with pearls, from Lefkas island. 19th c. H. 0.09 m. (7274)

836. Gold filigree earrings with red stones and three

pendent drops, from Corfu, in the Ionian islands. 19th c. H. 0.14 m. (Exp 756)

837. Gold earrings with small pearls; Italian origin but from a Greek island, probably one of the Ionian group. 19th c. H. 0.11 m. (7328)

838. Gold ear-drops with pearls, from Lefkas island. 19th c. H. 0.12 m. (Exp 762)





839 - 840 - 842  
841

839. Large pendent jewel worn by a bride, from Attica (see fig. 824); made of silver-gilt chains and pendent filigree rosettes with glass stones, miniatures, cameos and a photograph of the groom. Second half of the 19th c. H. 0.53 m. (Ea 1275)

840. Gilt filigree brooch with stylized flower, for securing a headkerchief worn in Attica. Second half of the 19th c. H. 0.16 m. (Ea 292)

841. Gilt filigree pin for a headkerchief, from Attica. H. 0.13 m. (Ea 319)

842. Clasp for wearing on the breast and silver-gilt necklace with glass stones and imitation florins. These typical pieces of Attica jewelry date to the 19th c; the technique and style of the workmanship were to be found all over mainland Greece. H. of clasp 0.16. L. of necklace 0.22 m. (Ea 293, Ea 1109)





843 - 845  
844 - 843

843. A breast ornament from Salamis island with coral beads, mother-of-pearl, black glass, and silver gilt. Such jewelry was often part of a bride's dress in Attica (see fig. 824). 19th c. H. 0.39 m. (EE 4619)

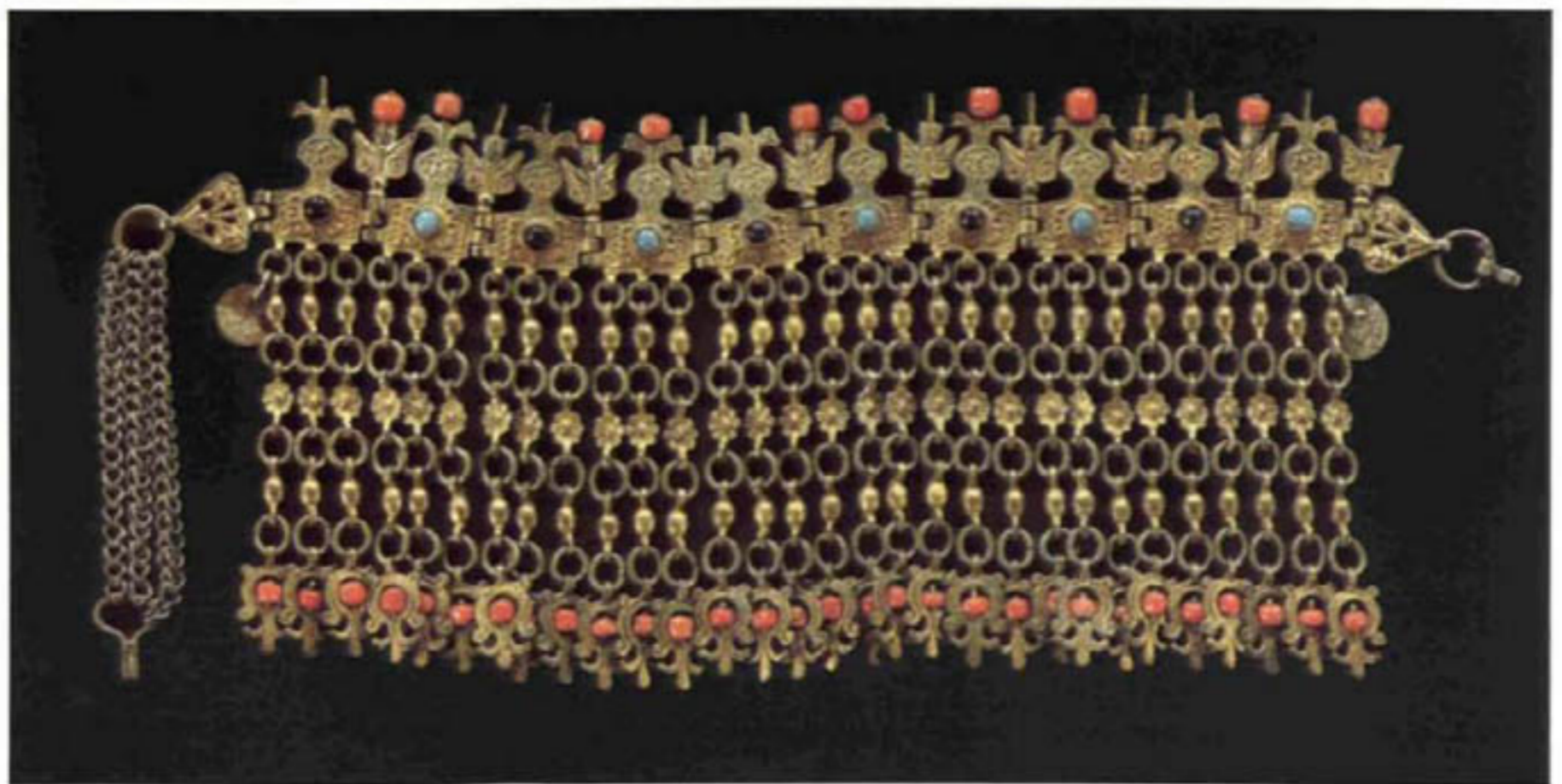
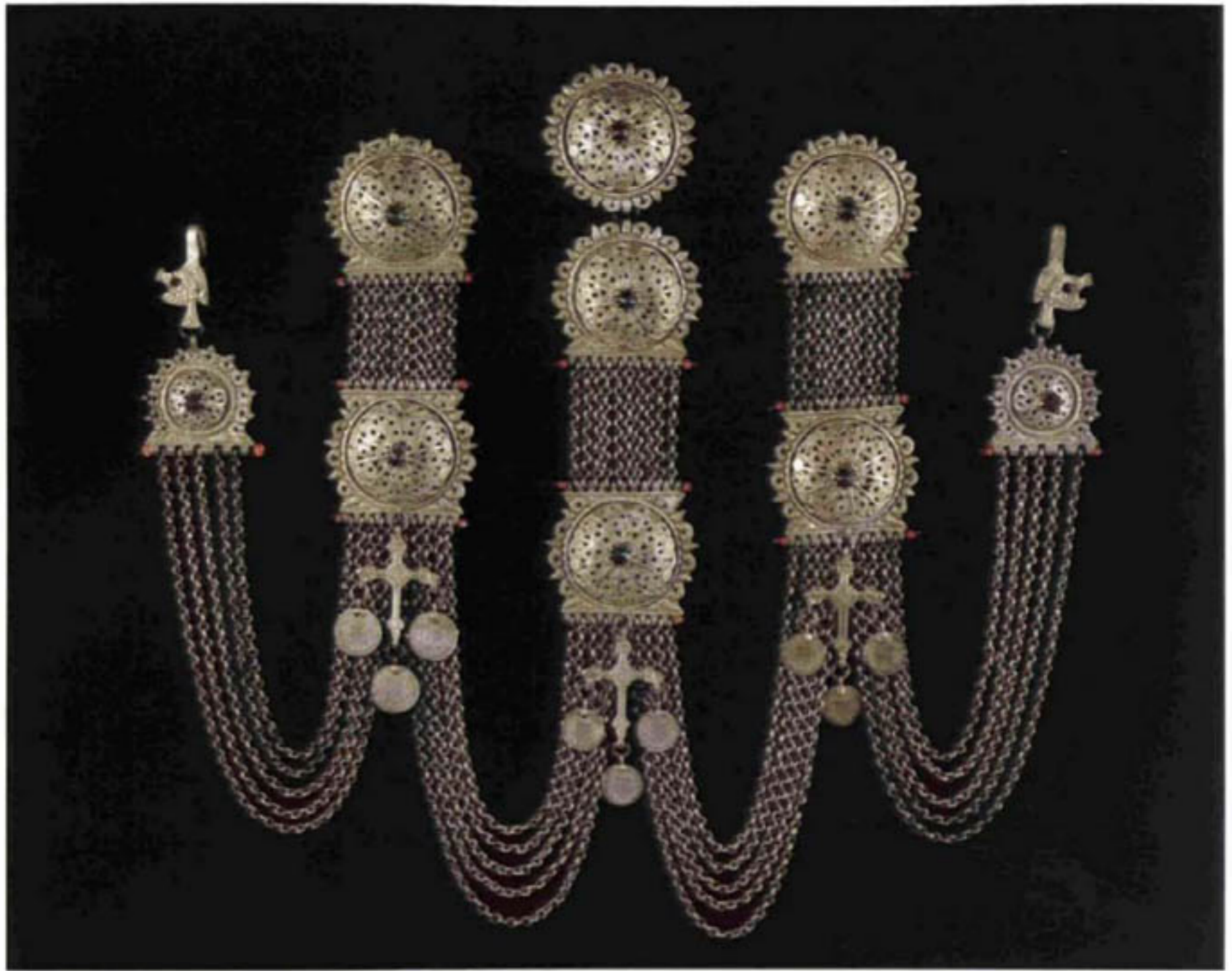


844. Forehead ornament embroidered with gold thread and with multicoloured beads and florins, from Attica. Late 19th c. 0.06x0.22 m. (EE 2947)

845. Composite bridal breast ornament with silver clasps, chains and pendent crosses, from Aidippos in Euboea. 19th c. H. 0.28 m. (Ea 353)

846. Silver-gilt neck band with chain accessories, corals and multicoloured stones, from Epiros. 17th-18th c. H. 0.10 m. (Ea 733)







847 - 848 - 850  
849 - 851

847. Silver neck band ornamented with enamel, semi-precious stones and pendent Austrian coins, from Macedonia or Thrace. 18th c. H. 0.27. Diam. 0.11 m. (Ea 662)

480 848. Silver earring with rosettes.

confronted birds and a tassel with pendent attachments: probably from Macedonia. 19th c. H. 0.18 m. (Ea 634)

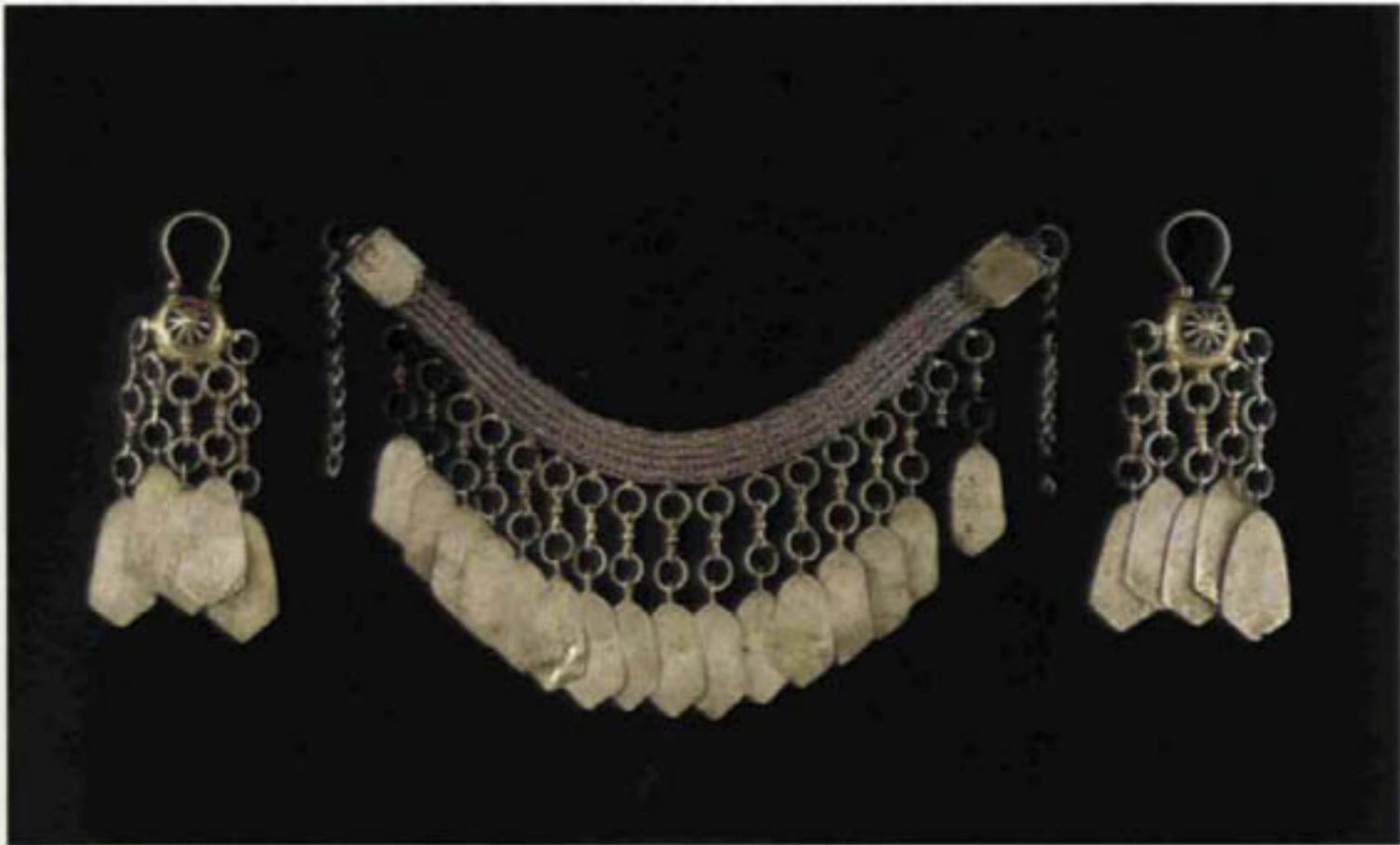
849. Silver earring with stones, encircled openwork flowers, birds and pendent

chains: from Zitsa in Epiros. Late 19th c. H. 0.12 m. (Ea 1266)

850. Silver neck band and earrings with large pendent plaquettes, perhaps from Macedonia. 17th-18th c. Neck band: H. 0.08. L. 0.21 m.; earrings:

H. 0.13 m (Ea 871. Ea 704)

851. Silver neck band made of twisted wire with inserted parts, semi-precious stones, and granulation: perhaps from Macedonia. 17th-18th c. Diam. 0.19 m. (Ea 669)





852 - 853 - 854 - 855

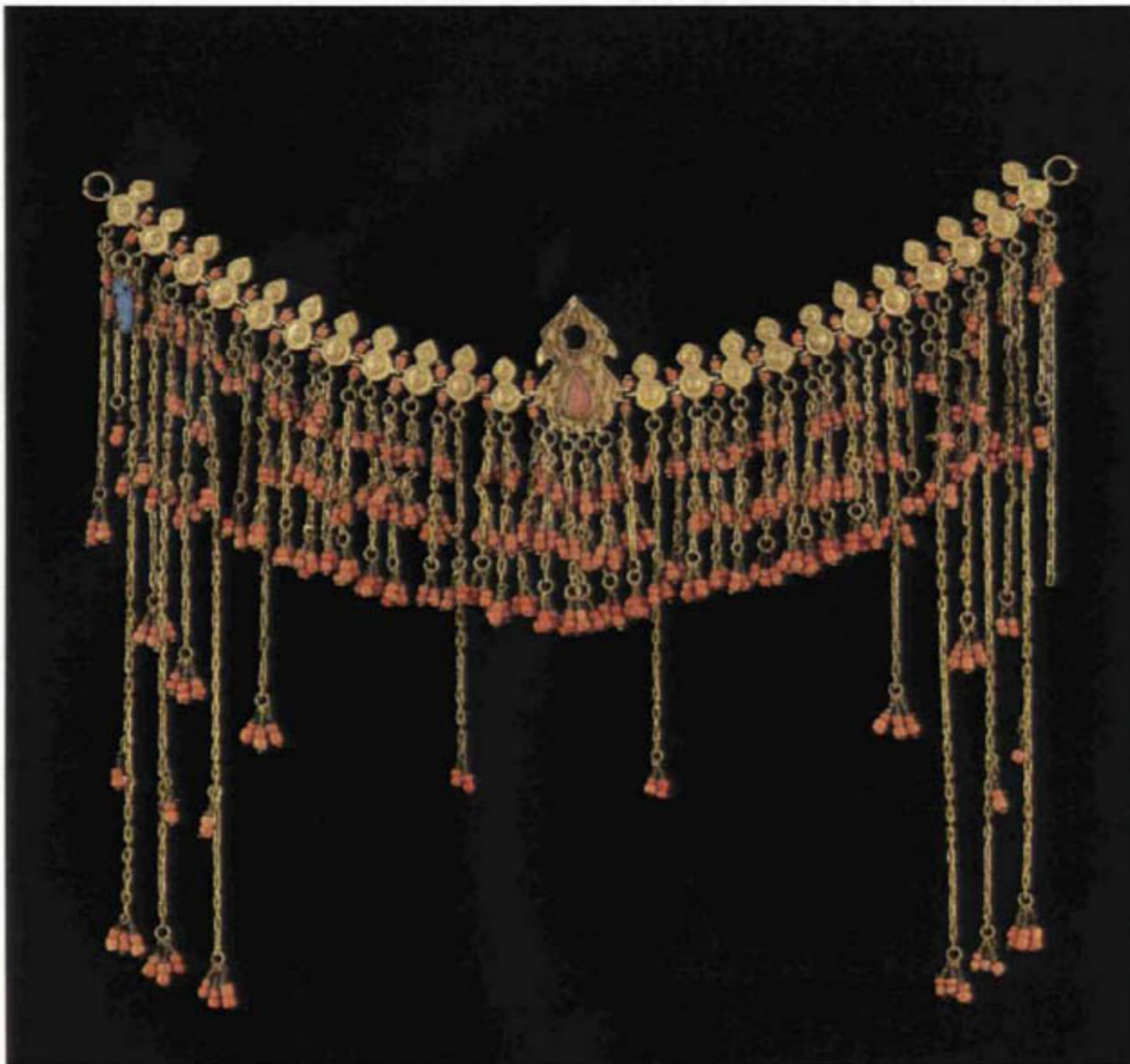
852. Jewel worn on the back, with enamelled floral ornamentation, birds, chains and decorative accessories; from Macedonia. 18th c. H. 0.39 m. (Ea 699)

853. Breast jewel with pendent enamelled disks and plaquettes, stylistically related to the previous article. 18th c. L. of chain 0.62. Diam. of disks 0.07 m. (Ea 696)

854. Silver ornament for trimming the back of the headband, with gilt details, chains, pendants and glass stones. Unique extant example of an early type of jewel, probably from northern Macedonia. 17th-18th c. L. 0.29 m. (Ea 711)

855. Earrings of hammered gilded silver with enamel and birds among flowers; from Macedonia. 18th-19th c. H. 0.07 m. (Ea 766)





856 - 858  
859  
857 - 860

856. Silver-gilt forehead band with enamel and corals, from Saframpolis (Safranbolu) in the Pontos. First half of the 19th c. Max. H. 0.31. L. 0.22 m. (Ea 1399)

857. Silver-gilt neck band with corals, from Saframpolis (Safranbolu) in the Pontos. First half of the 19th c. H. 0.08. L. 0.26 m. (Ea 943)

858. Gilt diadem with cast incised parts in the form of tulips, agates, rock crystal, turquoise, corals, and fine chain. It is of the same stylistic group as the neck band from Epiros (see fig. 846), and must date to the 17th-18th c. H. 0.12. L. 0.30 m. (Ea 668)



859. Precious bridal diadem from Pogoni in Epiros with silver-gilt parts, hammered and pierced ornamental floral motifs, cornelians, green stones, turquoise, corals, and mounted silver plaquettes with incised designs and niello. Confronted birds surmount the finials of the jewel, while the apotropaic head recalls the Gorgon's head of antiquity (see fig. 96). Excellent example of 18th-c. Greek secular gold-work. H. 0.13. L. 0.39 m. (Ea 676)

860. Gilt head-dress ornament from Chalkidiki, with pierced and hammered scenes on the central parts and a most unusual representation of two figures which, if they are not both men, must be of a couple. 18th-19th c. L. 0.31 m. Gift of Marina Lappa-Diomidou. (Ea 1739)





861 - 863

862 - 864

861. Silver belt from Thasos island, with floral ornaments of multicoloured cloisonné enamel, granulation and red glass stones. 18th-early 19th c. L. 0.68. H. of clasp 0.13 m. (Ea 165)

862. Silver-gilt belt buckle from Souphli in Thrace, with enamelled decoration, the date (rarely included) of 1798 and the name KOCTANTHOC, probably of the groom who commissioned the article, on the front. The similarly rare names of craftsmen (see figs 752, 756) sometimes appear on the less conspicuous sides. H. 0.11. L. 0.19 m. (Ea 220)

863. Silver-gilt belt buckle with enamelled decoration, corals and the date 1837, from Saframpolis (Safranbolu) in the Pontos. As in the preceding instance, the date is of inestimable help in dating Saframpolis jewelry (see figs 856, 857). L. 0.30 m. (33918)

864. Silver belt buckle with pierced, hammered and incised parts, gilt surfaces, niello ornamentation and agates; from Epiros. 18th c. H. 0.13. L. 0.26 m. (Ea 1374)














#### IV. Historical fluctuations and poetic-reminscences from epic to elegy and back-again.

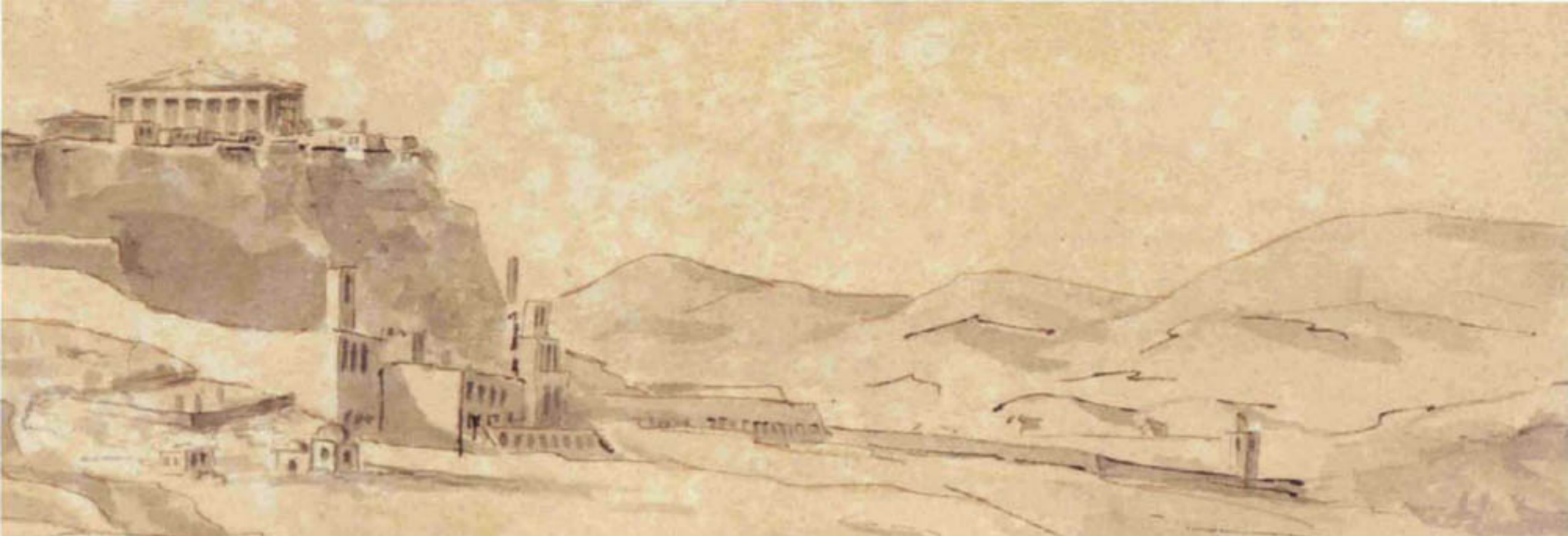
The Greek State does not have its being today because of either the fame of antiquity or the endurance and coherence of the Byzantine Age, but because of the astonishing resilience and unsubdued spirit that sustained the stoicism of the Greek people throughout centuries of Ottoman occupation. Above all, it owes its being to the heavy toll in lives which it paid every so often in every corner of Greek lands, that is, to the self-denial inherent in the fighting spirit which nourished successive generations and in so doing enriched the sense of virtue with a new element and the reserves of self-knowledge with new myths. Of the Freedom his country was longing for in its War of Independence, the national poet Dionysios Solomos wrote that it was *sprung from the sacred bones of the Greeks*, perhaps unaware of the prophetic nature of his verses.

