

# Navigating the Routes of Art and Culture

Part III - Attica



HELLENIC REPUBLIC  
Ministry of Culture  
and Sports

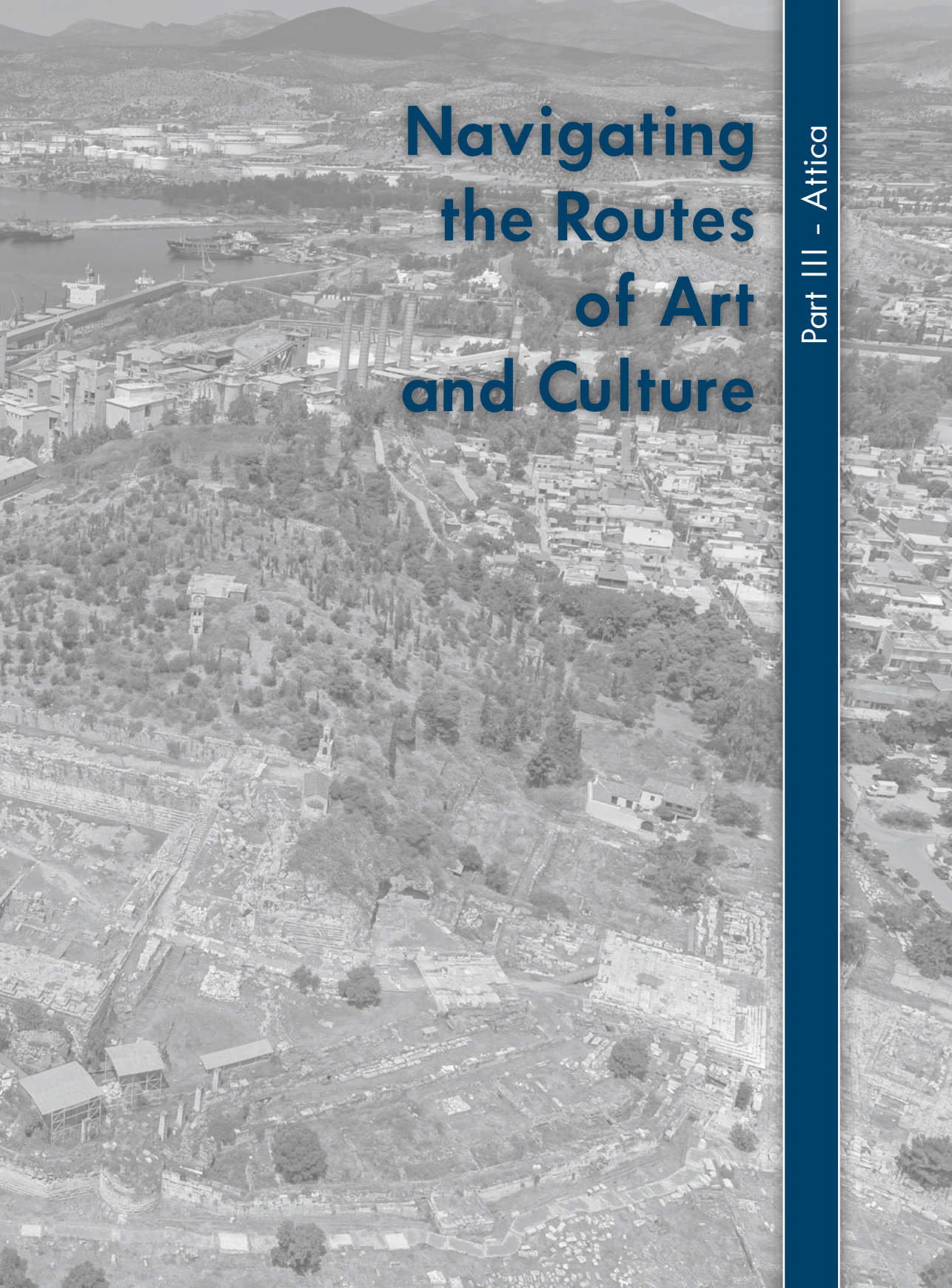


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An aerial photograph showing a complex landscape. In the upper left, a harbor with several ships is visible. To its right is a large industrial facility with multiple tall chimneys and buildings. Below the industrial site is a densely wooded hillside. At the