The epic of the Greek national uprising (1821-1829) was the climax of a series of precursory insurrections with dramatic consequences and crowned the age-long preparations that had germinated under the influence of the Enlightenment and the revolutionary ideals of the time. The oppressed people had to contend with the numerically far larger and better armed Turkish army as well as with the hostile stance of the European Great Powers who favoured the *status quo* and the integrity of the Ottoman empire. Exemplary instances of self-sacrifice and the incredible land and sea victories gained in the early years of the uprising strengthened their mood of resistance. Fortunes began to wane in 1824 owing to internal conflicts, the reorganization of the enemy's forces and the inability of the political leadership to support operations undertaken by the military. Because thousands of Greeks had already died in battle and in massacres and from hunger and privation, and towns and villages lay in ruins, the land could not be cultivated and populations sought refuge in the mountains. Yet the uprising was prolonged against all hope. It was prolonged to the limits of mental and physical endurance, to the point where despair met with a widespread emotional response and the tragic nature of affairs with international outcry. This situation, combined with the constantly swelling philhellenic movement, eventually obliged European governments to intervene in order to restore peace, achieved in the end by the total destruction of the Turkish-Egyptian fleet in the Bay of Navarino (1827). Following the choice of Ioannis Capodistria as Governor of Greece and his arrival there

in 1828, the forces involved in the uprising were regrouped. The intense diplomatic activity conducted by Capodistria led to recognition being accorded to Greece as an independent state by the London Protocol of 1830. The state was minute in extent, for it did not exceed the territorial boundaries of the Peloponnese, mainland Greece (south of the Arta-Volos frontier), the islands in the Argo-Saronic Gulf, Euboea, Skyros, and the Cyclades islands. Similarly, the joy of liberation did not exceed the bitterness arising from the unfulfilled desire of all other subjugated regions inhabited by Greeks - what the poets called *the yearning of Romiosyni*.

If the significance attached to the 1821 uprising was out of all proportion to the interest usually shown in a local event, it was because it upset not only the canons of the inexorable logic governing equilibria but also predictions based on dispassionate strategic calculations. For, despite the stifling mechanics of military and diplomatic strategems, the rising had established the supreme right of a nation to self-determination, convulsing international public opinion with the euphoria generated by an unprecedented display of courage and a lesson in self-sacrifice, and embodied the spirit which was to inspire Byron and Shelley, Goethe and Pushkin, Hugo and Delacroix. There can be no doubting that rejection of the Turkish yoke simultaneously signalled opposition, rife in the consciousness of the Romantic Age, to all manner of despotism, while the high price exacted in blood elevated the worth of human dignity to the absolute levels of imperishable virtues. In such a light one begins to understand the exaltation of Freedom at the time of these occurrences by the poets Dionysios Solomos and Andreas Kalvos in a country in which thenceforward poetic inspiration was to follow, with stirring results, upon the unfolding of an historical drama, beginning with the epics of the early nineteenth century and ending with the elegies of the late twentieth.

The assassination of Capodistria (1831) thwarted a massive attempt to create a state out of chaos, an attempt founded on a modernizing movement towards decentralization and a conviction resting on the effectiveness of domestic internal powers. Exactly the opposite characterized the imposition of alien organizational and administrative models during the reign of King Othon (1833-1862). But the objective of integrating the separated



parts of the nation by pushing out the frontiers of continental Greece northwards and liberating island territories was common to both periods. Upon the achievement of this objective depended to a greater or lesser degree all the later important stages through which modern Greece passed: the permanent crisis over the Eastern Question; the Revolution of 3 September 1843 and the granting of a constitution; the naval blockade and occupation of the Piraeus and Athens by Anglo-French forces during the period of the Crimean war (1854-1856); and the expulsion of Othon. This applies equally to the long reign of George I (1863-1913), despite the cession of the Ionian islands to Greece (1864), the annexation of Thessaly (1881) and the reforms of Charilaos Trikoupis (1832-1896): the continual uprisings in Crete and the burning-down of Arkadi monastery (1866), a fresh outbreak of the Eastern Question (1875-1878) and the transfer of Cyprus to British rule (1878), the Greco-Turkish war and defeat of Greece in 1897, and the Macedonian struggle of 1903-1908. The accumulation, one after another, of foreign and domestic problems raised to boiling point the constantly simmering state of affairs, culminating in the putsch by the Military League (1909) and the emergence of the most outstanding of all Greek political leaders, Eleftherios Venizelos (1864-1936).

Venizelos' reforms, hastening the modernization of the state, raised the nation's morale and contributed during the Balkan wars (1912-1913) to the liberation of southern Epiros, Macedonia, Thessaloniki, the islands of the eastern Aegean, and Crete. Notwithstanding his antagonism towards the new king, Constantine, who reigned from 1913 to 1917 and from 1920 to 1922, resulting in internal dissension and frequent dramatic transformations of the established regime, Venizelos succeeded, through the participation of Greece in the Entente alliance during the first world war, in extending the country's frontiers as far as the suburbs of Constantinople. But the ill-starred handling of foreign policy by his successors led to the Asia Minor disaster of 1922, to one million dead and one and a half million refugees uprooted from every region of Asia Minor where Greeks had been settled for centuries on end. The painful efforts made thereafter to heal the wounds were disrupted by the second world war, on whose sacrificial altar Greek Resistance offered up the greatest proportion of dead. With the exception of the post-war annexation of the Dodecanese (1947),

yet even more recent historical experiences have proved no less painful: the civil conflict (1946-1949), the uprooting of the remaining Greeks of Constantinople (1954) and of Egypt (1956), the dictatorship (1967-1974), the Turkish incursion into Cyprus and the island's partition (1974), and the arrival of wave after wave of Greek refugees from countries of the former Soviet Union and the Balkans.

The complex, time-consuming, and laborious procedures undertaken to consummate the Greek State, as the far-flung Greek populations of the diaspora shrunk and the boundaries of the state gradually coincided with those of the nation itself, become more immediately perceptible in creative works of art. It is in these that the pressing search for the essence of the identity of modern Greece in relation to the significance of its ancient and Byzantine heritage, to the debt owed to post-Byzantine and contemporary reality, and to the nature of present-day orientations between the past and the future of East and West may be most clearly discerned. The most sensitive persons are endowed with the gift of physically experiencing circumstances, of sensing yearnings, even in many instances of foreseeing future events, of reflecting on the consequences of eventualities, of acting in anticipation. This they do either with the brush or with the pen, usually with the pen. Times may change, time may flow on, may quicken its pace, and space may shrink, but modern Greece remains the place where, since the last century till the eve of the new age, poets have transmuted the ups and downs of historical experiences into spiritual values.

Some of the most important relics of the historical and intellectual life of modern Greece make it easy for the visitor to the Benaki Museum to fulfill his journey through the temporal and spatial dimensions of Hellenism; they acquaint him with its most recent achievements which, in a curious way, describe a complete circle of variations on the same theme, on what Solomos meant when he wrote *I have nothing in mind except freedom and language* or, as Elytis rephrased it, not without a shade of rightful pride:

*Greek the language they gave me;  
poor the house on Homer's shores...*





865 - 866

Figure on pages 490-491: Thomas Hope (1769-1831): *View of the Acropolis of Athens, late 18th c.* The sacred rock is seen as it was before the removal of the Frankish fortifications in the years following the liberation, and before the stifling encroachments of the built-up

areas of the modern city. Watercolour. 0.21x0.34 m. Gift of Damianos Kyriazis. (27233)

865. *Map of Greece, late 17th or early 18th c.* This rare cartographic document, annotated in Italian, must be connected

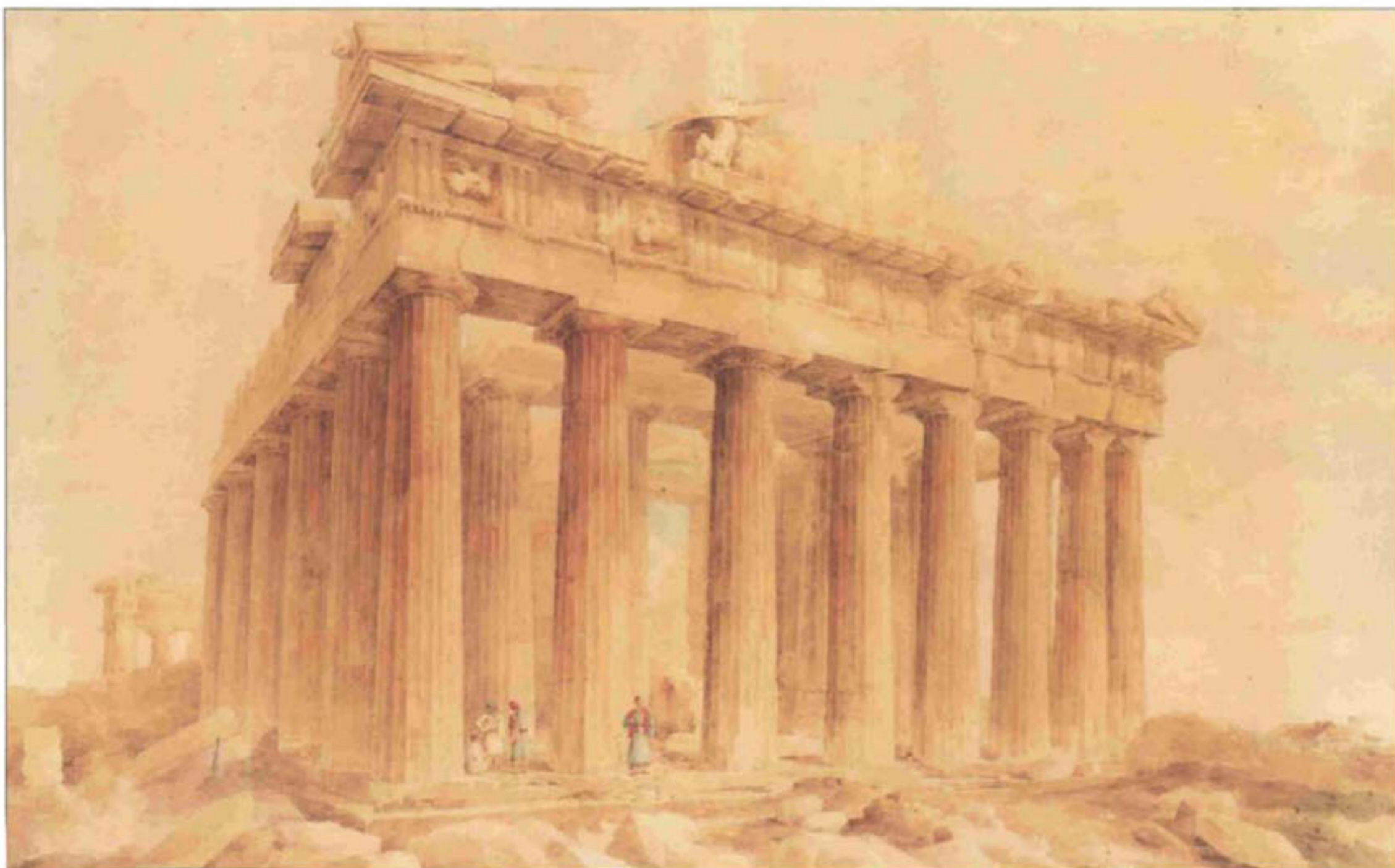
with attempts by Venice to repossess regions captured by the Turks. Egg tempera on panel. 0.43x0.35 m. Gift of Helen Keckeis-Tobler. (33115)

866. Giacomo M. Verneda: *The Bombardment of the Parthenon by*

*Venetian Artillery under Morosini on 26 September 1687, as depicted by the eyewitness artist. The destruction suffered by the monument and its sculptural ornament, finely presented till then, was inestimably great.* Watercolour. 0.25x0.72 m. (23149)







867 - 868

867. Louis F. Cassas (1756-1827): *The Philopappos Monument*, around 1795. The rediscovery of Greece by European travellers, drawn there by the magnetism of its ancient ruins, accounts not only for the invaluable record of the times but also for the intensification of

the philhellenic movement. Watercolour, 0.44x0.50 m. Gift of Damianos Kyriazis. (23988)

868. Giovanni B. Lusieri (1751-1821): *The Parthenon from the north-west*, 1802. Designed by Iktinos, the

building was considered one of the marvels of the ancient world; it is depicted here despoiled of the sculptures of the west pediment after plundering by Lord Elgin, for which Lusieri was primarily responsible. Watercolour, 0.58x0.95 m. (23979)





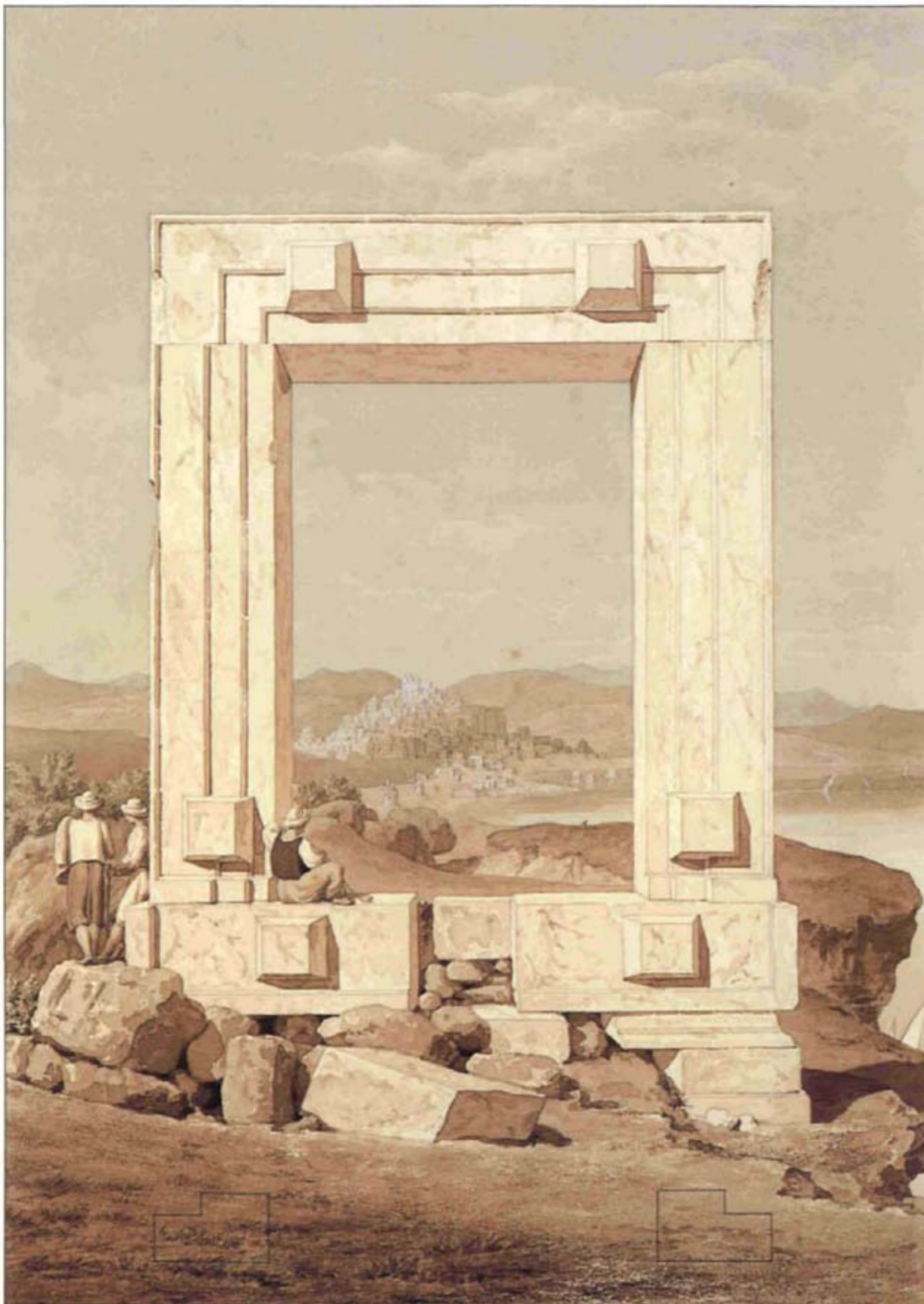
869 - 870  
871

869. William Purser (1790-1834):  
*The Temple of Apollo at Ancient Corinth  
as it was around 1820, standing amid  
the later settlement. Watercolour.  
0.16x0.22 m. Gift of Damianos  
Kyriazis. (23110)*

870. William Purser (1790-1834):  
*View of Athens with the Acropolis and  
the Odeion of Herodes Atticus, around  
1820. Watercolour. 0.26x0.40 m. Gift  
of Sir Steven Runciman. (25196)*

871. Hugh W. Williams (1773-1829):  
*View of Thebes. 1819. As in the  
previous picture, the small-scale drawing  
of the human figure reveals that it was  
the enchantment of Greece's natural  
scenery which cast a spell on travellers.  
Watercolour. 0.47x0.68 m. Gift of Sir  
Steven Runciman. (25194)*





872 - 873 - 874  
 875 - 876  
 877 - 878

872-878. *Thomas Hope (1769-1831): Some drawings of a whole series of works he executed during his visit to Greece in the last quarter of the 18th c. A large number of these drawings is in the collection of the Benaki Museum. Gift of Damianos Kyriazis.*

872. *View of Naxos island seen through the monumental doorway of the Archaic temple. Watercolour, 0.44x0.29 m. (27375)*

873-874. *Spectacular head-dresses worn by Greek island-women. (27131, 27113)*

875-876. *Greek and Turkish costumes. (27112, 27126)*

877-878. *Women of Mykonos island and details of costumes worn in Attica. (27137, 27156)*











887 - 888 - 889  
890 - 891

879-880. Edward Dodwell (1767-1832): Two watercolours. 1805-1806. The first depicts the Bazaar at Athens in the street which still passes in front of Hadrian's Library; the second presents the supper-party held at Delphi in honour of the painter by the elder of Chrisso village. These original records of everyday life during the Turkish occupation of Greece were the source of the engravings the traveller included in his book "Views in Greece". London 1821. 0.25x0.39 m. (23059. 23056)



881-886. Watercolours by various travellers portraying costumes worn by men and women in the late 18th and early 19th c. Such records facilitate the study of Greek costume, since such authentic examples as survive are of much later date. Gift of Damianos Kyriazis.

881. A woman's town dress. 0.14x0.21 m. (23133)

882. A woman's costume of Chios island. 0.24x0.30 m. (23299)

883. Town dress of a -woman with tobacco-pipe. 0.17x0.27 m. (23072)

884. Charles F. de Brockdorff: A man's costume with fustanela (heavily pleated kilt). 0.13x0.21 m. (22964)

885. A chieftain's costume. 0.25x0.18 m. (24518)

886. A man's costume, including a cape. 0.18x0.13 m. (22978)

887. A Greek noble-woman of Phanari. Constantinople, wearing a sumptuous town dress ornamented with ermine and precious stones. Oil painting. 18th c. 0.34x0.26 m. (9039)



888-891. A -woman's bridal dress and costumes of Smyrna, and Naxos and Chios islands, on the whole accurate copies of original works by Jean B. Van Moor (1671-1737). taken from a book by Le Haye-A. de Ferriol. "Recueil de cent Estampes". Paris 1714. Oil paintings. 18th c. 0.39x0.25 m. Gift of Damianos Kyriazis. (11185. 11189. 11188. 11184)



892 - 894 - 895  
893 - 896

892. *Andreas Kriezis (1813-1880): Portrait of Rhigas Pheraios (1757-1798). Rhigas, the foremost figure of the Greek Enlightenment, endeavoured to underpin the revolt of the subjugated Greek nation by bringing about its intellectual and spiritual awakening and the collaboration of Balkan peoples. His arrest by the Austrians, who handed him over to the Turks, and his martyr's death put an end to his inspired activity. Oil painting. 0.61x0.50 m. Gift of Damianos Kyriazis. (11176)*

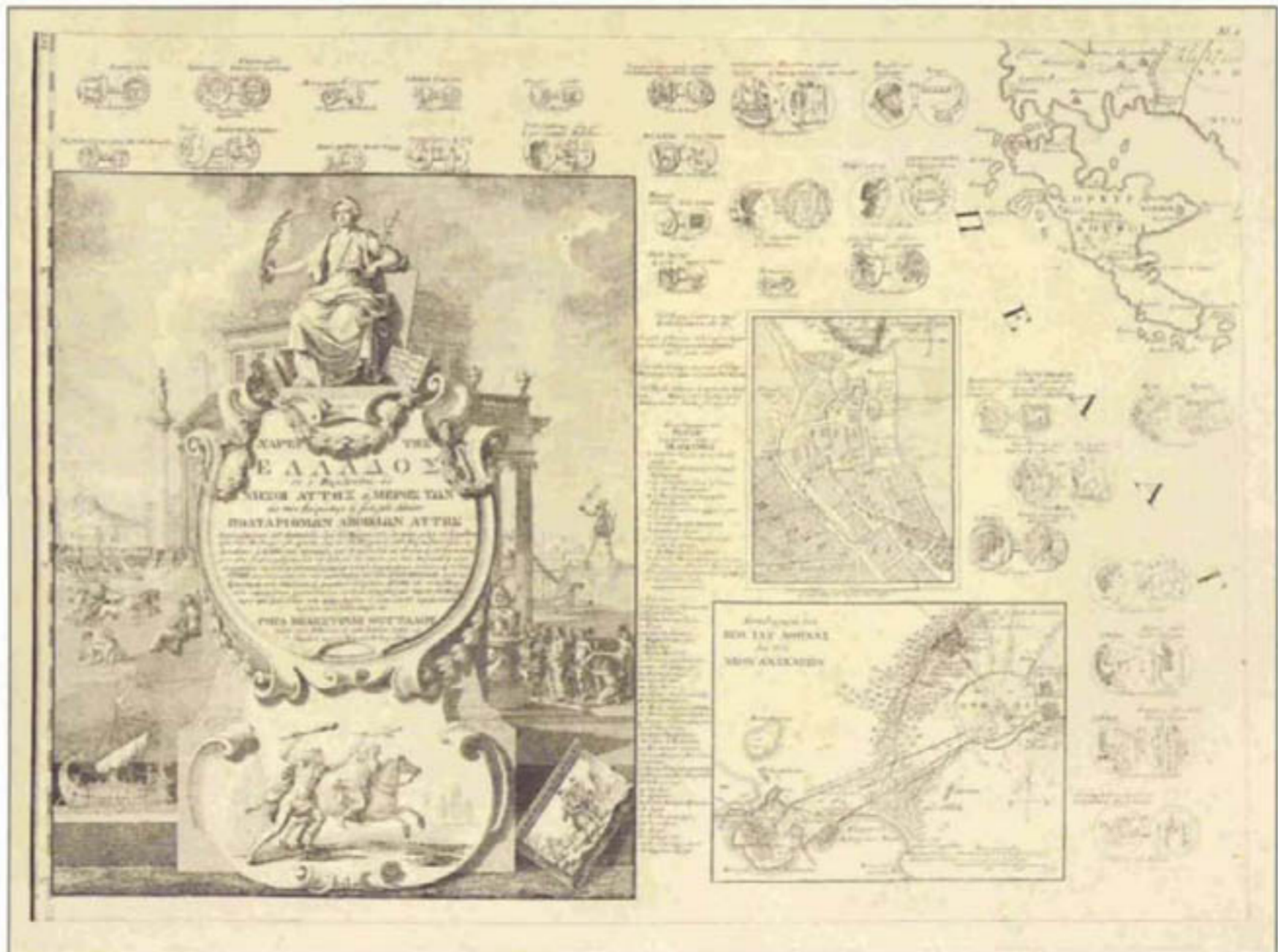
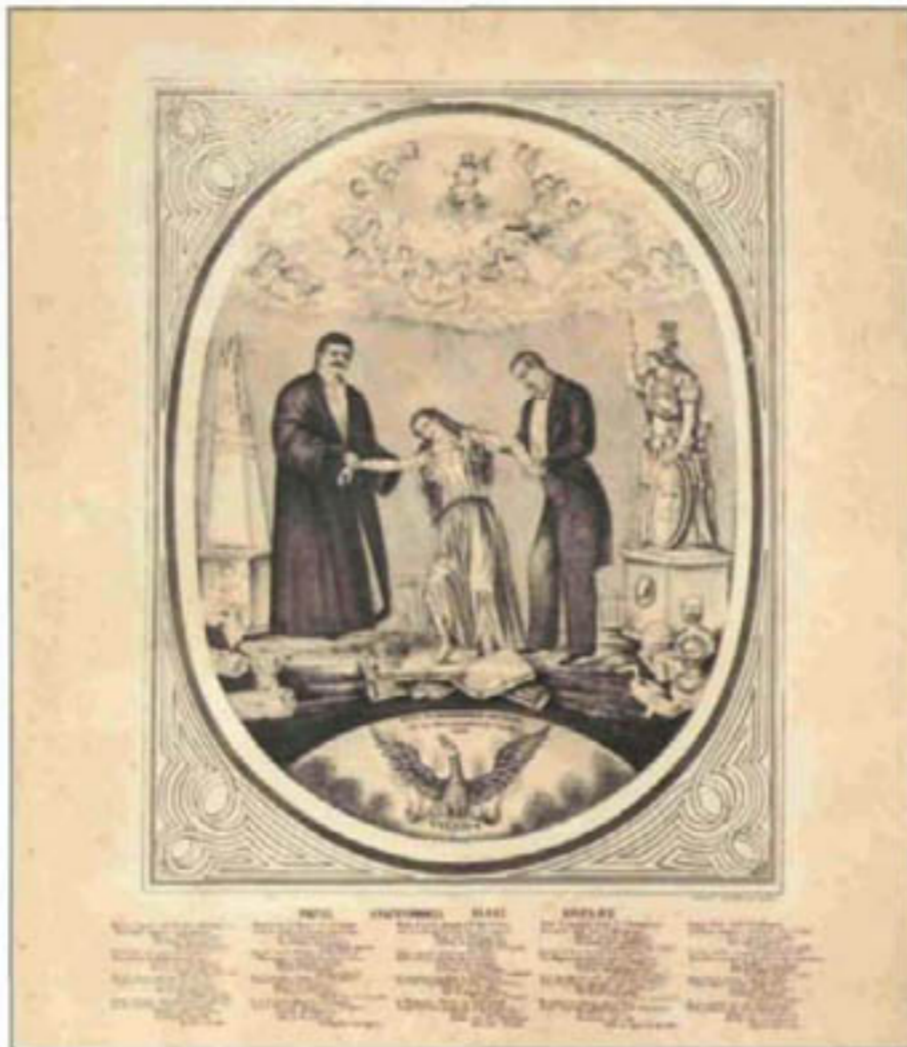


893. *Rhigas Pheraios chanting the battle-song of the struggle for independence: copy of one of the scenes of the Greek uprising by Peter von Hess (1792-1871) with which Ludwig I of Bavaria (1825-1848) decorated his palace at Munich. Oil painting. 0.15x0.11 m. Gift of Antonios and Eleni Christomanos. (8993)*

894. *The spiritual "Renaissance of Greece", an allegorical representation with Rhigas Pheraios and Adamantios Karats (1748-1833), another outstanding figure of the Greek Enlightenment who was distinguished in Paris for his publications, chiefly of ancient texts. Lithograph. 0.71x0.53 m. (26405)*

895. *Membership card of the Philiki Etaireia (Friendly Society), the secret organization founded in 1814 in Odessa by Emmanuel Xanthos, Nikolaos Skouphas and Athanasios Tsakaloff with the objective of preparing the uprising. (Historical Archives 1/11)*

896. *One of the twelve sections of the famous Map of Greece compiled by Rhigas Pheraios, published in Vienna, 1797. Gift of Damianos Kyriazis. (Library 11628)*





897 - 899  
898

897. Nikolaos Kantounis (1768-1834): Portrait of a Clergyman, possibly from Zante. A good example of Ionian islands' painting which was overshadowed in the post-liberation period by the new Athenian School arising from the Munich Academy. Oil painting. 1.12x0.81 m. (31525)

898. Dionysios Tsokos (1805-1862): Portrait of Neophytos Vamvas (1770-1855). Clergyman, teacher and publicist. Vamvas took an active political part in the 1821 uprising, and after the liberation taught at the University of Athens where he was the first professor of philosophy. Oil painting. 0.51x0.39 m. (9012)

899. Miniature portrait of Kyprianos, Archbishop of Cyprus (1756-1821), martyred by the Turks on 9 July 1821. The number of Cypriots sacrificed since then in the cause of freedom unfortunately continues to grow. Watercolour. Diam. 0.05 m. (8445)





900 - 902  
901

900-901. Konstantinos P. Kaldis: *Views of Constantinople and Smyrna*. 1851. The style of these works conjures the tradition of monastic engraving and their emotional appeal recalls the significance the two cities had for Hellenism in general. Engravings. 0.47x0.62 m. (30411, 30412)

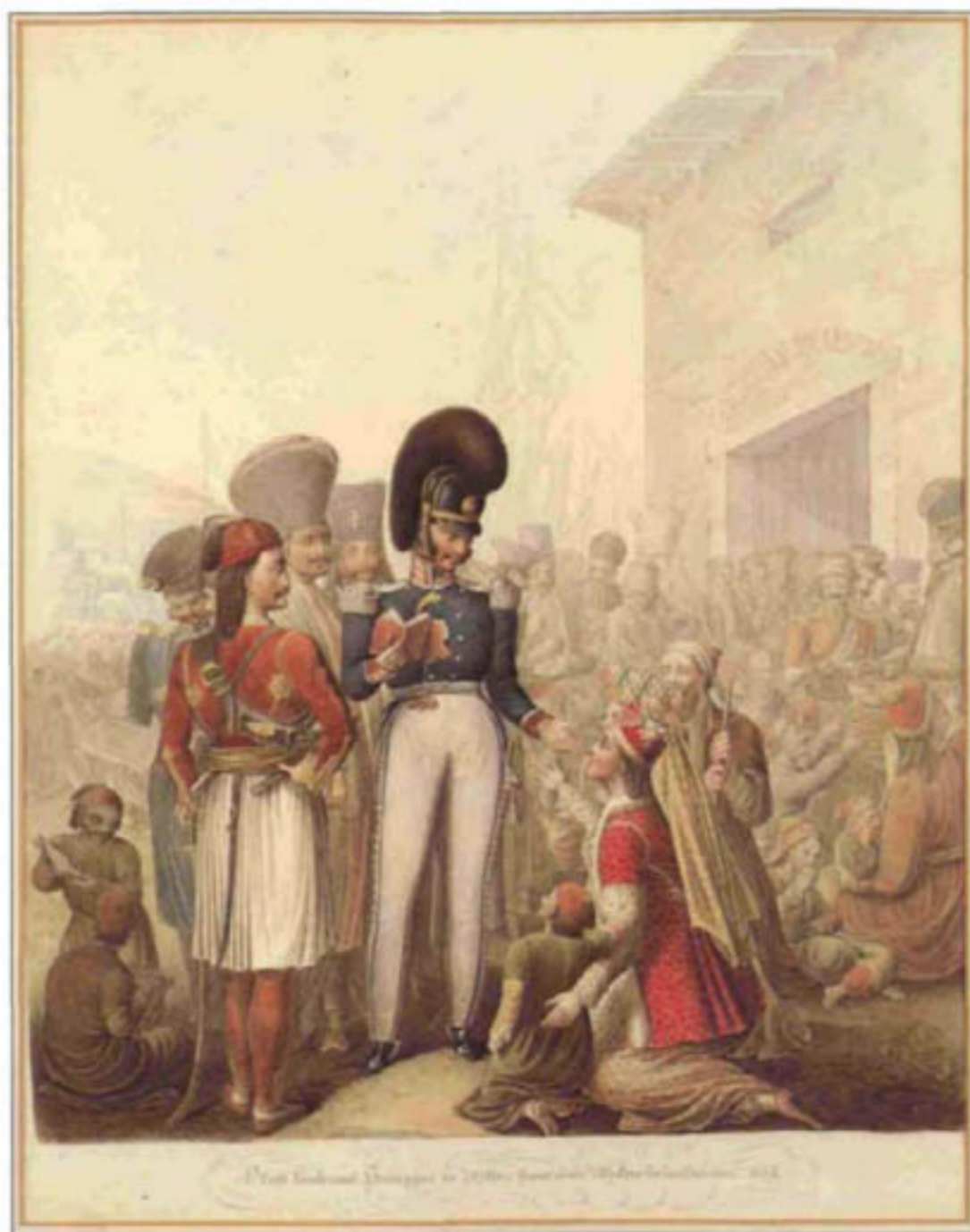
902. *The Hanging of Patriarch Gregorios V (1749-1821)*. one of the first reprisals taken by the Turks to intimidate the Greeks who had risen against them; it provoked an international outcry. Lithograph. 0.57x0.82 m. (26309)

Μάχου ὑπὲρ πίστεως καὶ πατρίδος

Ο ΠΑΤΡΙΑΡΧΗΣ ΓΡΗΓΟΡΙΟΣ Ε΄

Τὸν προσοδεῖ τῆν Σκῆψιν εἰς τὴν θάλασσαν τῆς πατρίδος





903 - 904 - 905  
906 - 907

903-907. Georg E. Opiz (1775-1841):  
*Scenes from the War of Independence*  
depicting the Chief of the Bavarian  
Philhellenic Corps. Carl Wilhelm von  
Heideck; Konstantinos Kanaris. captain

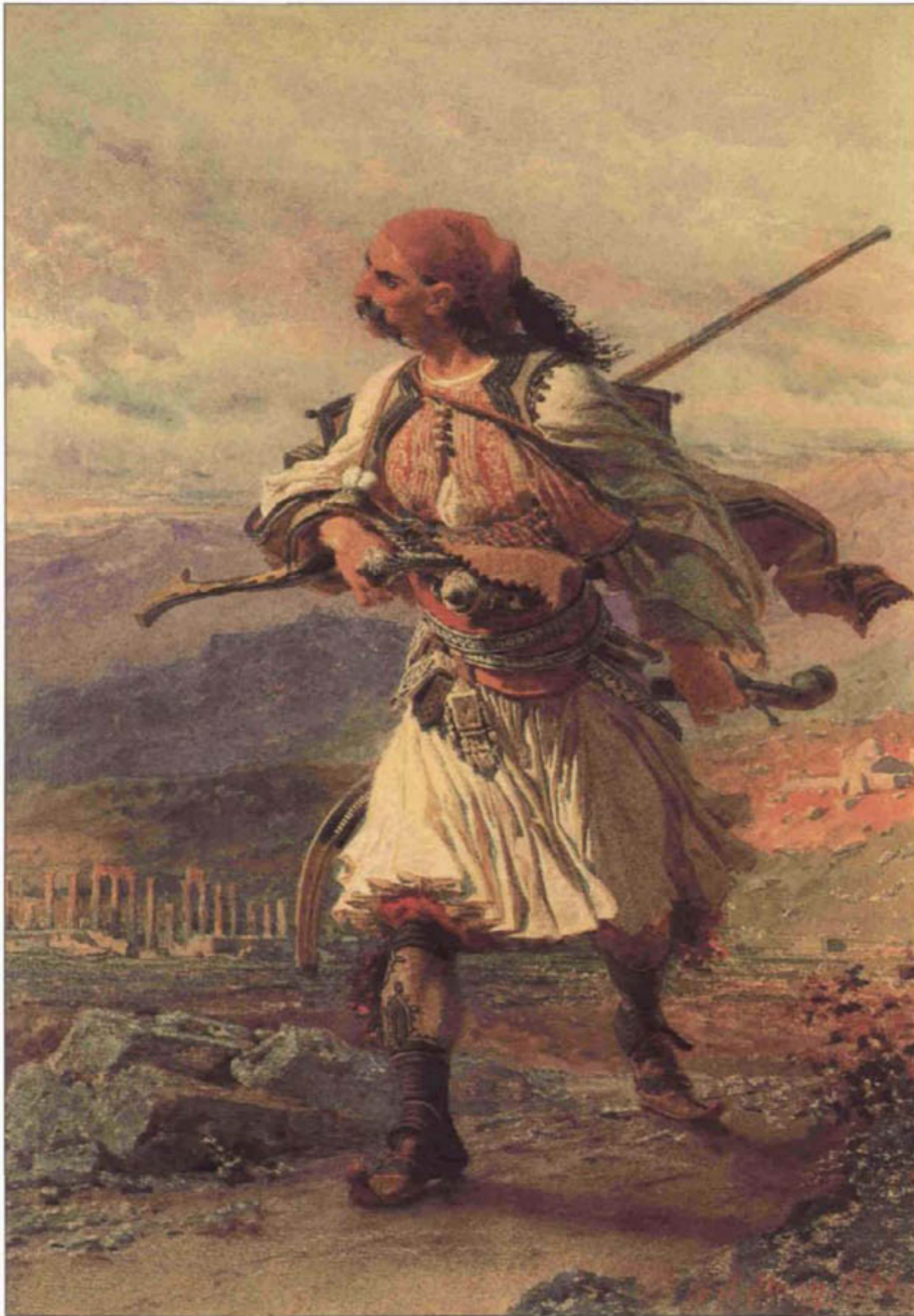
*of a fire-ship; the Death of the Hero*  
*Markos Botsaris; the Death of General*  
*Gouras' Wife, a noted beauty; Greeks and*  
*Philhellenes. Watercolours. 0.46x0.36 m.*  
*(25174. 25182. 25178. 25180. 25181)*











910 -911

*910. Carl Haag (1820-1915): Greek Warrior. 1861. Reverberations of the heroic spirit captivated men of conscience even after the War of Independence had ended. In considering the concept of the work, it is interesting to note that the subject-matter includes ancient ruins, their presence suggesting that in throwing off the Turkish yoke a glorious past had been vindicated. Watercolour. 0.35x0.25 m. (23983)*

*911. Detail of the Watercolour in fig. 910.*





912 - 913

912-913. Kozis Desyllas: Portraits of Odysseus Androutsos (1788/89-1825) and Athanasios Diakos (1786-1821). Following the repulse of Turkish forces from the Hani of Gravia on 8 May 1821, the first of these legendary figures of the uprising was looked upon as the Bolivar of Greece. The second and younger with a handful of fighters checked an enemy army at the Bridge of Alamana and so delayed its advance into the Peloponnese. Athanasios Diakos died a martyr's death on 23 April 1821. These two works by an otherwise unknown Corfiot artist combine popular tradition with academic learning; as they bring to mind paintings by T. Vryzakis, they should be dated to around 1870. Oil paintings. 1.54x1.10 and 1.54x1.17 m. Acquired with the aid of the J.F. Costopoulos Foundation. (32925, 32926)



Ο ΚΡΕΤΤΟΣ ΔΙΑΚΟΣ

ὁ ἄριστος ἡγετὴς τῆς ἑλληνικῆς ἀντιστασιατικῆς ἀποστασίας ἐπὶ τῆς ἡμετέρας ἐπανάστασης τοῦ 1821 καὶ ὁ ἄριστος ἡγετὴς τῆς ἀποστασίας τοῦ 1871



914  
915  
916  
917-918

914-917. Swords of freedom-fighters of 1821, some of the most revered heirlooms of modern Greek history and among the most venerable exhibits in the Museum.

914. Sabre belonging to Nikolaos Petimezas (1790-1865). This courageous fighter took part in the battles of Levidi (15 April 1821) and Tripolitsa (23 September 1821) in the Peloponnese alongside Theodoros Kolokotronis, and in military operations in Attica with Georgios Karaliskakis (1827). L. 0.84 m. Gift of Herakles Petimezas. (5834)

915. "Asimo", the sword of Odysseus Androutsos (1788/89-1825), who was declared commander-in-chief

of the eastern mainland of Greece after his legendary feat at Gravia (see fig. 912). Later he was accused by his rivals and assassinated on the Acropolis of Athens in June 1825. L. 0.98 m. (5691)

916. Sword of Konstantinos Kanaris (1790-1877). The achievements at sea of this captain of a fire-ship, in particular the firing of the Turkish flagship after the destruction of Chios island (see figs 934, 958). Incited the admiration of the whole of Europe. L. 0.81 m. Gift of Ioannis Serpieris. (5761)

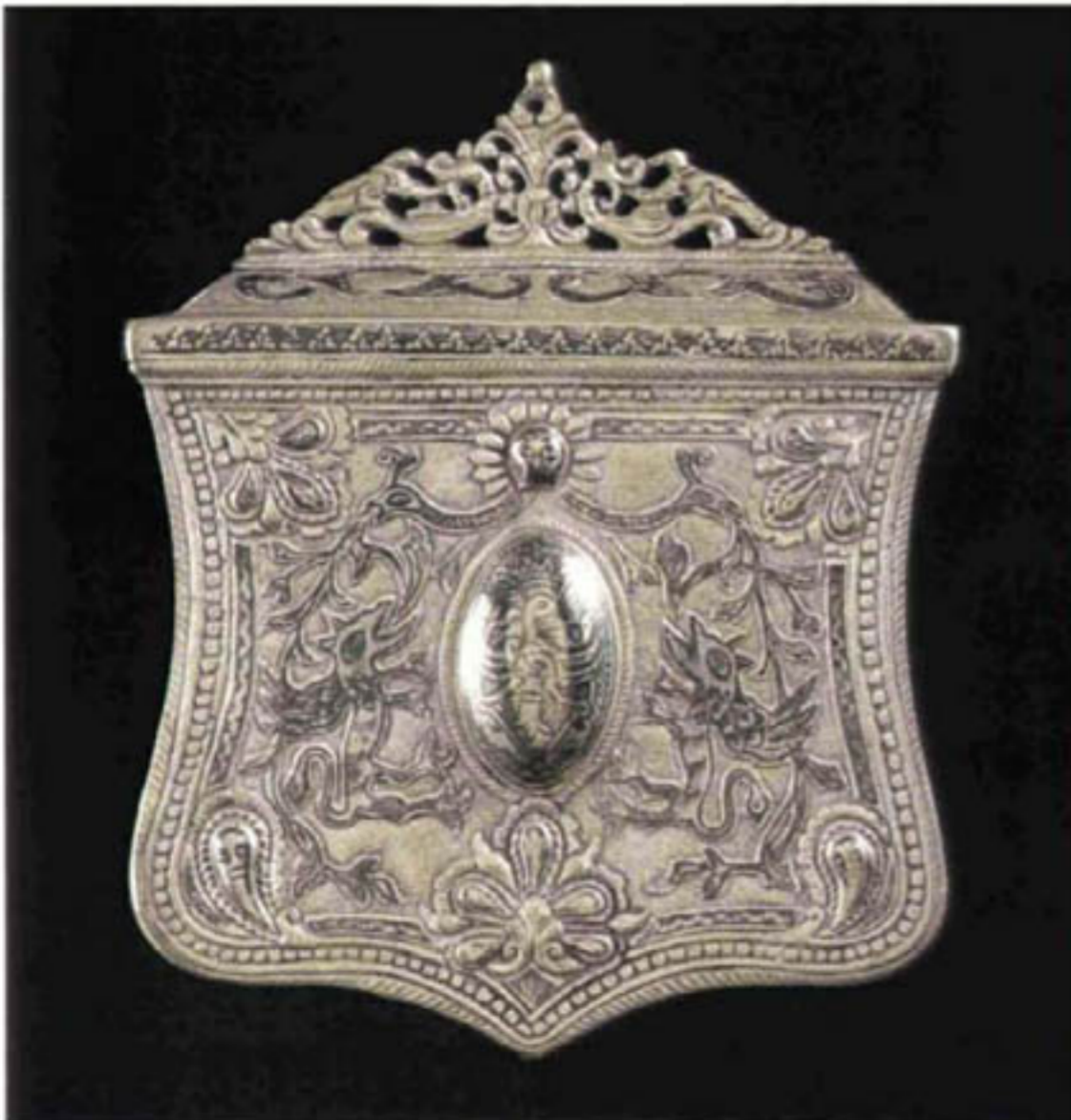
917. Gilt sword decorated with enamel and precious stones, the gift of the Greeks of London to the freedom-

fighter Dimitrios Kallergis (1803-1867) who played the most decisive role in the Revolution of 3 September 1843 (see fig. 1022). L. 0.98 m. (5686)

918. Alexandre M. Colin (1798-1873): *A Greek Boy*, about 1829-30. This touching work, painted not long after the events of the uprising, points to the drama involved in growing up in difficult times and to the high ideals which the example of the War of Independence inspired in succeeding generations. Oil painting. 0.44x0.38 m. Gift of Theodoros I. Karallis. (21794)











924  
925 - 927  
926 - 928

919. Gilt cartridge pouch with a representation of Greece re-born, depicted as the goddess Athena. It belonged to the general Alexakis Vlachopoulos (1780-1865) who led the revolt in western mainland Greece in May 1821 and distinguished himself in the battle of Peta (4 July 1822). His moral stature was particularly evident during the two sieges of Missolonghi, from 25 October to 8 November 1822 and from April 1825 to

April 1826, and during the renowned sortie made by as many of the besieged as succeeded in breaking through the enemy blockade on the night of 10/11 April 1826. H. 0.12 m. (6173)

920. Gilt cartridge pouch with repousse decoration, once owned by the brigade commander Georgios Kyriazis. As the uprising drew to a close, in August 1828, Kyriazis was fighting alongside

the general Georgios Dyovouniotis (1798-1880) in the region of Doris. H. 0.12 m. Gift of Georgios X. Kyriazis. (6079)

921. Silver cartridge pouch with niello decoration, belonging to Petrobey Mavromichalis (1765-1848), ruler of Mani in the southern Peloponnese (see figs 909, 991). H. 0.14 m. Gift of Petros Mavromichalis. (6068)

922. Gilt cartridge pouch with repousse decoration of flowers and birds. H. 0.10 m. (6055)

923. Detail of the oil painting in fig. 918.

924. Muzzle-loading rifle with repousse gilt ornamentation and ivory plaques, property of Nikolaos Petimezas (1790-1865), to whom is owed the survival of



the monastery of Mega Spilaion, under assault from Ibrahim Pasha in 1827 (see fig. 914). L. 1.30 m. Gift of Herakles Petimezas. (5791)

925. Yataghan with bone hilt, gilt decoration and gold mounts with inscriptions in Arabic; booty taken by the admiral Yakoumakis Tombazis (1782-1829). When the uprising was proclaimed in Hydra island on 17 April

1821, Tombazis was appointed commander of the Hydriot fleet; he and his brother Manolis (1784-1831) contributed the vessels "Themistokles", "Kimon", and "Terpsichore" to the struggle (see fig. 959, 963, 965). L. 0.77 m. Gift of Dimitrios Tombazis-Mavrokordatos. (5765)