bottom of the image, the ruins of an ancient city are visible, featuring stone walls, courtyards, and a prominent church with a bell tower. The background shows rolling hills and mountains under a clear sky.

# Navigating the Routes of Art and Culture

Part III - Attica

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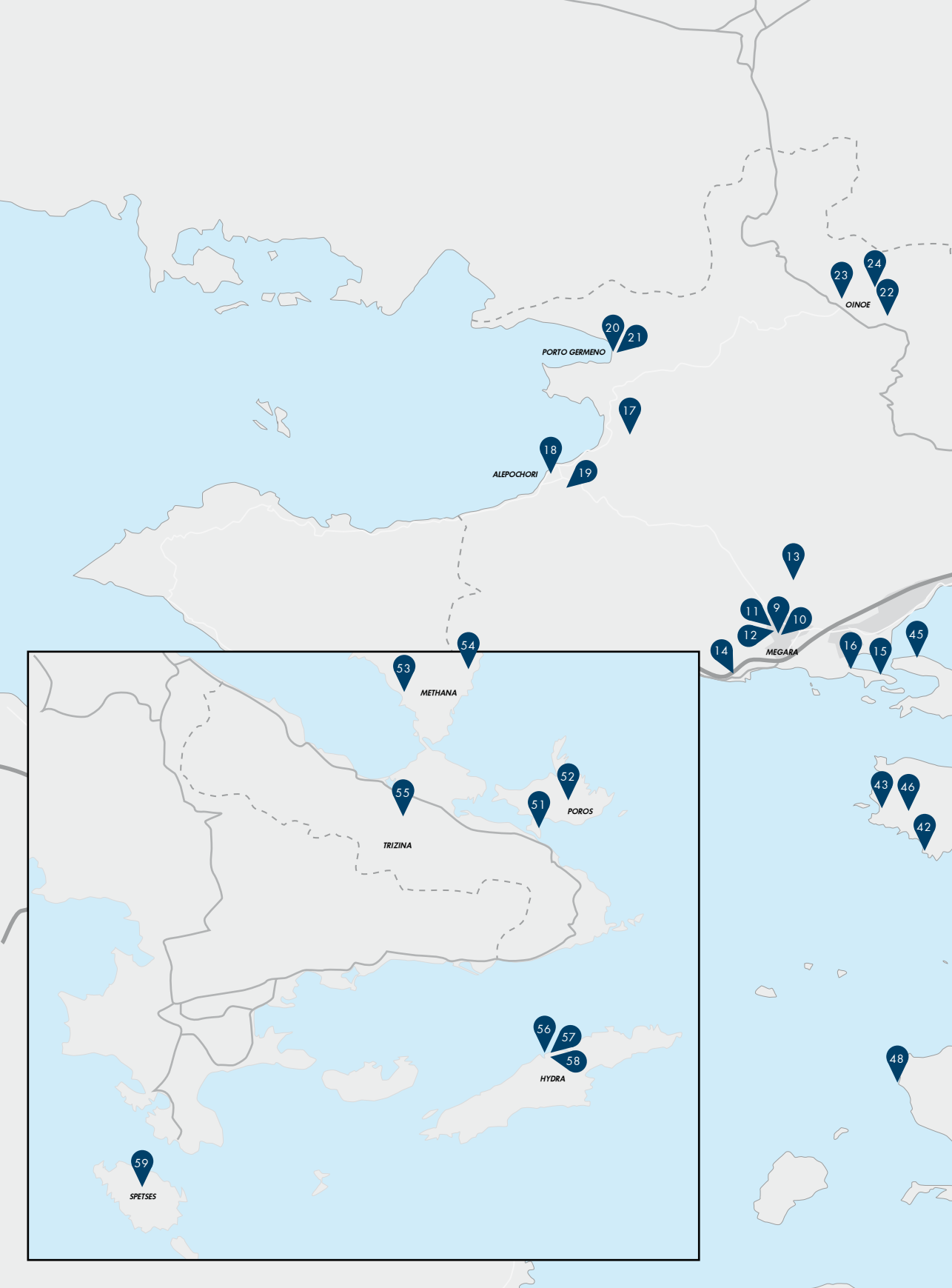
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ARCHAEOLOGICAL RECEIPTS FUND - PUBLICATIONS DEPARTMENT