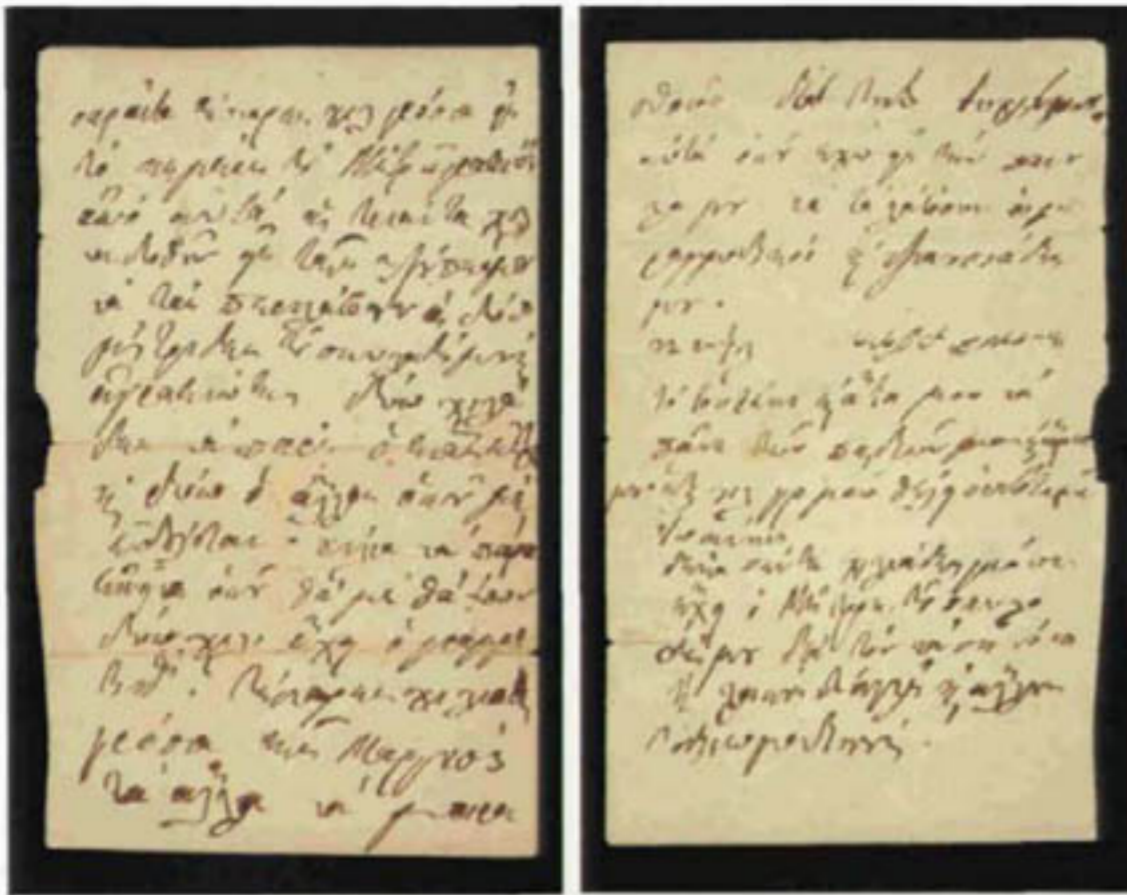
926. Yataghan with silver-gilt scabbard and repousse decoration, owned by the

Souliot chieftain Photos Tzavellas (1770-1809). After offering heroic resistance to the notorious Ali Pasha of Ioannina (1800-1802), which ended in the surrender of Souli in 1803, Tzavellas fled to Parga and later to Corfu. L. 0.69 m. Gift of the High Commissioner for Crete, Prince George. (5759)

927. Yataghan with repousse silver ornamental mounts and Turkish

inscription- in a black leather scabbard with gilt decoration; war booty. L. 0.72 m. (5716)

928. Yataghan with silver hilt and a Turkish inscription dated AH 1217 or 1802/3 AD, in a leather scabbard with silver mounts; war booty. L. 0.69 m. Gift of Angeliki S. Ralli. (5937)



929 - 930 - 932  
931

929-930. *The Will of Georgios Karaiskakis* (1780-1827) which the general barely had time to draw up after he was mortally wounded at Phaliro on 22 April 1827 while preparing a major assault to relieve the besieged on the Acropolis of Athens. With this moving document the hero of the uprising bequeathed to his son the only property he owned, his sword. 0.18x0.11 m. (22074)

931. *Portrait of Georgios Karaiskakis*, one of the most steadfast figures in the uprising with astonishing strategic insights. Oil painting. 0.99x0.78 m. (9007)

932. *Athanasios Iatridis* (1799-1866): *The Trophy of Karaiskakis* which he raised after defeating enemy forces at Arachova on Mount Parnassos on 24 November 1826. This, the first important Greek victory following the fall of Missolonghi (see fig. 919), averted the subjugation of mainland Greece to the Turks. The immediacy with which the primitive rendering of the subject colours the scene stresses the savagery of the confrontation. Watercolour. 0.60x0.63 m. Gift of general Timoleon Vassos. (8388)

ΤΡΟΓΑΙΟΝ ΤΩΝ ΕΛΛΗΝΩΝ  
ΚΑΤΑ ΤΩΝ ΒΑΡΒΑΡΩΝ  
ΓΕΝ. ΑΡΧΗΓΟΣ ΚΑΡΑΪΣΚΑΚΗΣ  
ΑΝΕΓΕΡΘΕΝ ΕΝ ΤΗ ΘΕΣΕΙ  
ΓΛΟΒΑΡΜΑ.

1826.  
Νοεμβρ. 27  
ΕΝ ΑΣΚΛΟΥΣΤΗ  
ΠΑΡΙΑΣΧΩ.



Επιφανής ζωγράφος  
Από το έργο του Καραϊσκάκη  
1827  
Εν Ασκλούστη Παριάσχω

933. *Henri Decaisne (1799-1852): Failure of an Undertaking, 1826. This work conveys the sense of despair that set in as the struggle for independence lost momentum during the difficult period of internecine clashes. Oil painting. 0.58x0.72 m. (8987)*

933





934. Sir Charles L. Eastlake (1793-1865): *Greek Fugitives, following the tragic destruction of Chios on 1 September 1822*. That the painting was executed in 1833 is evidence of the indelible nature of the impressions left on European minds by dramatic incidents in the Greco-Turkish conflict. The same historical event had an even profounder effect on the painter Eugene Delacroix. Oil painting, 0.95x1.34 m. (8996)

935. Detail of the oil painting in fig. 934.

934  
935













938 - 939

936. Horace Vernet (1758-1836): *The Defeat, 1827*. This work and the next one of the same date express the feelings current in a lull in the fighting due to civil commotions. Oil painting. 0.44x0.34 m. (9002)

937. Ary Scheffer (1795-1858): *A Young Greek Boy Defends his Wounded Father, 1827*. The involvement of children - and of women - in various

episodes of the struggle, vouched for by historical records, was an unending source of inspiration to both painters and poets. Oil painting. 0.45x0.37 m. (11177)

938. Filippo Marsigli (1790-1863): *The Death of Markos Botsaris (1790-1823) in the battle of Karpenisi on the night of 8/9 August 1823*. The Souliot fighter - was called "the new Leonidas" and extolled by the national poet

Dionysios Solomos; he is numbered among the most heroic and inspiring figures of the Greek uprising. That this work was painted between the years 1836 and 1839 is yet further proof of the mythicizing process that persisted and even intensified long after events. Oil painting. 0.63x0.91 m. (8969)

939. Detail of the oil painting in fig. 938.



940. Dimitrios Zografos: *The Battle of Karpenisi*, one of the lost series of scenes of the uprising which the general Ioannis Makriyannis (1797-1864) "dictated" to the folk artist Panayiotis Zografos and his sons between the years 1836 and 1839. Makriyannis had had first-hand experience of all the phases of the struggle which Zografos recorded in paintings executed with a mapmaker's accuracy. Nevertheless the general is better known for the linguistic worth of his *Memoirs*. Egg tempera on paper. 0.40x0.55 m. (24099)

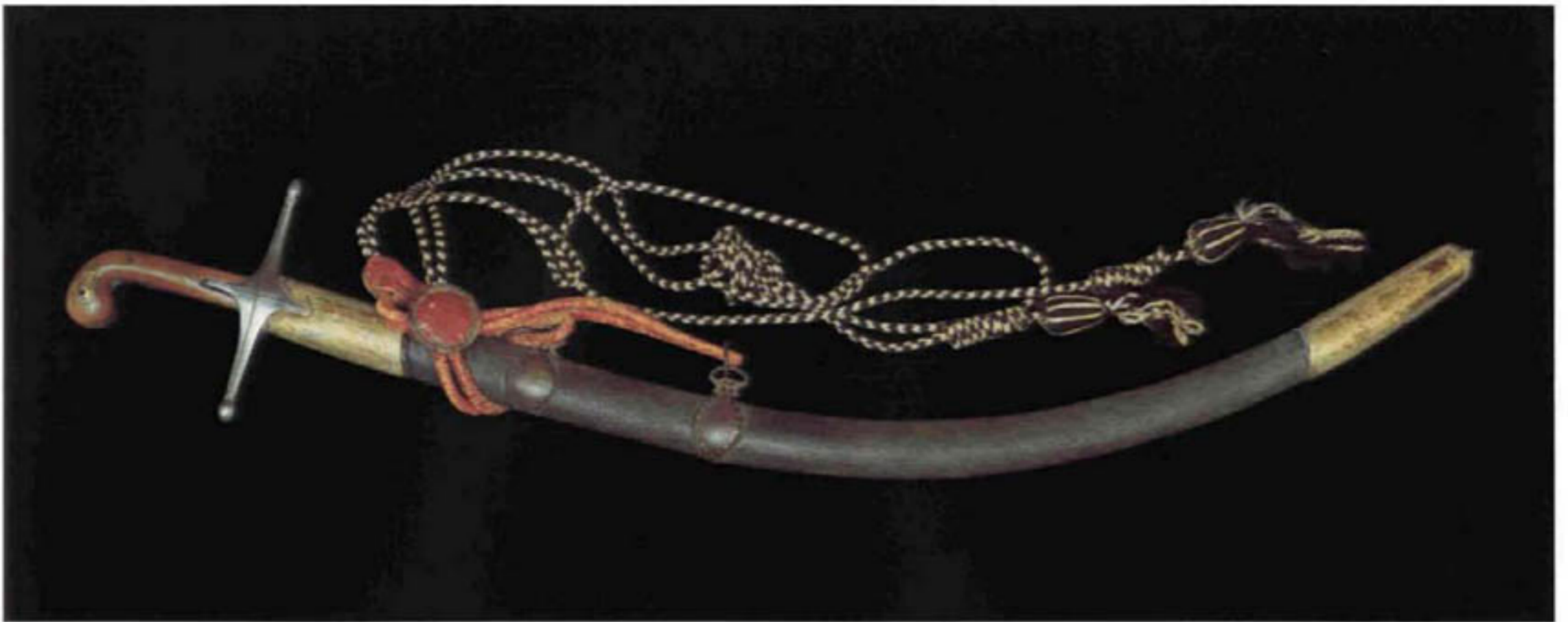
941. Letter written by the general Ioannis Makriyannis (1797-1864) at Nafplion on 28 January 1833, three days after King Othon's arrival in Greece. While he describes in enthusiastic terms the reception accorded by the people to the young Bavarian king, he did not expect he would be taking a leading part in the movement demanding a constitution (see fig. 1022). (*Historical Archives* 124/4)

940 -941











942 - 944  
943

942. *The sabre which Theodoros Kolokotronis (1770-1843) gave to his comrade-in-arms Theodoros Leonardos. The liberation of the Peloponnese, following the siege and capture of the Turkish administrative centre at Tripolitsa on 23 September 1821 and the destruction of Dramali Pasha's army in the Dervenakia on 26 July 1822, was due to Kolokotronis' genius as a military leader.*  
L. 0.88 m. (5867)

943. *Flag with Greece represented as the goddess Athena and the inscription Η ΕΛΕΥΘΕΡΙΑ Η ΘΑΝΑΤΟΣ (either Freedom or Death). Originally it belonged to Theodoros Kolokotronis who presented it to Konstantinos Dragonas, member of the Xante Committee; Dragonas assisted the struggle, facilitating contacts by the Greeks with the English administration.* 0.92x1.50 m. (8398)

944. *Portrait of a Greek Fighter, possibly Theodoros Kolokotronis. Oil painting.* 2.40x1.20 m. (9015)



945 - 946 - 947  
948

945. *Portrait of Lord Byron (1788-1824), dressed in Greek costume and with the Acropolis of Athens in the background. The death of the leading romantic poet at Missolonghi on 7 April 1824 revitalized the philhellenic movement in Europe. Oil painting. 0.97x0.74 m. (11100)*

946. *Triptych medallion with miniature portrait in the centre of Teresa Makri, commemorated in Byron's poem "Maid of Athens". Watercolour. 0.04x0.03 m. Gift of Ioannis G. Trikoglou. (11291)*

947. *Miniature portrait of Lord Byron. Lithograph. Diam. 0.06 m. (8446)*

948. *Pistols once owned by Lord Byron. L. 0.34 m. Gift of Palmyra Lampsas. (5720, 5721)*









954 - 955

94.9. *Kariofilii*, long-barrelled rifle, belonging to the family of the admiral Yakoumakis Tombazis, engraved with the date 1843 (see fig. 925). L. 1.54 m. Gift of Dimitrios Tombazis-Mavrokordatos. (5693)

950-953. Edward Dodwell (1767-1832): Four aquatints of 1822. They portray an Epirot, a Souliot chieftain, a Souliot fighter, and a man of Parga. 0.42x0.28 m. (27530, 27533, 24668, 27529)

954. Louis Dupre (1789-1837): Portrait of a Greek Wearing a Fustanela, about 1830. It may depict a notable of Aighion, Andreas Londos (1786-1846) who entertained Lord Byron on his first visit to Greece in 1809. Oil painting, 0.51x0.36 m. (9000)

955. Richard P. Bonington (1801-1828): A Greek Armatole (irregular fighter), 1825-26. An outstanding work by an important painter of the Romantic School: he is not represented in any other Greek museum. Oil painting, 0.33x0.26 m. (11197)





956. Ludovico Lipparini (1800-1856): *The Oath Being Taken by Lord Byron at Missolonghi*. This miniature of a similar but monumental composition by the same painter dates to about 1850 and portrays an imaginary event, reflecting the effect the poet's death had upon the philhellenic movement in Italy (see fig. 945). Oil painting 0.16x0.19 m. (9009)

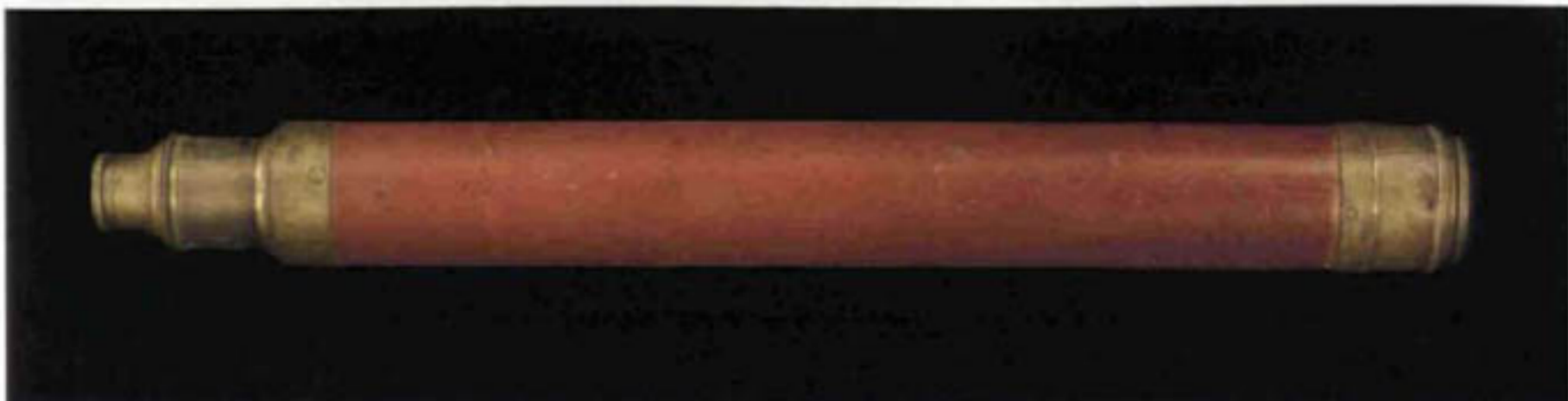
956



957. Jean M. Merrier (1788-1874): *Refugees from Missolonghi, about 1830*. The subject of this work indirectly recalls the epic of Missolonghi, a turning point in the Greek uprising which stirred international public opinion at a time when the struggle was in decline (see fig. 919). Oil painting, 0.37x0.58 m. (12944)

957







958 - 960

959 - 961

958. *Benedetto Civiletti (1846-1899): Small bronze group, replica of a life-size marble sculpture in a park in Palermo city. It features the fire-raisers Konstantinos Kanaris (see fig. 916) and Andreas Pipinos during the legendary blowing-up of the Turkish flagship on the night of 6/7 June 1822 off Chios island. Dating to the second half of the 19th c. H. 0.26. W. 0.23 m. (8443)*

959. *The telescope belonging to the admiral Yakoumakis Tombazis, a reminder of the first and victorious confrontation between the Greek and Turkish fleets off Eressos, Mytilini island, on 17 May 1821, which secured control of the Aegean by the Greeks (see figs 925, 949, 965). L. 0.55 m. Gift of Philippos Dragoumis. (8283)*

960. *Noel D. Finert (1797-1852): The French Mission to the Morea (Peloponnese). Painted in 1828, the work recalls the French contribution to the liberation of the Peloponnese a year after the battle of Navarino (see fig. 968). Oil painting. 0.56x0.71 m. (11176)*

961. *Carl Wilhelm von Heideck (1788-1861): Greek Sailors. 1831. Oil painting. 0.35x0.40 m. (11180)*



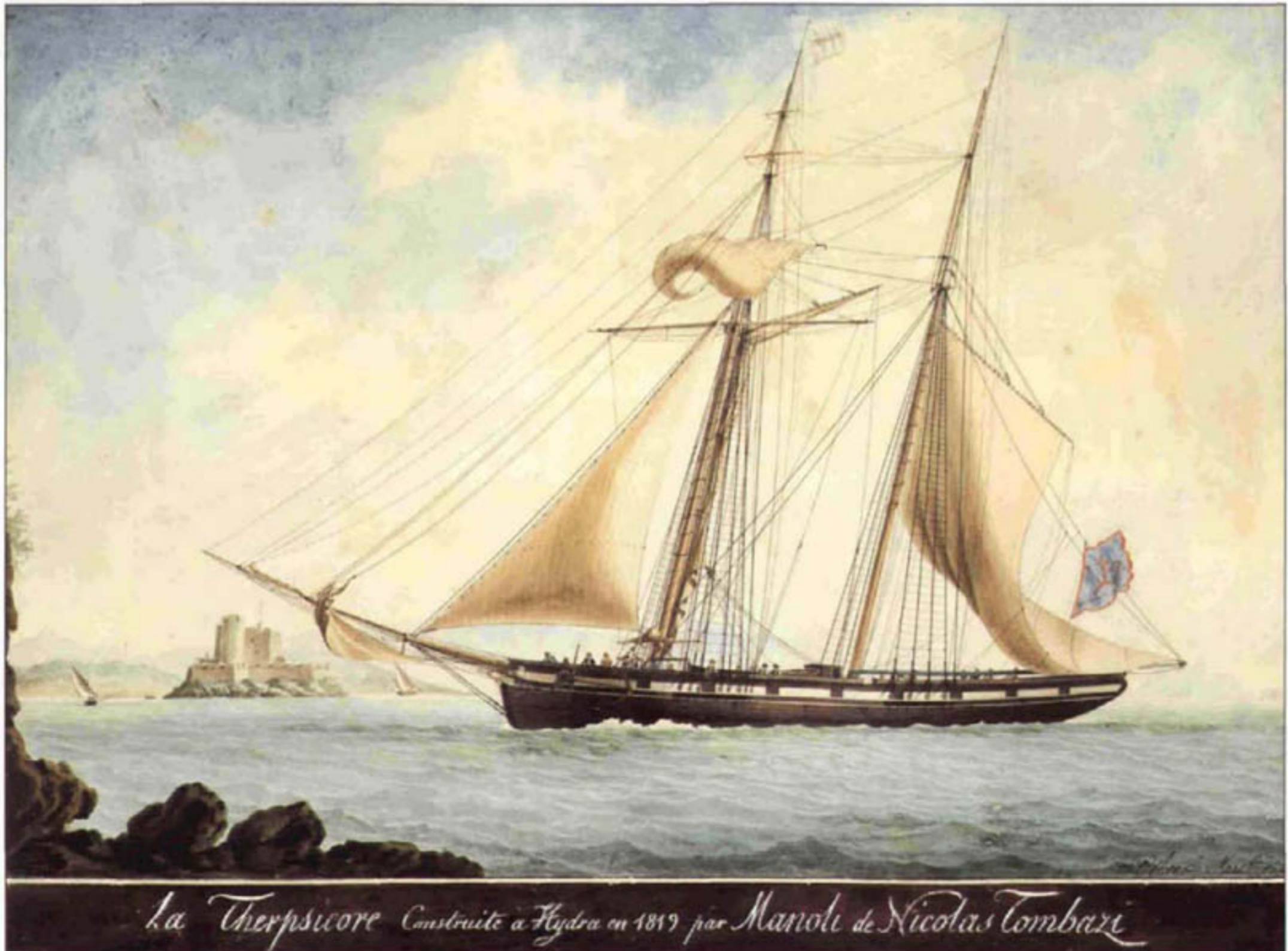


962. Flag of Hydra with inscriptions: 'Η ΤΑΝ 'Η ΕΙΗ ΤΑΝ (either bearing one's shield or borne on it) and 'Η ΝΙΚΗ 'Η ΘΑΝΑΤΟΣ (either Victory or Death). Together with the islands of Spetses and Psara, Hydra contributed its merchant fleet to the formation of a Greek navy (see fig. 925). The inhabitants of Spetses were the first islanders to rise up, on 3 April 1821, and were immediately followed by those of Psara, Salamis, and other islands. 0.66x0.68 m. (8392)

963. Antoine Roux (1765-1835): The Schooner "Terpsichore", owned by Manolis Tombazis (1784-1831) who loyally served the struggle (see fig. 925)

at the side of the admiral Andreas Miaoulis (1769-1835). Watercolour, 1820, 0.51x0.69 m. (25522)