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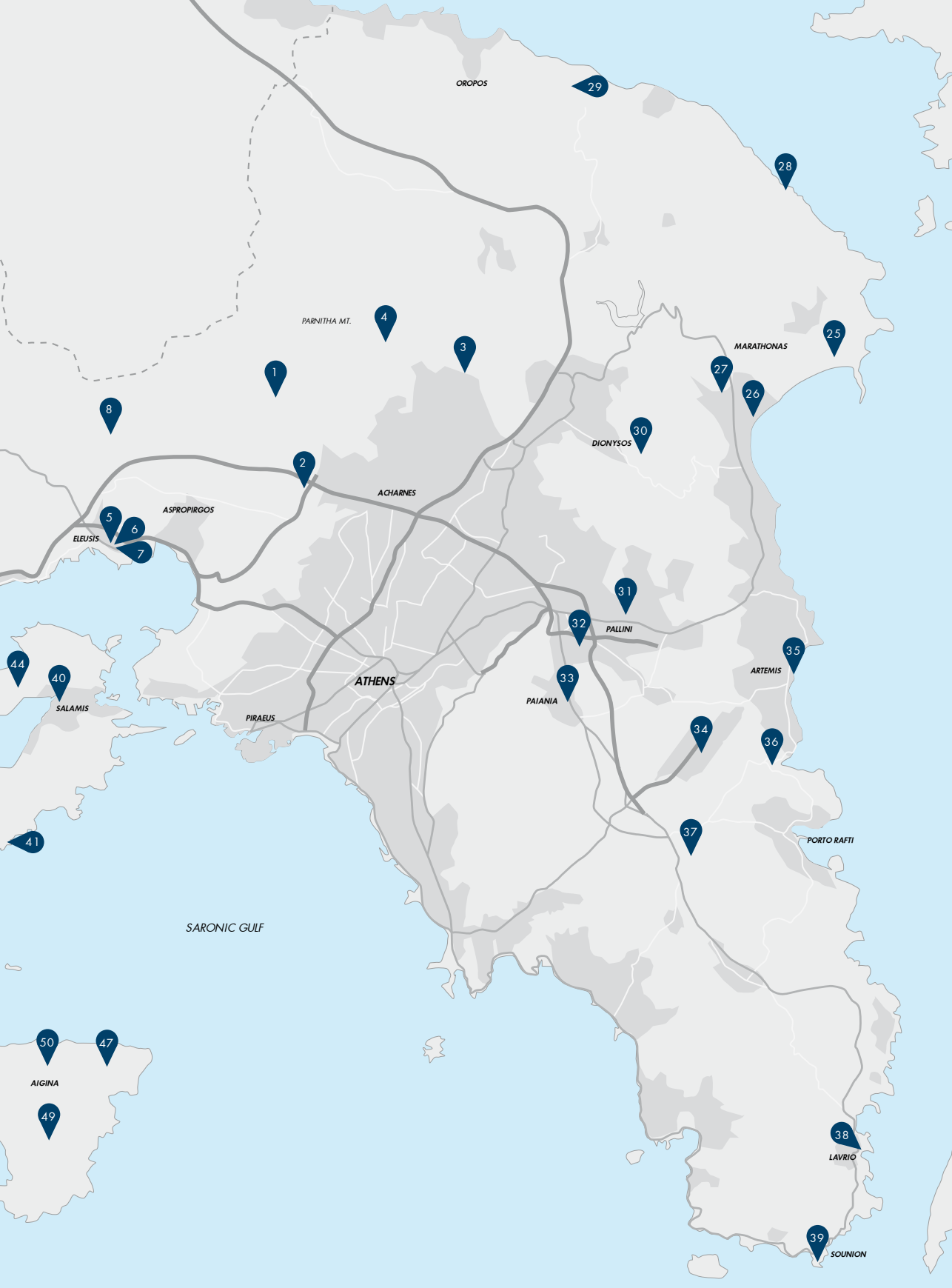
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## GENERAL INFO