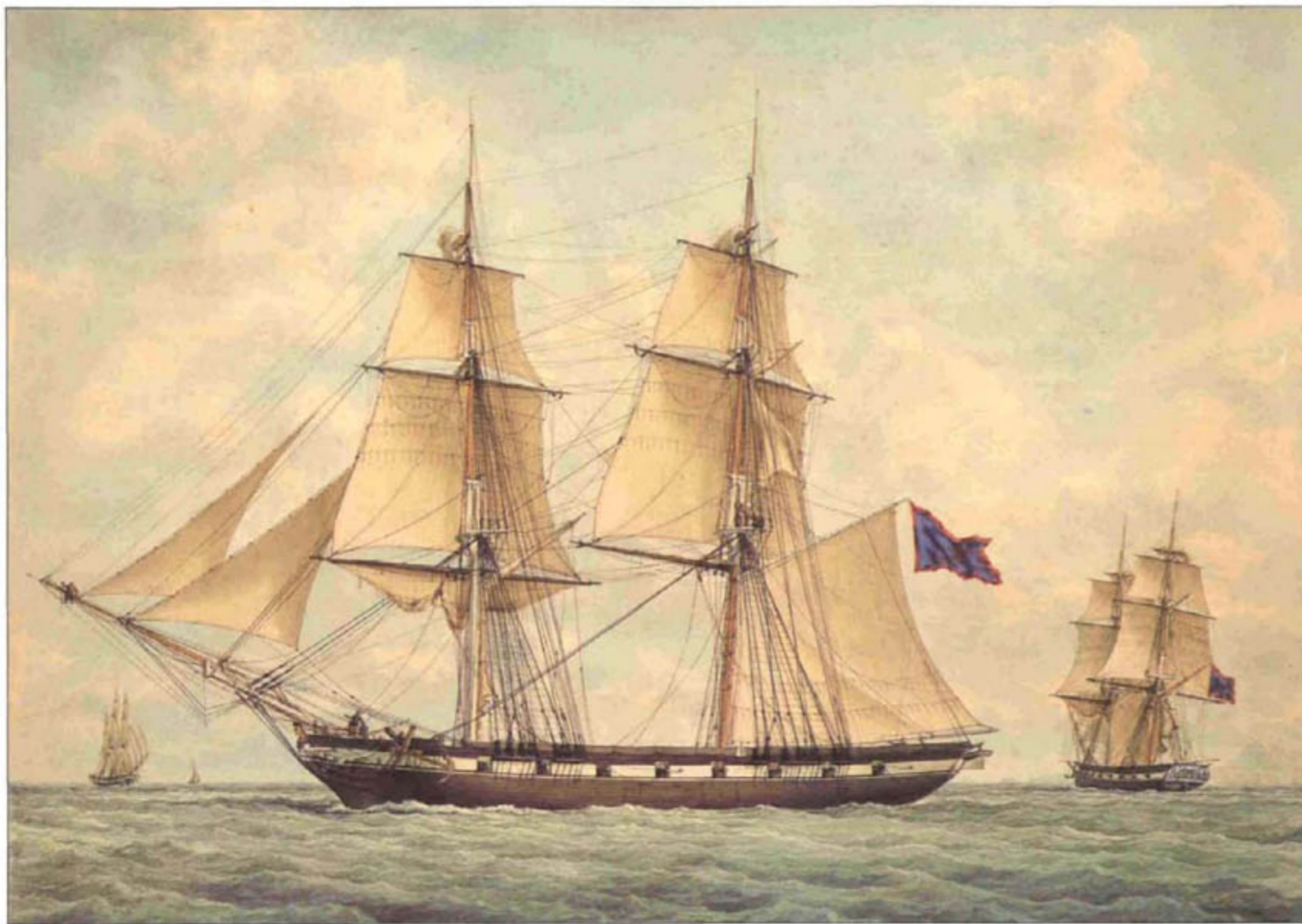
964. Compass that belonged to Andreas Miaoulis (1769-1835), commander-in-chief of the naval forces in the uprising. Outstanding among his many heroic achievements -for example, the naval engagements off Patras on 20 February 1822, and Suda, Crete, on 31 May and 2 June 1825 - were the desperate efforts he made to supply Missolonghi under siege (see figs 919, 957). Diam. 0.18 m. Gift of the High Commissioner of Crete, Prince George. (8280)



965. Signal-book of the admiral Yakoumakis Tombazis' flagship "Themistokles" (see figs 925, 959). Sepia ink and Watercolour on paper. 0.33x0.23 m. Gift of Stephanos Xenopoulos. (22077)

966. Francois G. Roux (1811-1882): The Brig "Ares" belonging to Anastasios Tsamados (1774-1825), who was blockaded and killed off Sphacteria island in April 1825. His vessel, with Alexandras Mavrokordatos on board (see fig. 989), nevertheless ran the gauntlet of enemy fire and made its legendary escape from the harbour of Pylos. Watercolour. 1881. 0.50x0.70 m. (23950)

962 - 964 - 965  
963            966





Γαλλοί

θαλάσσι

Κορσικανοί

Μηδικοί

Αγγλικοί

Καταλανοί

Παριστιανοί

1827







968 - 969

967. *The Naval Battle of Dragamesto in the Bay of Astakos. July 1825. The incident depicted here occurred during Andreas Miaoulis' attempts to lift the blockade of Missolonghi (see fig. 964) and is illustrated with a striking immediacy in a remarkably pleasing composition by an anonymous folk artist. Above some of the vessels are noted in pencil the names of other seamen, such as Georgios Sachtouris (1783-1841) and Georgios Sachinis*

*(1790-1864). Watercolour. 0.28x0.52 m. (23252)*

968. *Martin Verdier: The Battle of Navarino on 20 October 1827, in which the combined naval forces of England, France, and Russia overcame the Turkish-Egyptian fleet, raised the morale of the Greeks and heralded the end of the uprising. The depiction of the historic occasion by an eye-witness imparts a special value*

*to the work. Watercolour. 0.27x0.45 m. (21120)*

969. *N.A. Koutsodontis: The Destruction of Psara on 20-22 June 1824. Perhaps the most tragic of events during the War of Independence, the catastrophe reduced the small Aegean island, razed by fire, to a desert where "Glory 'walked alone", as the national poet Dionysios Solomos wrote. Watercolour. 0.47x0.67 m. (23146)*





ΑΝΗΤΙΣΙΑ

ΚΑΣΚΑΝΙ

Καμίνια

ΣΤΑΥΡΟΣ

ΑΝΗΤΙΣΙΑ

ΚΡΥΣΤΑΒΟΣ

ΝΕΟΝΟΥΣΙΟΝ

ΕΚΚΥΡΙΑΚΗ

ΑΓΓΕΛΟΣ

ΙΟΥΣΙΑΝΑ

ΕΛΛΗΝΙΚΗ

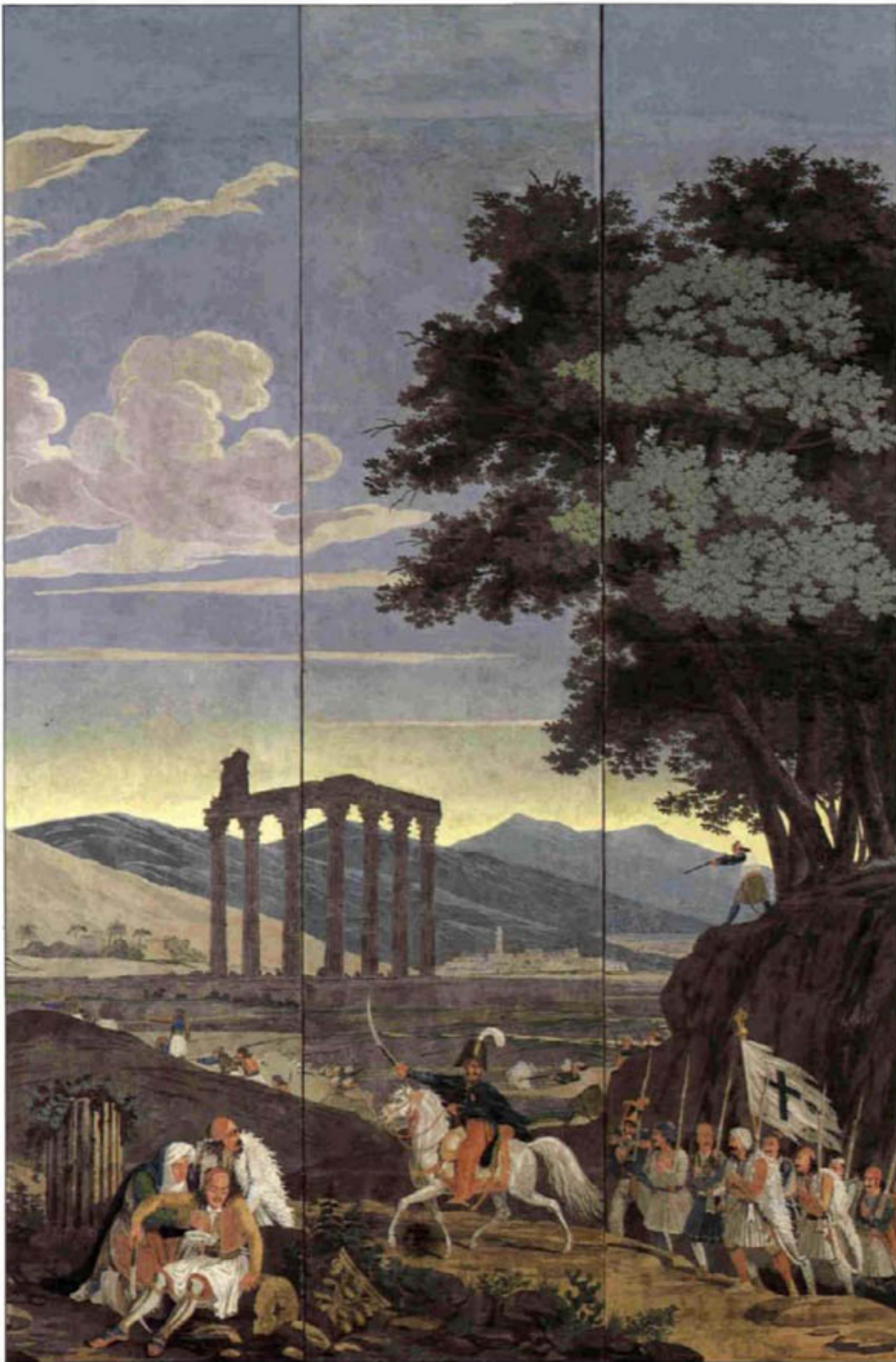
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970. Detail of the watercolour in fig. 969.

971. Louis Dupre: *A Man from Hydra and a Man from Ioannina*; studies for lithographic plates the artist included in the album *"Voyage a Athenes et Constantinople"*, Paris 1825. Pencil drawing. 1819. 0.37x0.39 m. (23197)

970 -971





972. Section of "Panorama of the War", a wall-paper design of monumental dimensions. French manufacture, 1828. Its composition is based on scenes known from French philhellenic subject-matter, and on designs by Horace Vernet (see fig. 936). Ary Scheffer (see fig. 937), and other painters. 2.45x16 m. (14753)

973. The Arrival of Ioannis Capodistria (1776-1831) at Nafplion as Governor of liberated Greece on 7 January 1828. The unknown artist was more impressed by the landscape than the event. Oil painting. 1829-1830. 0.46x0.99 m. (9023)

972 - 973





974-975. Dionysios Tsokos (1805-1862): Studies for the composition "The Assassination of Capodistria". Oil paintings. 0.28x0.23 m. (8975, 8978)

976. Dionysios Tsokos: The Assassination of Capodistria on 27 September 1831, the final study for the canvas completed in 1850 and now in the collection of the Museum of the Greek Community of Trieste; the composition and colouration have been resolved. The actual perpetrators of the assassination





*of Capodistria were not as responsible as those who were affected by his reforms. Oil painting. 0.60x0.80 m. (8974)*

*977-978. Personal articles of Capodistria: his seal, a uniform button, and his "Asteras" (Star) Medal. Gift of Irini Metaxa. (5550. 8299. 5632)*

*979. The Assassination of Capodistria; another version of the subject, by an unknown painter. Oil painting. 0.70x1 m. (9018)*

974 - 975 - 977 - 978  
976                      979



980 - 981 - 983 - 985  
982 - 984

980. *Youthful portrait of Othon before his arrival in Greece (see fig. 941). Oil painting. 0.49x0.36 m. (9021)*

981. 983. *Portraits of King Othon (1833-1862)*

*and Queen Amalia. Lithographs. 0.40x0.15 m. Gift of Marina Lappa-Diomidous. (30094, 30093)*

982. *Aspasia Karpouni, lady-in-waiting to Queen Amalia. Oil painting. 0.53x0.43 m. (9019)*



984. Detail of porcelain plate manufactured in Vienna. It depicts Aikaterini (Rosa) Botsari, lady-in-waiting to Queen Amalia, and reproduces the original work by Joseph Stieler hanging in the Gallery of Beauties at Munich Palace. Diam.

0.24 m. Gift of Damianos Kyriazis. (8457)

985. Joseph Stieler (1781-1858): Portrait of Othon as a young man. Oil painting. 0.89x0.86 m. (8986)





986 - 987 - 988  
989 - 990

986. *Fermeli*, a long-sleeved waistcoat of dark blue felt, silver thread embroidery and silver buttons, worn by King Othon (1833-1862). (EE 4583)



987. Portrait of Karolos Hofmann who accompanied Othon from Munich to Greece and served as his aide-de-camp. Oil painting by a foreign painter of the time. 0.51x0.38 m. (9020)



988. Sotirios Kartesios: Portrait of the deputy Dimitrios Tsingourakos, 1846. An expressive work by a painter who signs himself "Athenaios" (from Athens), though he is not especially well known. Oil painting. 0.73x0.54 m. (9001)

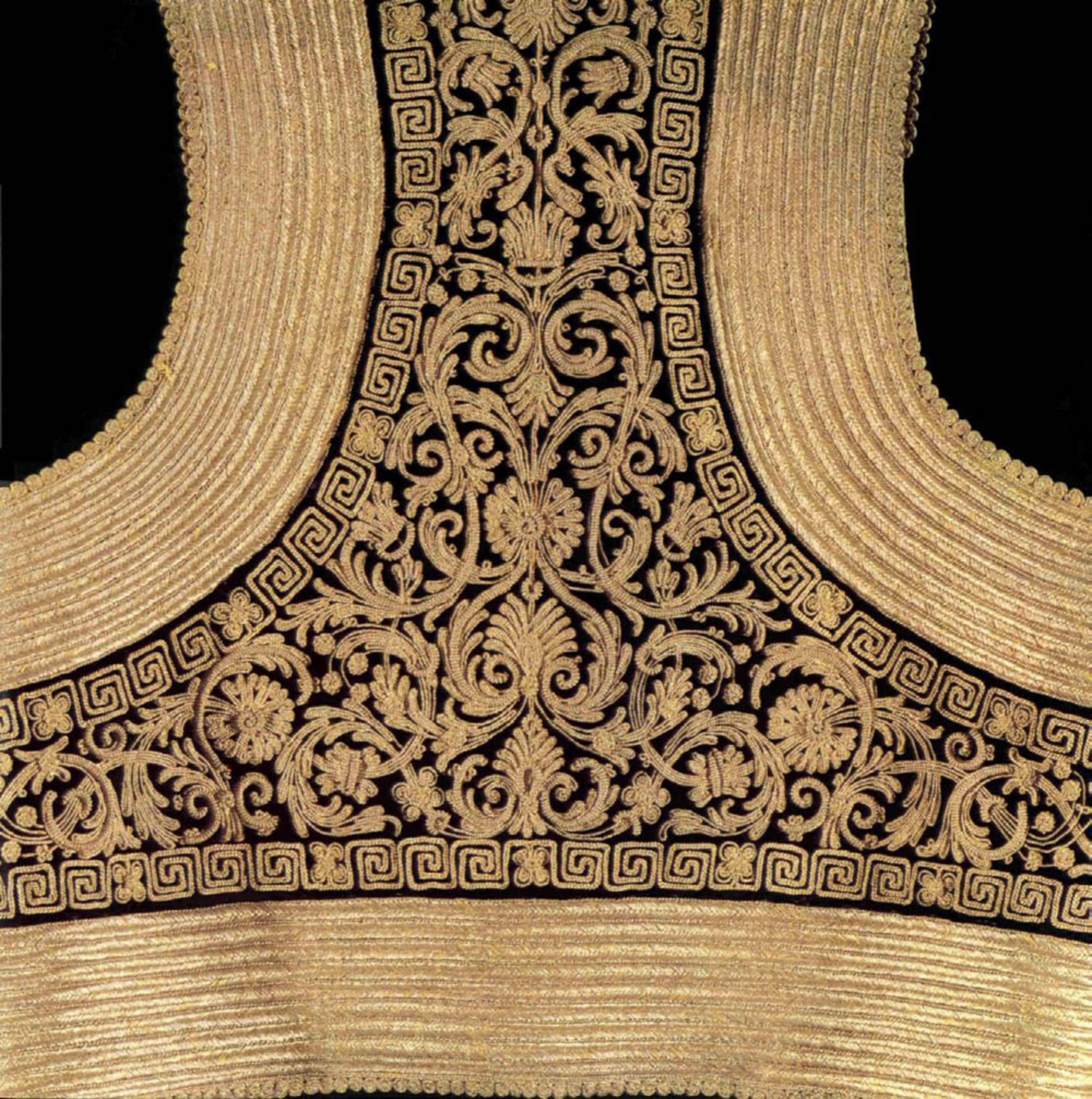


989. Portrait of Alexandras Mavrokordaios (1791-1865). Overtly or covertly, the sitter directed the political affairs of Greece throughout the uprising, repeatedly coming into conflict with the military leadership; he was prime minister under Othon and continued to influence the course of events till the reign of George I (see fig. 966). Oil painting by an unknown European artist. 0.75x0.58 m. (9008)

990. Perikles Helmis: Portrait of the warrior Hadji-Christou (1783-1853), who was of Bulgarian descent, an aide-de-camp of Othon, and was twice captured by the Turks and tortured by them. Oil painting. 0.57x0.40 m. (8972)









993  
994 - 995 - 997  
996







998

999 - 1000

991. F. Aicholzer: *Portrait of Petrobey Mavromichalis (1765-1848)*, mid 19th c. (see figs 909-921). Oil painting, 1.14x1 m. (S985)

992. Waistcoat of dark blue velvet with gold-thread embroidery belonging to the younger son of Petrobey.

993. Dimitrios Mavromichalis (1809-1879): after residing for a while in Paris he served as aide-de-camp to King Othon until 1861.

994. *Gift of Petros Mavromichalis. (EE 1285)*

993-997. Weapons belonging to Petrobey Mavromichalis (1765-1848). Gift of Petros Mavromichalis.

993. Kariofili, a long-barrelled rifle with silver mounts, repousse and perforated ornamentation. L. 1.43 m. (S725)

994. Yataghan with gilt hilt and silver scabbard



with repousse plant motifs, trophies, human figures and animals. L. in scabbard 0.77 m. (5741)

995-996. Silver cartridge pouches with repousse decoration and a figure of the goddess Athena, portrayed seated and flanked by two female figures. H. 0.16 m. (6069, 6070)

997. Pistols with silver mounts, repousse ornamentation and traces of gilding. L. 0.52 m. (5742, 5743)

998. Rifle with repousse silver decoration. L. 1.48 m. (5695)

999. Pistols with repousse silver-gilt decorative mounts, belonging to Petrobey Mavromichalis. L. 0.44 m. Gift of Petros Mavromichalis. (5734, 5735)

1000. Pistols ornamented with almond-shaped corals and silver mounts. L. 0.55 m. (5776, 5777)

1001. George Cattermole (1800-1868): *Interior of a Greek House, about 1850. Despite the rapid pace of urbanization, traditional ways of life persisted.*  
Watercolour. 0.21x0.29 m. (22949)

1002-1005. Joseph Scherer (1814-1891): *Greeks of the Othonian period, drawn during the artist's sojourn in Greece between 1842 and 1844: an islander, an Athenian, a bread-roll seller, and a blind musician.*  
Watercolours. 0.40x0.26 m. (24011. 24075. 24038. 24043)

1001 - 1002 - 1003  
1004 - 1005









1006 - 1007

1006. Rudolf Muller (1802-1885): *View of the Acropolis from the Pnyx*. 1863. Oil painting. 0.62x0.87 m. (25193)

1007. Johann M. Wittmer (1802-1880): *View of Athens from the Ilissos river*. 1833. An excellent depiction of an historic landscape now lost for ever. Watercolour. 0.24x0.39 m. (23991)



1008 - 1009  
1010

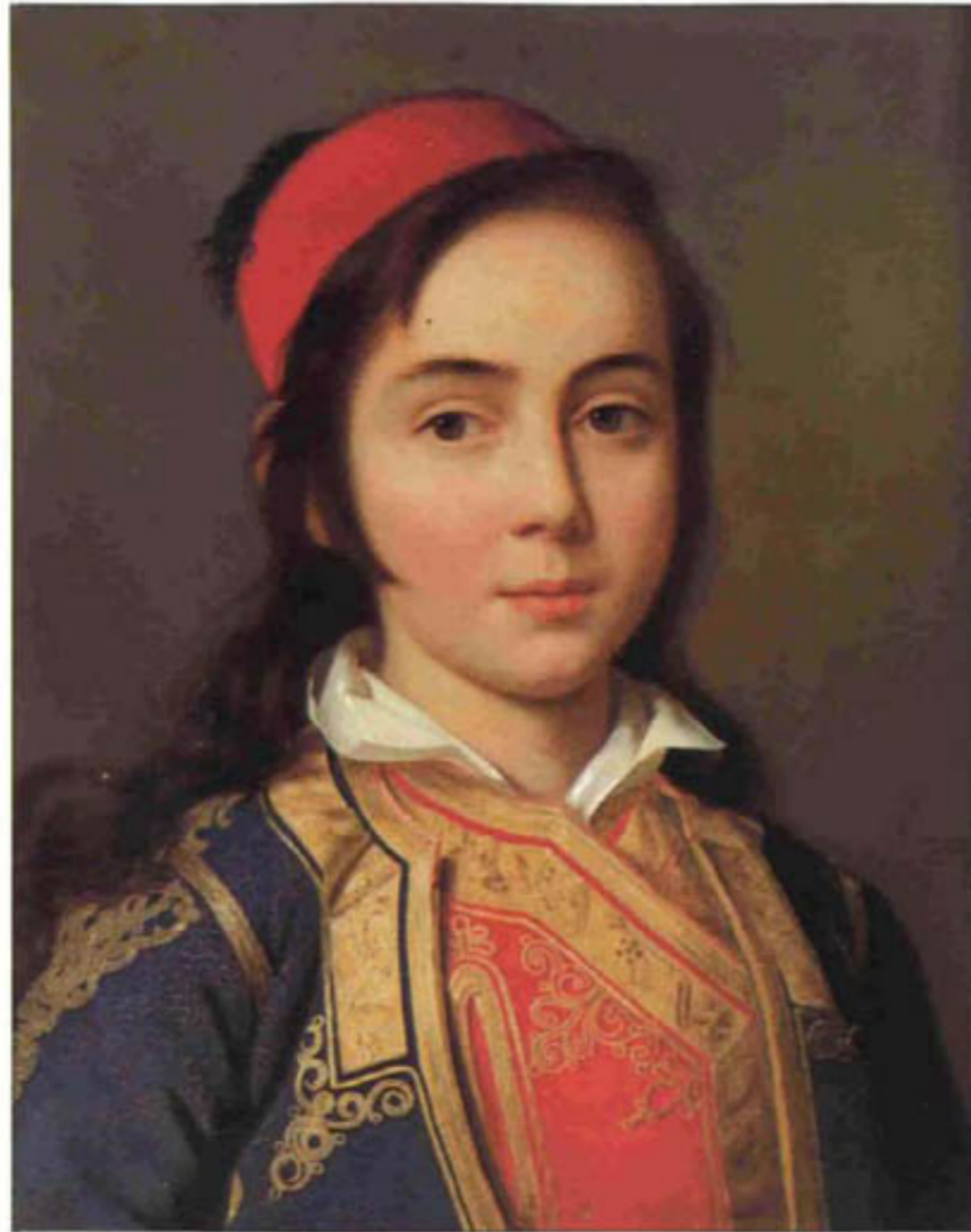
*1008. K.G. Papayannakis: A Young Greek Boy. 1837. The artist remains unknown, but this portrait radiates a peculiar feeling of resignation and of intangible sadness which only an exceptionally sensitive individual could perceive. Oil painting. 0.28x0.21 m. Gift of Damianos Kyriazis. (11179)*

*1009-1010. Carl F. Werner (1808-1894): The Temple of Athena Nike and the prothesis (portico) of the Caryatids on the Erechtheion, 1877. One of the first tasks undertaken by the Greek State immediately after the liberation was to clear the Turkish dwellings from the Acropolis hill and to reveal the monuments of classical antiquity. Watercolours. 0.32x0.55 m. Gift of Damianos Kyriazis. (23956, 23958)*