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

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

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

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

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

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

### Free admission for:

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

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

- Tourist guides, upon presentation of their professional ID.

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

- Journalists, upon presentation of their Press ID.

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

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

- Those accompanying the blind and individuals with impaired mobility.

- Holders of a free Admission card (pass).

- Cultural Card holders.

### Reduced admission for:

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

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

- Parents accompanying primary-school field trips.

### Legend - Periods

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



## THE FORTRESS OF FYLI

Mt. Parnes (Parnitha)

Access

The monument is accessible only by car



On the southwest slopes of Mt. Parnes (Parnitha), a low hill was fortified to take on a permanent military garrison to control the mountain pass to Boeotia.

The wall, built of large stone blocks in the isodomic system, surrounds the nearly flat top of the hill except for its western and southwestern sides, which were precipitous and thus, naturally fortified. Three rectangular towers and one round one reinforced the wall; the two rectangular towers served to protect the main eastern gate. The entire entrance has suffered damage, most recently in the 1999 earthquake whose center was Fyli. The smaller southern gate is preserved in its entirety. The interior of the fortress covered an area of about 2,700 sq. m.

The area where the fortress is located was connected to the struggle against the Thirty Tyrants. After the end of the Peloponnesian War (431-404 BC) between Athens and Sparta, the Athenian general Thrasybulus together with 70 men occupied a fortified position on his march from Thebes to Athens to overthrow the tyranny which the victorious Spartans had established in Athens. This fortified position may be identified with the remains of 5th c. BC polygonal walls found on a rocky hill northeast of the fortress and above the spring of Fyli. However, they may also have been the retaining walls of a settlement at Fyli.



# 2

## THE DEMA FORTIFICATION WALL

Ano Liosia - Fyli

### Access

The monument is accessible only by car



The DEMA fortification wall, the DEMA watchtower, and the so-called “rear wall” of the DEMA form a unity, given that they belonged to the same defensive system developed by the Athenians in the 4th c. BC to fortify their western borders.

They are located west of the modern city of Athens, and east of the landfill of Ano Liosia and Fyli. The wall began from the northern foothills of Mt. Aigaleo and ended in the southern foothills of Mt. Parnes (Parnitha), extending to a length of 4,360 m. It is for this reason that it was known by the name “DEMA”, i.e. it “bound” Aigaleo with Parnes.

The watchtower is about 140 m east of the DEMA wall on Pyrgathi hill, and the “rear wall” lies 225 m to the east, i.e. behind the wall.

The DEMA wall was constructed perpendicular to the passage created between the two mountains. The name of the passage – Kropia – is preserved in the text of the ancient historian Thucydides, who describes the Peloponnesian War (431-404 BC) waged between the era’s two major powers, the city-state of Athens and that of Sparta.

According to Thucydides, the Lacedaemonians, led by their king Archidamos, invaded Attica in the first year of the war (431 BC) “through Kropia”, having Mt. Aigaleo on their right. From that time on, it formed the main road for their invasions of Attica. This was reason the Athenians built the wall at this strategic site after their defeat in the Peloponnesian War.