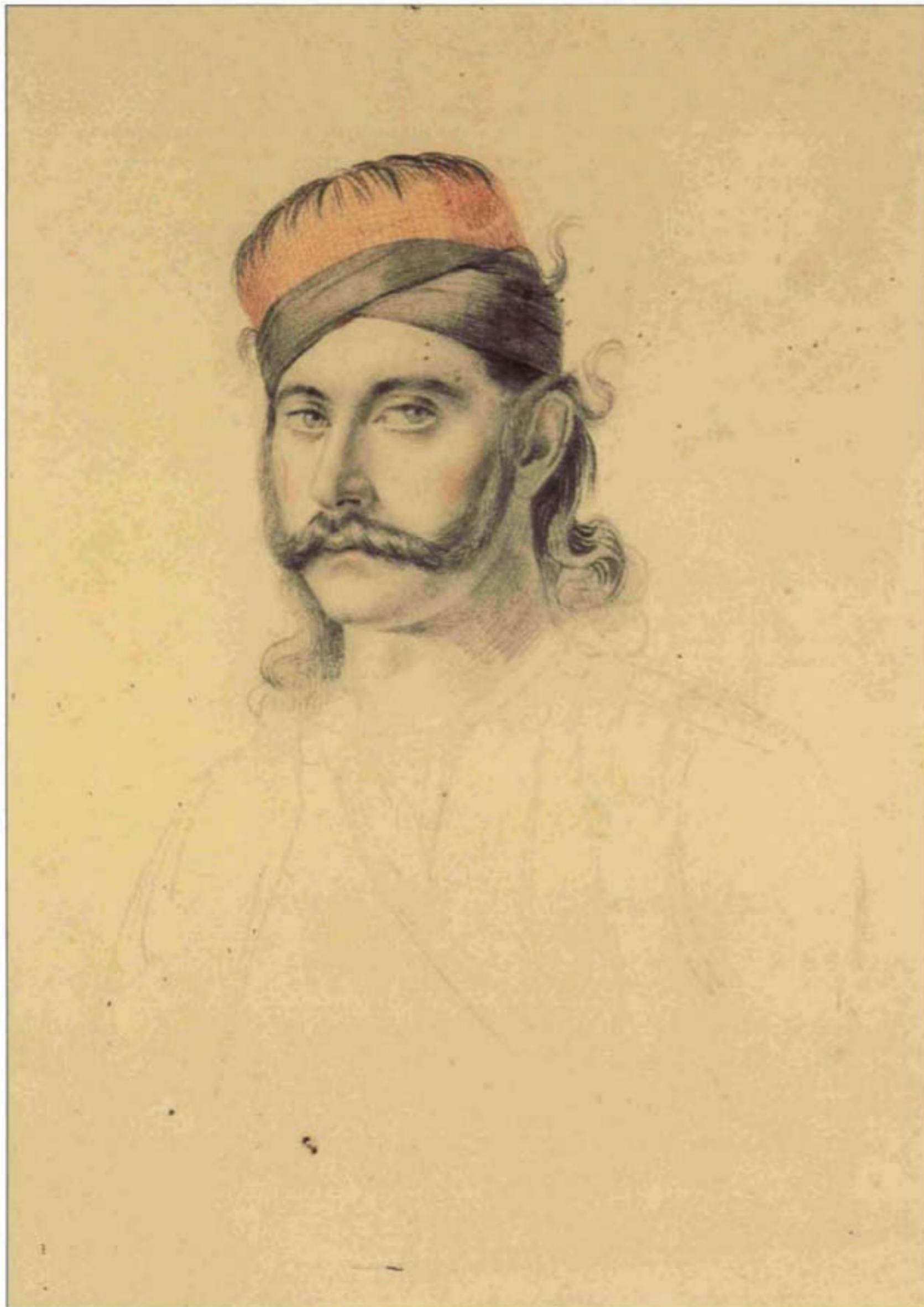




1011 - 1012

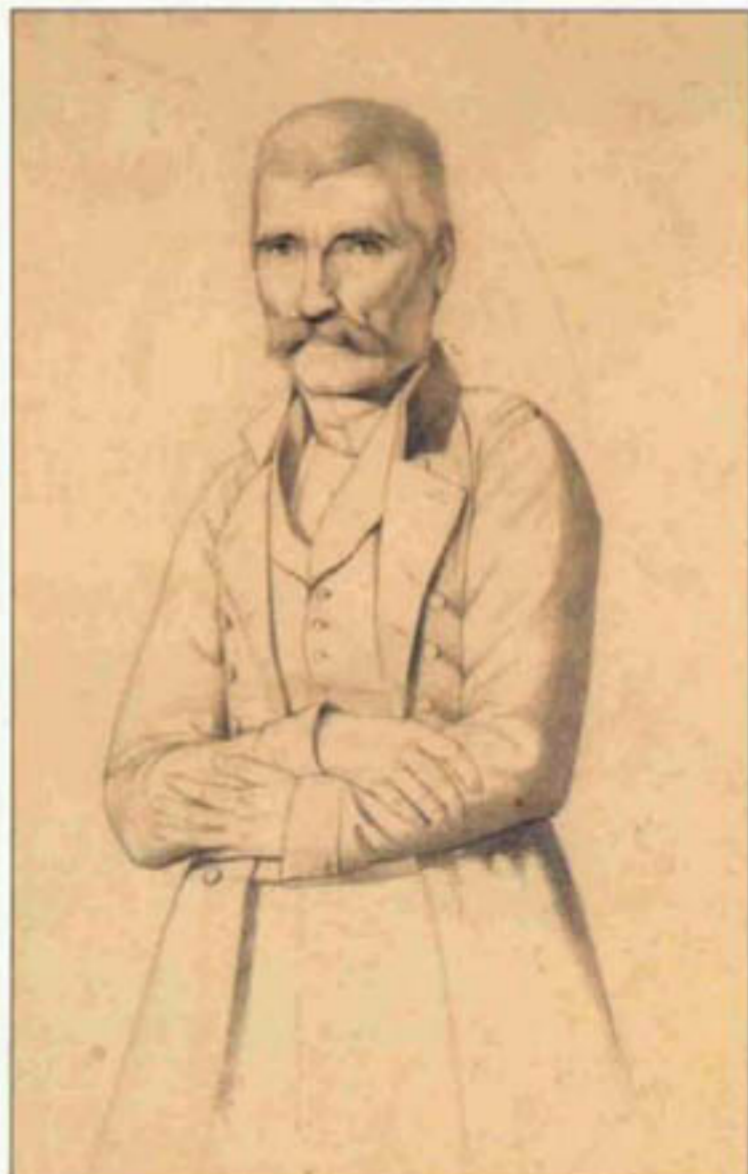
1011. Henry W. Pickersgill (1782-1875): *A Young Greek Woman*. 1829. The girl portrayed with flowers and a lute must have been an Athenian known for her beauty in pre-Othoman years when Greek houses had not yet begun to be furnished in European styles. Oil painting. 1.40x1.10 m. (9005)

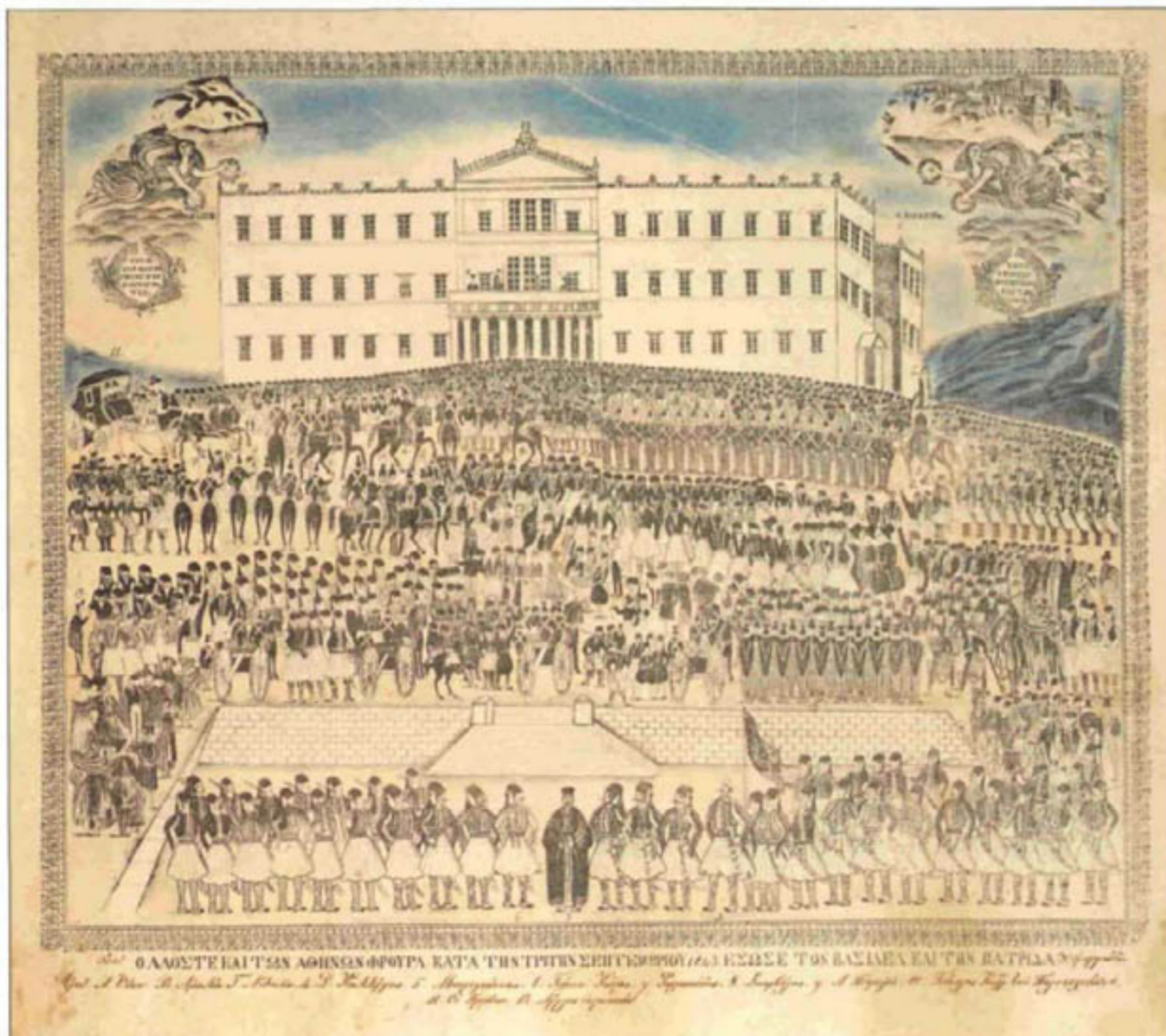
1012. Albert Riegel (mid 19th c): *Portrait of Dimitrios Botsaris as a child*. 1829. The son of the heroic fighter who fell in the battle of Karpenisi (see figs 938, 940) studied at the Military Academy of Munich with the support of Othon, reached the rank of colonel, and served as minister of the Army. Oil painting. 0.45x0.37 m. (8983)



1013 - 1014 - 1015 - 1016  
1017 - 1018 - 1019

*1013-1019. Philippos Margarita (1810-1892): Greeks of the time of King George I (1864-1913). This Athenian painter with a penetrating eye and a bold style was one of the first teachers at the School of Fine Arts and also the first photographer to work in the Greek capital. Pencil drawings. 0.30x0.20 m. (23214. 23238. 23237. 23220. 23222. 23218. 23249)*





1020 - 1021 - 1023  
1022                    1024

1020-1021. *The Greek Constitution of 1844; manuscript in leather binding with gold lettering. One of the rarest possessions of the Museum, it marked the end of the absolute monarchy of Othon following the Revolution of 3 September 1843. (Historical Archives 106)*

1022. *The Revolution of 3 September 1843, depicted by a primitive artist with the Palace surrounded by the army, the cavalry, veterans of the 1821 uprising, and the people of Athens. Dimitrios Kallergis (see fig. 917), with the moral support of the now elderly general Makriyannis (see fig. 940), played a leading part in the bloodless events. Lithograph. 0.50x0.56 m. (24136)*

1023. *Vincenzo Coronelli (1650-1718): Map of Crete, late 17th-early 18th c. After the fall of Candia (Herakleion) and the end of Venetian rule in 1669 till the end of the 19th c. Crete remained under Turkish domination, despite continual uprisings by its inhabitants. Engraving. 0.49x1.24 m. (24576)*

1024. *A.Z. Vlachakis: Scene from the Cretan Revolution of 1866. The despotic rule of the Turks and the continuous oppression of the population led to yet another rebellious outburst which was suppressed with much bloodshed. Primitive oil painting. 0.40x0.57 m. (11099)*









1025 - 1027  
1026 - 1028 - 1029

1025. Portrait of the national poet Dionysios Solomos (1798-1857), one of several painted after his death of which few have survived. He gave expression to the dreams of the struggle for independence (see figs 938, 969) and was a doughty supporter of the new Greek language; inspired by the heroic exodus from Missolonghi (see fig. 919), he was continuous!// at work, although

constantly dissatisfied, on his half-finished masterpiece "The Free Besieged". Oil painting, 0.33x0.30 m. Gift of Tzoulia Andreiadou in memory of George and Koralia Theotokas. (24112)

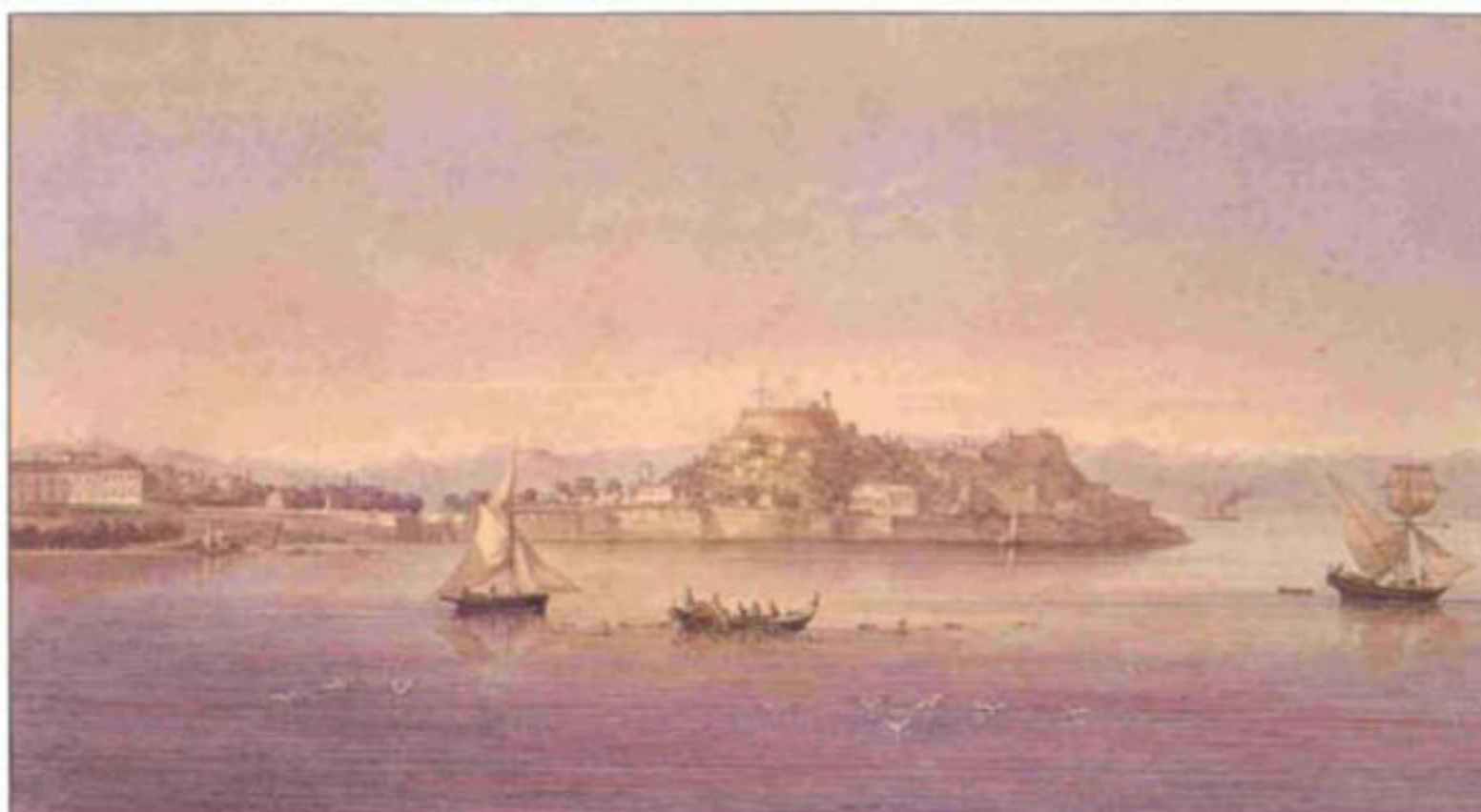
1026. Gold seal belonging to Dionysios Solomos (1798-1857) with his monogram in the centre surrounded by the

inscription VERUM AMO VERUM VOLO (/ love the truth. I wish the truth). H. 0.05 m. (5596)

1027-1028. Nikolaos Mantzaros (1795-1872): "Hymn to Liberty" by Dionysios Solomos; manuscript of the second musical setting of the work dated 1843, bound in leather with gold lettering and dedicated to King Othon. Gift of Ioulia Christomanou.

(Historical Archives 504)

1029. Manuscript anthology of diverse heroic, amatory, humorous, etc. verses typical of those which circulated before the uprising among the flourishing Greek communities in Constantinople, Smyrna, and para-Danubian principalities. Gift of Penelope Soutsou-Laceneri. (Historical Archives 361)



1030  
1031  
1032 - 1033

*1030-1031. View of Argostoli and Lixouri in Cephalonia island, around the end of the 18th c. Oil paintings. 0.73x1.27 m. Gift of Damianos Kyriazis. (11182, 11183)*

*1032. Joseph Schranz (1803-1853): View of Corfu. 1826. The Ionian islands were under Venetian occupation until 1797 and under British rule until they were ceded to Greece in 1864 on the selection of the new king, George I. Watercolour. 0.28x0.46 m. (22993)*

*1033. The Resolution of the Ionian Islands Parliament which proclaimed the union of the Islands with Greece. Corfu. 23 September 1863. (Historical Archives 463/2)*

M. Dec. 17. las Estancias

Supuesto un año por un año las Estancias de  
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ESTANCIAS

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en el año 1815.

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4. ...	4. ...
5. ...	5. ...
6. ...	6. ...
7. ...	7. ...
8. ...	8. ...
9. ...	9. ...
10. ...	10. ...
11. ...	11. ...
12. ...	12. ...
13. ...	13. ...
14. ...	14. ...
15. ...	15. ...
16. ...	16. ...
17. ...	17. ...
18. ...	18. ...
19. ...	19. ...
20. ...	20. ...





1034 - 1036  
1035 - 1037

1034, 1035, 1037. Joseph Cartwright (1789-1829): Three watercolours of 1820 which depict Vathy in Ithaca island, the Quarantine Station of Lefkas island, and a view of Leivadia. 0.30x0.50 m. Acquired with the aid of The Friends of the Benaki Museum. (24068, 23976, 23975)

1036. Wilhelm von Weiler: Hermoupolis, Syros island, in 1842. One of the few known paintings by the engineer who designed the layout of the island capital in the reign of Othon. Watercolour. 0.33x0.45 m. (24008)







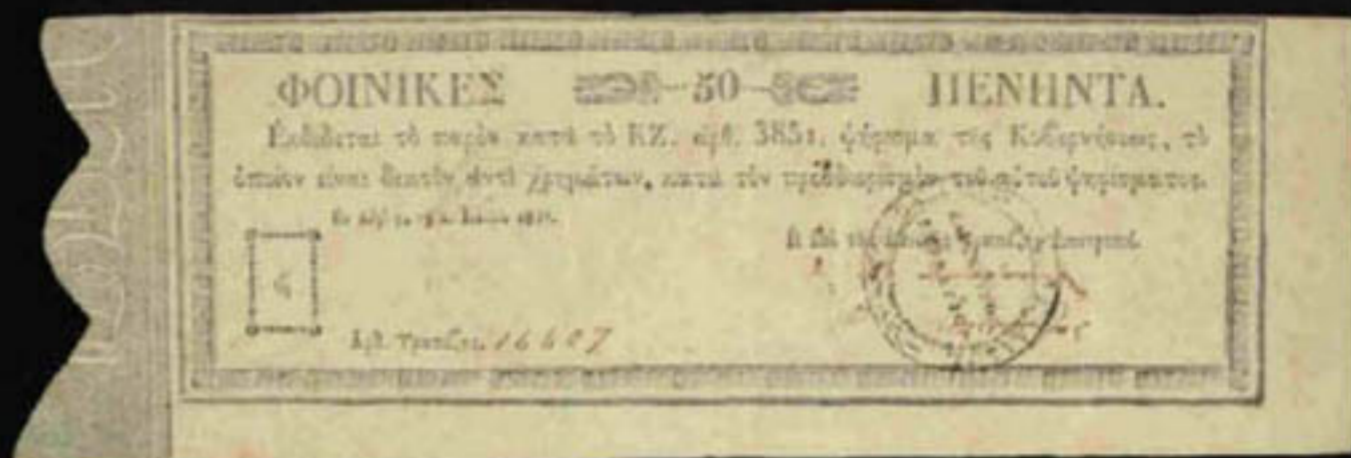
1038 - 1039 - 1040  
1041

1038. Portrait of George I in the first years of his reign (1863-1913). An interesting work by an unknown Greek artist familiar with ecclesiastical icon-painting. Oil painting. 0.27x0.22 m. (9038)

1039-1040. Portraits of Queen Olga and King George I. Throughout his long reign, political life was characterized by repeated changes of government and by the failure to resolve the country's aggravated internal and external problems, despite the efforts of the outstanding politician of the age, Charilaos Trikoupis (1832-1896), to modernize the state. German lithographs. 0.60x0.44 m. (24145. 24143)

1041. The Christening of the Crown Prince Constantine on 22 August 1868. Lithograph. 0.50x0.59 m. (24592)









1042 - 1043 - 1044 - 1045 - 1046

1042. Silver coin showing a Phoenix and inscribed ΚΥΒΕΡΝΗΤΗΣ Γ.Α. ΚΑΠΟΔΙΣΤΡΙΑΣ (Governor I.A. Capodistria). 1828. Diam. 0.02 m. (4111)

1043. A 50-phoenix banknote of 1831. 0.20x0.07 m. (4121)

1044. Gold 20-drachma coin with bust of King Othon on one side and the Greek crown and olive branches on the other; one of the few surviving examples of the 1833 issue. Diam. 0.02 m. (4207)

1045. Proof 10-lepta copper coin with bust of King George I on one side and olive branches and two

anchors on the other, 1877. Diam. 0.03 m. (4300)

1046. Proof of two-drachma silver coin with bust of King Constantine I (1913-1917 1920-1922) wearing a laurel wreath on one side and the Greek crown on the other. 1915. Diam. 0.03 m. (4403)



1047 - 1048  
1049 - 1050 - 1051 - 1053  
1052

1047-1052. Commemorative photographs of the first Modern Olympic Games held in 1896 in the reconstructed marble Panathenaic Stadium, Athens. They are reproduced in the unique album compiled by the German photographer Albert Mayer. Gift of Marinas Yeroulanos. (Historical Archives 509)  
1047. The members of the First International Olympic Committee with Crown Prince Constantine in the centre.  
1048. The front cover of Mayer's album.  
1049. Panayiotis Paraskevopoulos throwing the discus.  
1050. Hermann Weingartner performing on the rings.  
1051. An athlete competing in the shot-put seen in front of the Stadium stands.  
1052. Entry of the Philharmonic Bands into the Panathenaic Stadium.