Its monumental size, with a total original length of 4,350 m (today 3,722 m) and its peculiar mode of construction make it an exceptionally significant preserved monument, one which attracted the attention of the international community from the 19th century. It consists of two sections, the southern and the northern.

The southern section extends from the northern foothills of Mt. Aigaleo northward. Rather than being continuous, it consists of individual overlapping sections: the northern ending of each section lies to the west of the southern start of the following section, forming an opening about one meter wide. In contrast to the southern section, the northern section, which extends into the southern foothills of Mt. Parnes, is continuous and straight.

The form of the DEMA wall is connected with the defensive tactic of trench skirmishes rather than battle on an open field, as described by the ancient historian Xenophon (*Hellenica*, v. 4, 9-10, 38-42, 49) in connection with fortification works in the Theban plain.

The DEMA wall formed a barrier to hostile armies approaching Attica from the west and northwest (the Peloponnesian or Boeotia), serving to delay their advance.



# 3

## FUNERARY MONUMENT (SO CALLED "TOMB OF SOPHOCLES")



Varybobi

### Access

The monument is accessible chiefly by car.  
For visitor information, Tel. (+30) 210  
2466 122 (Archaeological Collection of  
Acharnes)

Funerary monument, known as the "Tomb of Sophocles", excavated in 1888 by the first director of the nearby royal estate of Tatoï, L. Münter. It is located in Varybobi, modern municipality of Acharnes (Menidi), at the site of Megali Vrysi/Panagitsa.

It consists of a burial mound of the Classical period with an original height of 13 m, surrounding a burial enclosure built of large rectangular blocks of local stone and preserved to a height of seven courses. Within the mound three marble sarcophagi with gabled lids were discovered, two of which remain *in situ*. The sarcophagi yielded aryballoid black-glazed lekythoi, alabastra, a bronze mirror and two strigils, utensils used by athletes in Gymnasia to scrape off dust and sweat. The finds hint to one female and two male burials. According to the testimony of the excavator, one of the male burials was accompanied by a wooden stick, typically used by elders in Classical Athens, so that the tomb was interpreted as that of the tragic poet Sophocles.

Sophocles, a citizen of the ancient demos of Kolonos originated from the demos of Dekeleia, died in 406/5 BC, and the ancient sources mention that he was buried, upon receiving permission from the Spartan king Agis, in his ancestral tomb, at a distance of 11 stades from the "Wall" and on the road to Dekeleia. The "Wall" mentioned is believed to refer to the fortress of Dekeleia, built by the Spartans during the Peloponnesian War, when they occupied Dekeleia in 413 BC, upon the advice of Alcibiades. Conflicting scholarly views identify the "Wall" either with the fortress of Katsimidi, 2 km northwest of Tatoï, or with the fortification on the hill of Palaiokastro inside the former royal estate of Tatoï, which is in fact 11 stades distant from the tomb's location. The monument's proximity to the old road that led from Acharnes to Dekeleia (150 m) is another argument in favor of its identification as the ancestral tomb of Sophocles.





# 4

## AGIA TRIADA TOU NEROU, MT. PARNES

### *Access*

The monument is accessible only by car



The church of Agia Triada on Mt. Parnes (Parnitha) was built at an elevation of 1,000 meters on a pine-covered slope near the Mt. Parnes Xenia. It is a notable Byzantine monument in Attica dating to the 13th-15th century. From the late 18th century it was a metochion of Petraki Monastery. It was initially an independent monastery, and is also mentioned as a monastery "from the Imperial Fall".

The church measures 14.50 x 4.60 m, and belongs to the architectural type of cross-vaulted single-nave basilicas with narthex. Its sanctuary is in the eastern section, and is semi-circular on the interior and three-sided on the exterior, with recessed diakonikon and prothesis apses. The Altar Table is in the middle of the Bema, while a step separates the sanctuary from the nave, where marble closure slabs of the 11th century and part of a marble mullion have been placed.