1053. Sotiris Christidis (1858-1940): The Olympic Victors of the Marathon Foot-race. 1896-1906. The primitive coloured lithograph portrays the 1896 winner, Spyros Louis, and the 1906 winner, M.D. Sherring, being crowned by Victory. 0.61x0.43 m. Gift of Pavlos Kalligas. (26190)



ΟΙ ΟΛΥΜΠΙΟΝΙΚΑΙ ΤΟΥ ΜΑΡΑΘΩΝΙΟΥ ΔΡΟΜΟΥ  
 1896-1906  
 ΣΠ. ΛΟΥΙΣ (ΓΑΛΛΙΑ) — Μ. Δ. ΣΕΡΖΙΝΓΚ (ΚΑΝΑΔΑ)

LES OLYMPIQUES DE LA COURSE DE MARATHON  
 1896-1906  
 SP. LOUIS (GRÈCE) — M. D. SHEERJING (CANADA)



1054 - 1055

*1054. Nikolaos Gyzis (1842-1901): Study for the painting "Harmony". 1893. Born in Tinos island, the artist studied at the Munich Academy and was well known in Germany for his works inspired by Greek traditional life and by his many personifications of abstract concepts. Oil painting.*

*0.11x0.11 m. (23260)*

*1055. Nikolaos Gyzis (1842-1901): Archangel, a study for "The Triumph of Religion" painted in 1894-95. In his less formal and more personal works the painter adopted a more vigorous style. Oil painting. 0.80x0.69 m. (24317)*



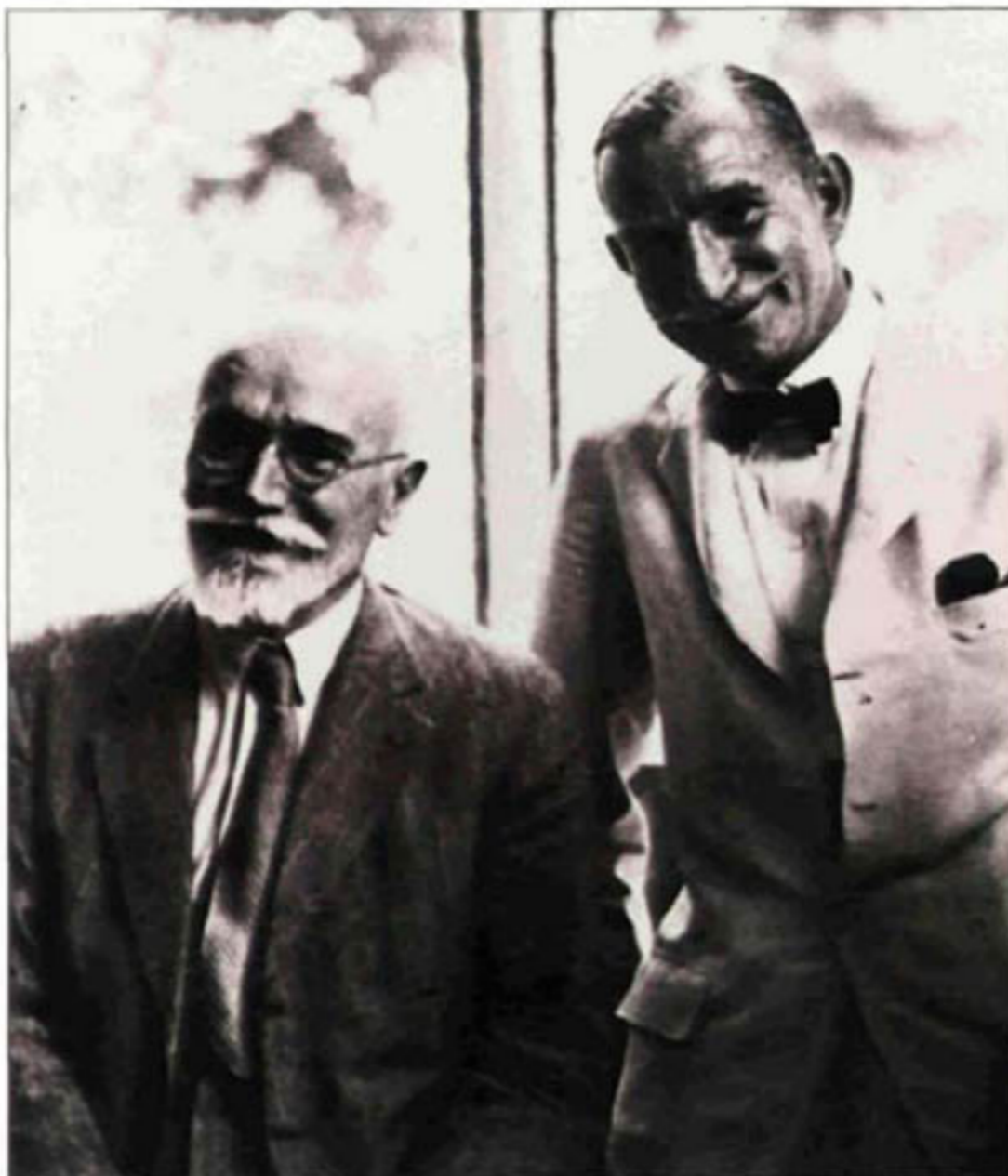


1056 - 1057

1056. *Eleftherios Venizelos (1864-1936) taming the Bulgarian tiger.* The painting reminds us of the cessation of Greco-Bulgarian clashes after the second Balkan war, the Peace of Bucharest (28 July 1913) and the defining of the Greco-Bulgarian frontier, but particularly of the conflicts that followed the first world war, the treaty of Neuilly (14 November 1919) and the abdication by Bulgaria of its claims over Western Thrace. Primitive oil painting. 0.63x0.85 m. Gift of Sophia Venizelou. (11102)

1057. *G.B. Scott: King Constantine I, 1914, portrayed in a rather imperious stance that reflects his self-assurance following the liberation of Thessaloniki on 26 October 1912 and of Ioannina on 21 February 1913, but wearing a black arm-band in memory of his father assassinated on 5 March 1913. He later quarrelled with Venizelos: national division followed and his abdication in 1917.* Watercolour. 0.46x0.36 m. (24146)





1058 - 1059

*1058. Eleftherios Venizelos with Antonis Benakis at the inauguration of the Benaki Phytopathological Institute in Kiphissia. 1931. (Historical Archives)*

*1059. Eleftherios Venizelos' reading-glasses, offered by him to Antonis*

*Benakis who had asked for them for the historical collections of the Museum, as the accompanying letter of 20 January 1928 confirms. Gift of Eleftherios Venizelos. (8315. Historical Archives 22/125)*





20 Γανουαρίου 1928

8315

0012  
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Τη κώριε Αρτ. Μοσνίμ

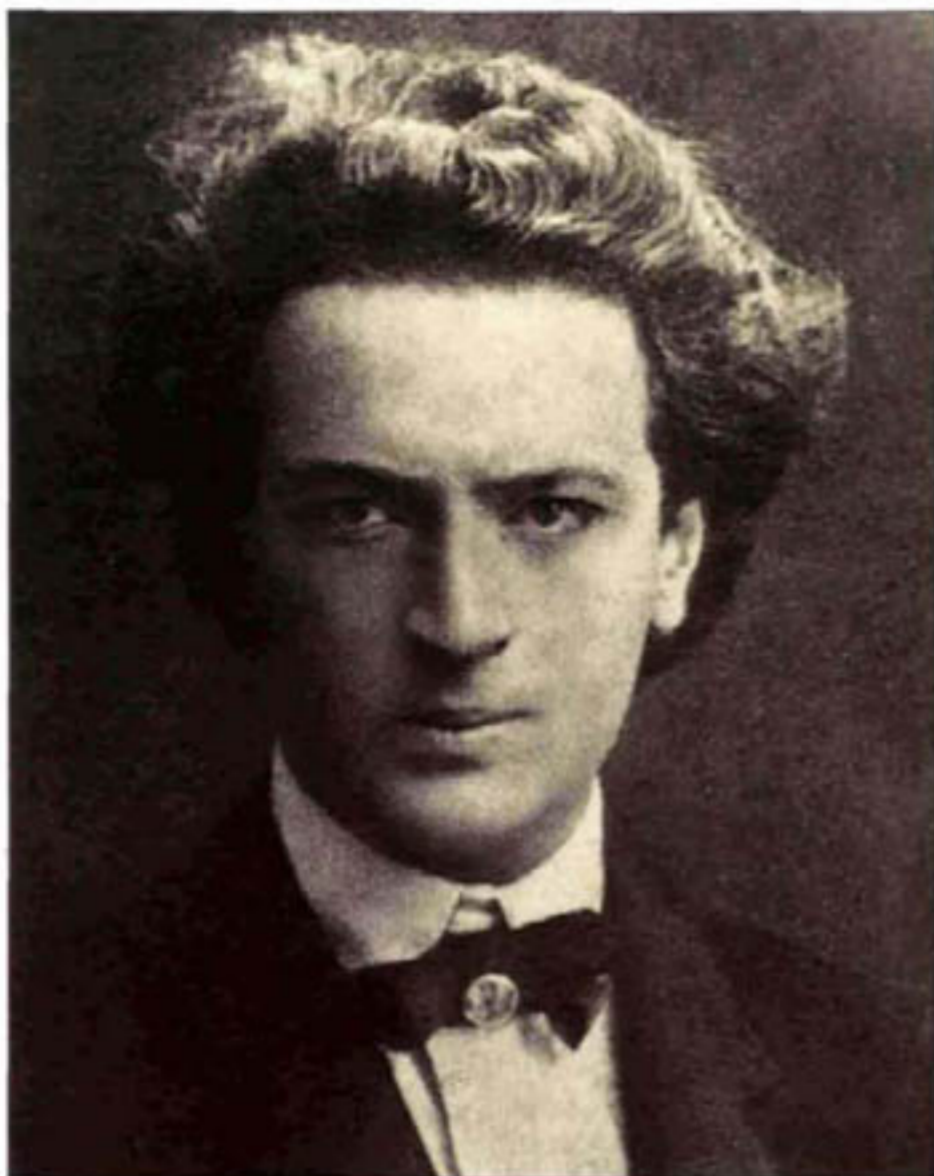
Σομμορφόρευσ... κ τω εν  
δουμιαν οαι... οαδιδω τα...  
οηοημω οαι... μω...  
λοημω... τα... εφορεα...  
εοηη... ετω... ορο...  
ετω

Μετ' αγνωστων διόρυμτων

Αμύλερος

Γεωδω... (J)





1060. Photograph of Angelos Sikelianos (1884-1951) at a young age. The poet who wrote "Seer" and "Spiritual March" had the gift of stirring people's hearts and uplifting their minds in the most sombre moments of the 20th c. Bequest of Anna Antoniadi. (Historical Archives 189/291)

1061. Photograph by Nelly's (Elli Seraidari, b. 1899): Oceanides from the dance in "Prometheus Bound" taught by Angelos Sikelianos and Eva Palmer-Sikelianou for the first Delphic Festival held in 1927. The Festival was repeated in 1930, but the Delphic Idea as conceived by Sikelianos had to do not only with the revival of ancient drama but also with an

ideal incompatible with historical reality in the interwar years and the succeeding period. (Historical Archives)

1062. Angelos Sikelianos (1884-1951): Fragment of the manuscript of "The Death of Digenis". Gift of the Cultural Foundation of the National Bank of Greece. (Historical Archives 193)

1063-1064. Details of two silk chitons woven by Eva Palmer-Sikelianou (1874-1952) for the Oceanides of "Prometheus Bound" at the first Delphic Festival. Bequest of Anna Antoniadi. (Exp. 4151. Exp. 4167)

1060            1063  
1061 - 1062 - 1064



165

Ο ΔΙΓΕΝΗΣ (μ' εἶπε), βαδίζα δ' ἄσπερον φανί,  
 ἠμῶντος τοῦ Σάχαια τοῦ Λιακούου καὶ ἑστῆτος  
 ὄρε μοι τὸ παλαιότατον :

Δράκοι μου, καὶ ἐστὶς ἄρα... Οὐ χεῖρα λῆρα  
 εἶς ἰδωδίκασε... Μὲ κέρφασε ἡ ἀσπίδις  
 βαρὴ ἐπὶ κνήμῃ, καὶ αὐχὸς εἶθε τοῦ δένδρου  
 νεύσκει ὁ ἄσπρος ἀπῆλθε μὲ ὄλος μῆτις..  
 Μὲ εἶχε - εἶχε καὶ ἐπὶ ἴδια λῆν ἕχαι μὲ  
 ἀνίσου μῆτις σε πομπροῖκα, γένε' ἔστην  
 πῆρ' ἐπὶ τὰ πῆλα λῆν ἀπίστατος τοῦ πῆλα,  
 καὶ πῆρ' ἐπὶ ὄρα, πῶν ἐπὶ ὄρα, εἶς τῆτις μου...

ΤΑ ΠΑΛΗΚΑΡΙΑ.  
 Παιδί' ἐπὶ τῆν γῆν σου... παιδί' ἐπὶ τῆν γῆν σου -  
 Γὰρ λῆ γῆν καὶ γὰρ τὸ δένδρον τῆτις σου! - - II

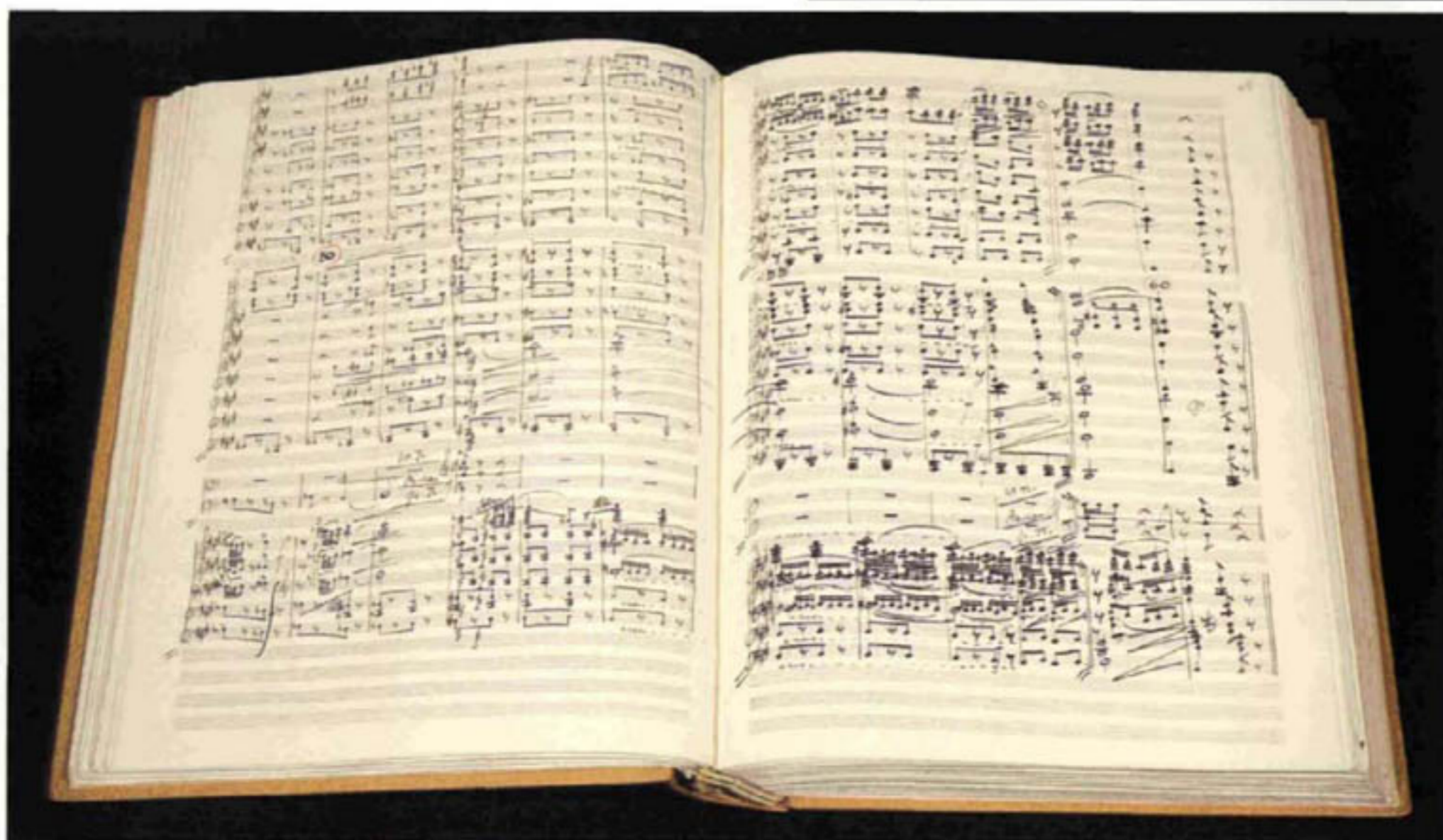
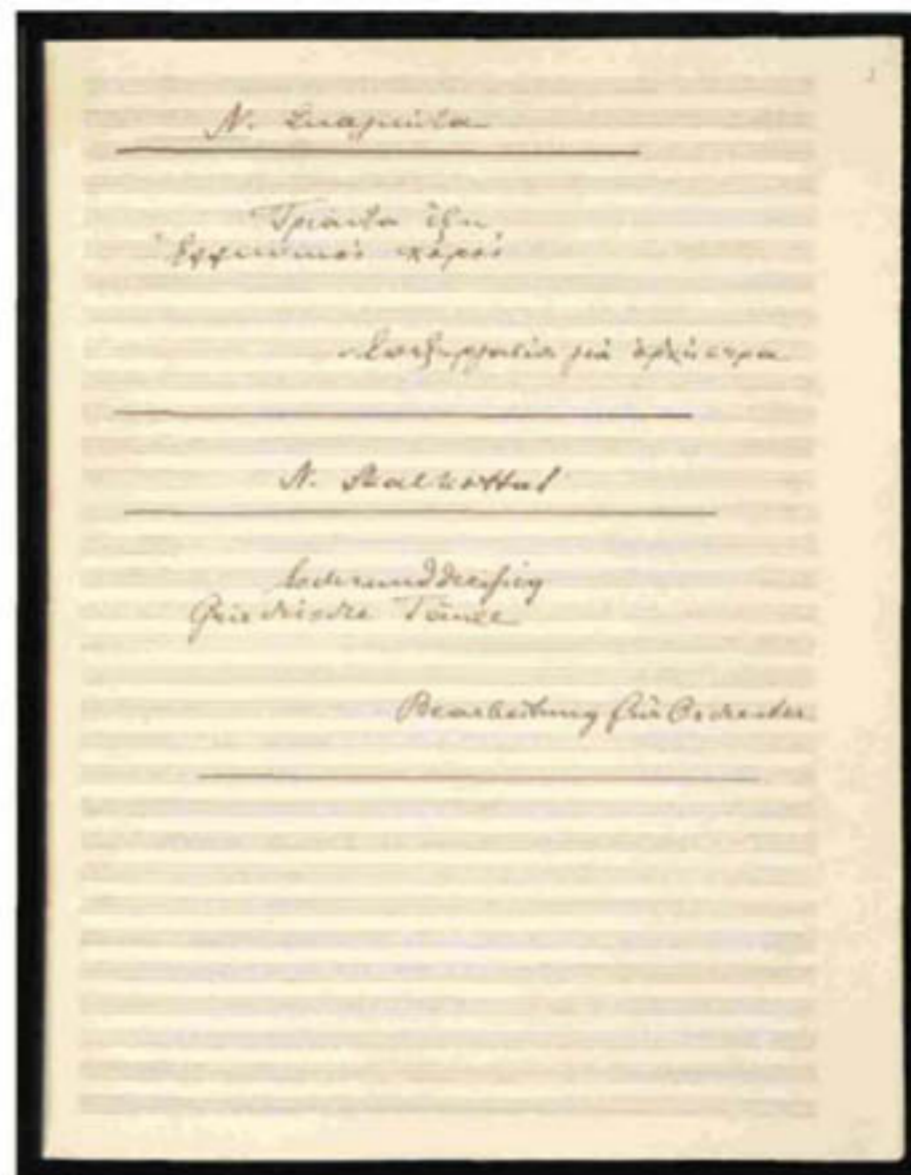
Ο ΔΙΓΕΝΗΣ  
 Οὐ χεῖρα λῆρα / ἀπῆλθε μὲ τοῦ δένδρου  
 ἀπῆλθε ὁ ἄσπρος / τῆν κνήμην / π' ἐπὶ τῆν  
 καὶ ἀπῆλθε τὸν ὄρα / τῆν κνήμην / τῆν κνήμην





1068-1069. Nikos Skalkotas (1904-1949):  
 Leather-bound manuscript of the orchestration of  
 thirty-six Greek Dances. 1931-1936. Perhaps the  
 most inspired attempt at a creative rendition of the  
 spirit of traditional Greek music consistent with the  
 revolutionary musical trends of pre-war years. One  
 of only two copies of the work, it is dedicated to  
 Manolis Benakis, son of the founder of the Museum.  
 The second copy was given to the conductor Dimitris  
 Mitropoulos (1896-1960). (Historical Archives  
 431/2)

1068  
 1069





1070 - 1071

1070. Photis Kontoglou (1895-1965): *Angel*, a study for a church mural, before the second world war. Hand-written indications at the bottom of the work suggest it was given by the painter Yannis Tsarouchis (1910-1989) to the noted costume designer Antonis Photos (1889-1986) who in turn gave it to Dionissis Fotopoulos, through whom it has reached the Benaki Museum. Both in his painting and in his abundant writings Kontoglou defends a return to Byzantine and post-Byzantine tradition in his attempt to ascertain the defining elements of modern Greek identity. Tempera on paper. 1x0.45 m. On permanent loan from Dionissis Fotopoulos.

1071. Nikos Engonopoulos (1910-1985): *Self-portrait*. 1935. One of the most important paintings of the interwar years, it is a sharp reflection of the painter-poet's position half-way between the spiritual world of Kontoglou and the surrealist trends of European movements which were to attract him later on. Tempera on panel. 0.65x0.51 m. On permanent loan from Lena and Herrietti Engonopoulou.





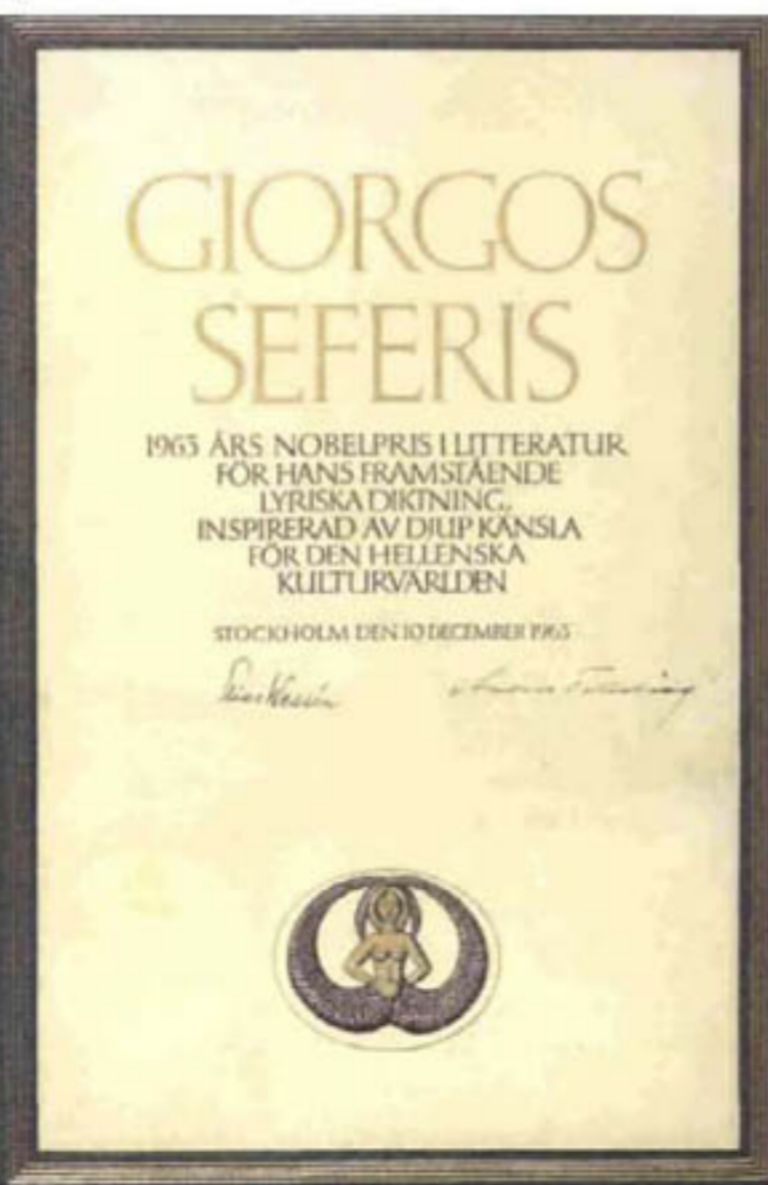
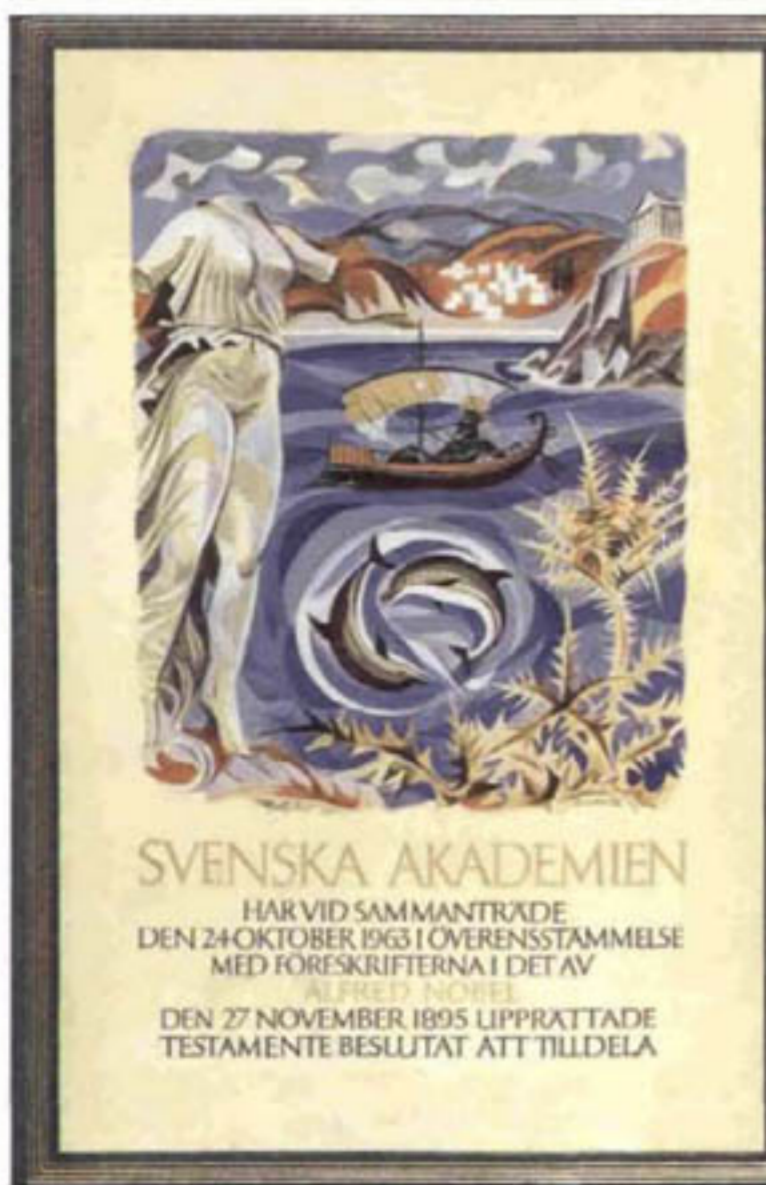
1072. Nikos Hadjikyriakos-Ghikas (1906-1994): Portrait of the poet George Seferis (1900-1971)-whose work is filtered through a profound understanding of the relationship between ancient monuments and the contemporary sadness and yearning that overshadow the Virgin's eyes. Pencil drawing. 0.27x0.23 m. Gift of Dionissis Fotopoulos. (33691)

1073-1074. Nobel Prize diploma and gold medal awarded in 1963 to the poet George Seferis. author of "Erotic Speech" and "Thrush", one of the most scrupulous and at the same time most sensitive thinkers who have taught us the

1072  
1073 - 1074 - 1075

rules of critical speculation. Gift of Maro Seferi. (22319 a. β)

1075. Nikos Hadjikyriakos-Ghikas (1906-1994): Self-portrait. 1942. Following a productive apprenticeship in the most avant-garde movements of the visual arts, the painter is seen portraying himself with a mere hint of post-impressionist nostalgia kept under control by his first-hand acquaintance with the classical tradition. The difficult conditions of the German occupation in the second world war favoured profound introspection. Oil painting. 0.60x0.44 m. N. Hadjikyriakos-Ghikas Gallery.









1076. Yannis Moralis (b. 1916): Portrait of Odysseus Elytis (1911-1996) made in 1959. The close friendship between the painter and the poet makes this work an especially valuable document. Pencil drawing, 0.36x0.24 m. Gift of Yannis Moralis. (33678)

1077-1078. Nobel Prize diploma and gold medal awarded in 1979 to Odysseus Elytis, the poet who wrote "Axion Esti" (Praised be) and "Sailor Boy", the eulogist of the dialectic of light and of the quintessence of the Aegean Sea, who embraced the language of orthodox tradition through the teaching of Dionysios Solomos (see fig. 1025). Gift of Odysseus Elytis. (25956, 25955)

1076  
1077 - 1078



SVENSKA AKADEMIEN  
har vid sitt sammanträde  
den 18 oktober 1979  
i överensstämmelse med föreskrifterna  
i det av  
**Alfred Nobel**  
den 27 november 1895 upprättade  
testamente beslutat att tilldela  
**ODYSSEUS ELYTIS**  
1979 års Nobelpris i litteratur

För hans poesi  
som mot bakgrund av grekisk tradition  
med sinnlig styrka och intellektuell klarsyn  
levandegör en modern människas kamp  
för frihet och skapande

Stockholm den 10 december 1979

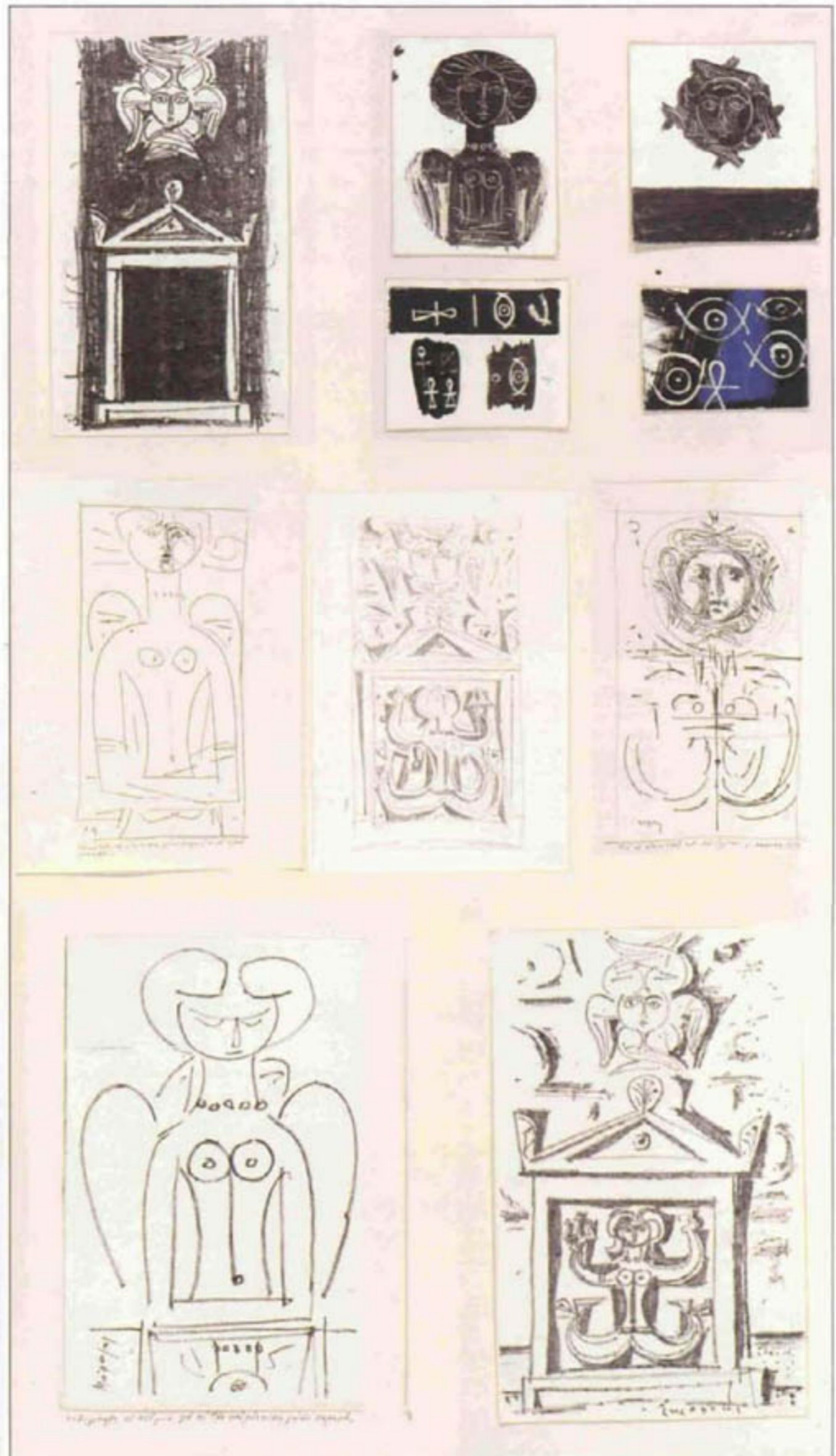
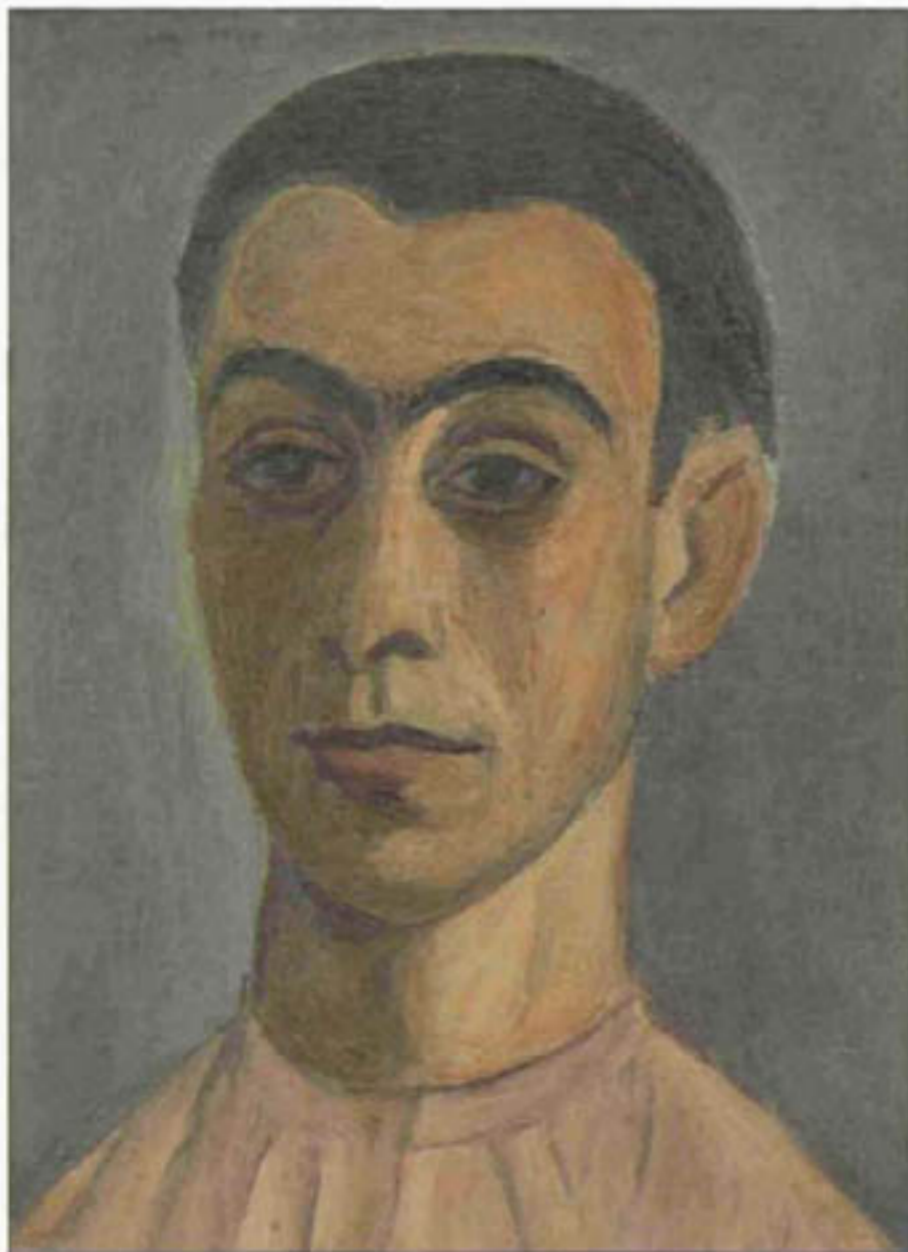
1979 Johansson Hans Gahrman



1079. Yannis Moralis (b. 1916): *Self-portrait*. 1934. This work ranges astonishingly widely over the entire spectrum of the pursuits of the visual arts between the interwar years and our own day. He notes the historic transformations taking place, observing them cautiously from a respectable distance and with a deep knowledge of the problems involved in visual expression and an incredibly youthful delight in colour. Oil painting, 0.40x0.31 m. Gift of Yannis Moralis. (33657)

1080. Yannis Moralis (b. 1916): *Drawings and lithographs for the illustration of Odysseus Elytis' epic composition (see figs 1073-1075) "Axion Esti"*, published in 1959, to become thenceforward a touchstone of Greek self-knowledge. Gift of Yannis Moralis. (33658, 33663)

1079 - 1080





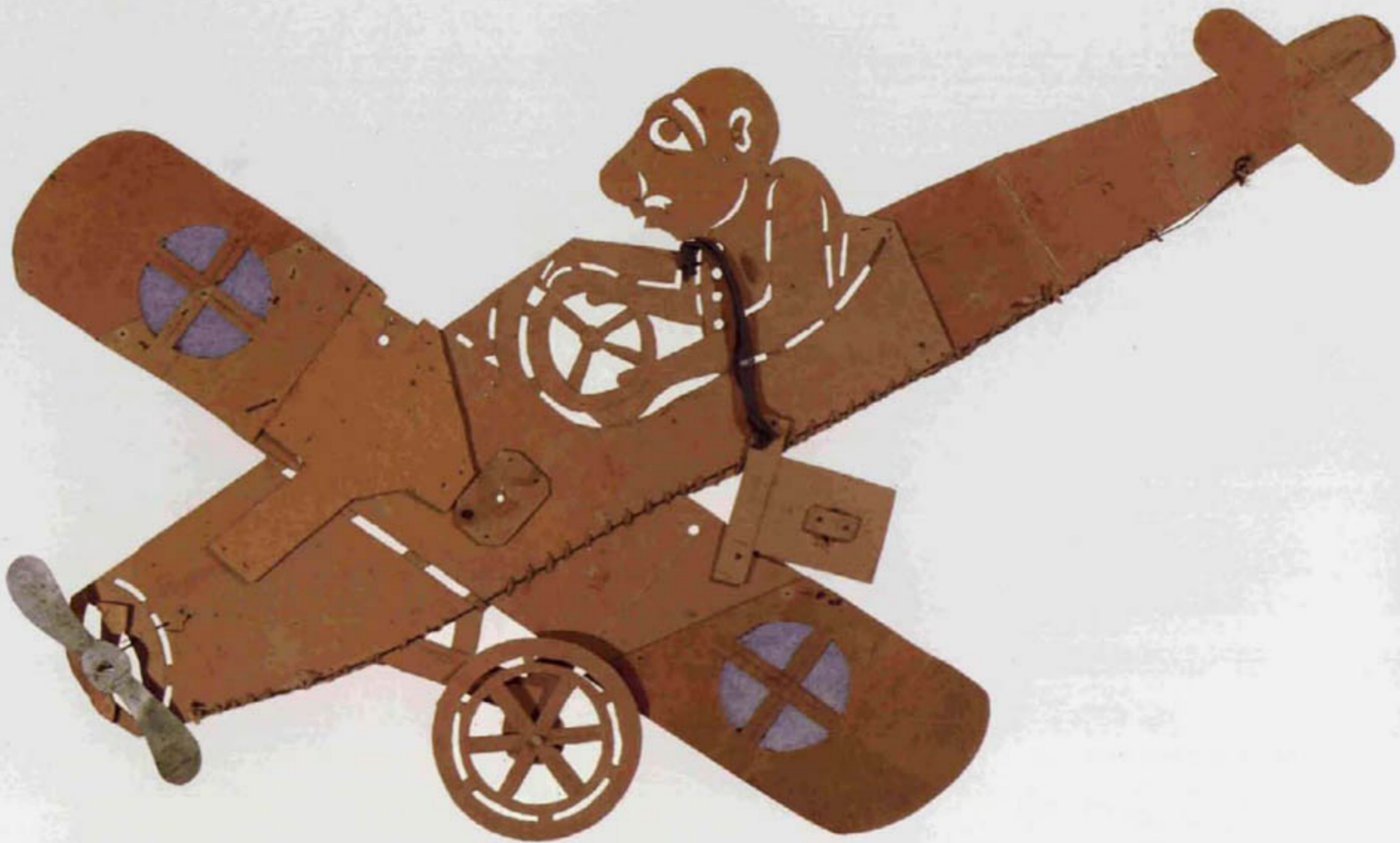
1081 - 1082

1081. Yannis Tsarouchis (1910-1989): *Greek Artisan Industries*. 1931, the earliest large composition painted by the artist who has influenced the modern Greek myth as few others have. The work betrays its debt to the cosmic theories of Kontoglou (see fig. 1070). For a while Tsarouchis combined his experience of Matisse's painting with his awareness of neglected Greek folk art, and then

turned more to a neo-Renaissance style. Egg tempera on canvas. 0.52x0.92 m. (25185)

1082. Sotiris Spatharis (1892-1974): *Figures from the triumphant procession which closed the historic performance of "The Marriage of Karaghiozi"* with a spectacular parade of Athenian characters of the early

interwar period and traditional and contemporary eccentrics. Spatharis was one of the leading creative artists of the Greek shadow theatre; his work impressed poets such as Sikelianos (see figs 1060, 1061) and painters such as Hadjikyriakos-Ghikas (see figs 1065, 1075) and Tsarouchis (see fig. 1081). Gift of Eugenios Spatharis.

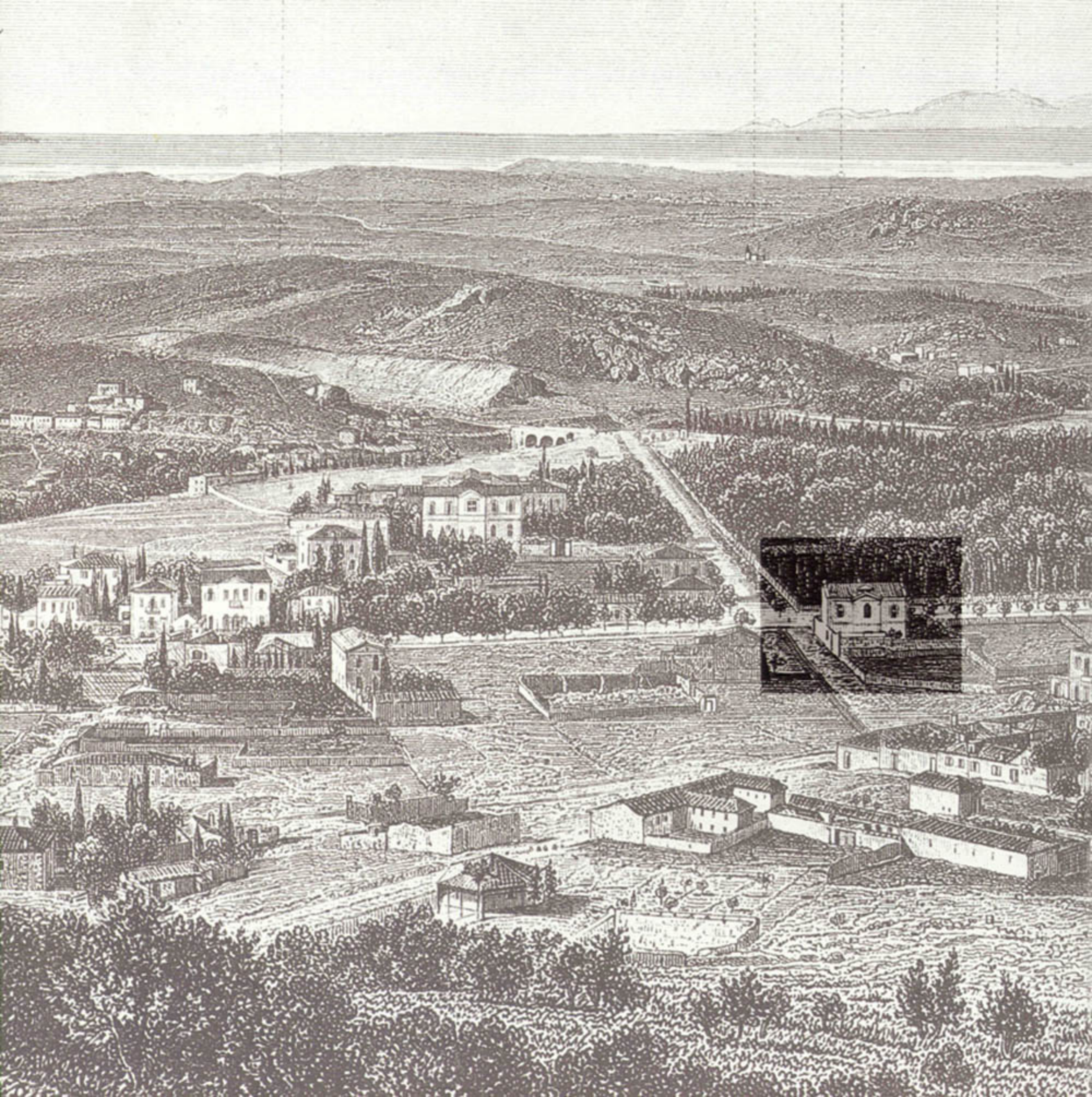




Ὁ ὁ δὲ δὲ δὲ  
τὰ τὰ δὲ δὲ δὲ τὰ τὰ τὰ  
γαυρόβουρα  
μεγαλὴν τὴν φησὶ τὴν γῆν.

29.8.29.

Λόγιος









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*Pikrodimitri Angeliki*  
*Pistola Georgia*  
*Pistolas Vangelis*  
*Skourli Maria*  
*Skourlis Sakis*  
*Stravoskoufis Vassilis*  
*Vichos Manolis*  
*Xidous Markos*  
*Yannopoulos Charalambos*  
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*Zachos Thomas*  
*Zachos Vassilis*

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