On the west side of the church is the narthex, an addition of unknown era which communicates with the nave; a tile-covered modern porch occupies its entire width.

The entrance is from the west through a double wooden door that leads to the narthex and a second, similar door leading into the nave.

On the exterior, the masonry of the sanctuary is built of carved and semi-carved mid-sized stones, between which were inserted horizontal rows of brick and semi-finished cornerstones. In the nave, narthex, and porch, the masonry is covered over, so its construction method remains uncertain. It was probably of rubblework and plaster.

The vaults in the nave, narthex and porch were covered by lean-to and pitched roofs covered with tiles from Pelion. In earlier times there were Byzantine tiles which were replaced in a 1972 repair.

The interior of the nave is painted and carries religious paintings and geometric decoration. In the nave, there are two superimposed layers of wall paintings. The first layer (ca. 15th c.) is qualitatively superior to the second (16th-17th c.).

The name "Iou Nerou" (of the Water) comes from the holy water which flows from a neighbouring spring.

TEXT: M. MARGONI





The sanctuary at Eleusis was one of the most important cult centres in the ancient world. Here, from the Mycenaean period (1350 BC) down to the end of the 4th c. AD, was worshipped Demeter, goddess of the renewal of nature and the germination of crops, who taught the people of Eleusis how to cultivate the earth and conduct the sacred rituals, the revered mysteries, for which complete secrecy was required.

Eleusis was founded about 2000 BC near the Gulf of Eleusis, on the slopes of a hill at the eastern end of a low range in the south-west corner of the Thriasian plain. During the Mycenaean period it evolved into a strongly fortified city. The Mycenaean megaron that has been identified with the earliest temple of Demeter was built at this period to the north-east of the Classical Telesterion.

In the Geometric period, the site of the private houses was occupied by the sanctuary area. The local, rural cult of the goddess acquired a panhellenic character during this same period, about the middle of the 8th c. BC.

In the time of Solon (early 6th c. BC), Eleusis was fully incorporated into the Athenian state, and the Eleusinian Mysteries were established as an Athenian festival. During the time of Peisistratos (550-510 BC), the sanctuary and the city, to the west of the hill, were enclosed within a strong fortification wall with towers.

After it had been destroyed by the Persians (480 BC), the sanctuary was renovated and new buildings erected, such as the new, large Telesterion, and the Stoa of Philo, built on the east side of the Telesterion a century later.

The final period of prosperity enjoyed by the sanctuary was in Roman times, when the Roman emperors adorned it with brilliant new buildings, such as the Great Propylaea, triumphal arches, a fountain, temples and altars.

At the end of the 4th c. AD the Mysteries went into decline, and the raid by Visigoths under Alaric converted the sanctuary into ruins, after which the cult was abandoned.

### THE MUSEUM

The finds from the excavations of the sanctuary and the west cemetery are on display in the Archaeological Museum, built in 1889 on the south-east side of the acropolis.

Courtyard. Marble sarcophagus of Roman times (2nd c. AD) with a scene of the hunting of the Calydonian Boar on the front. Also on display are some composite capitals from the Lesser Propylaea, and some marble funeral vases.

Room I. Protoattic amphora (650 BC) with a scene of the blinding of Polyphemos on its neck and the legend of Perseus and Medusa on the body. The "Fleeing Kore" (early 5th c. BC) from the decoration of the Sacred House. The Rheitio decree relief (421 BC).

Room II. Headless statue of the goddess Demeter, original work of the late 5th c. BC, from the workshop of the sculptor Agorakritos. Votive reliefs depicting Triptolemos' mission to spread knowledge of how to cultivate the earth.

1 Iera odos & Gioka str., 19200 Eleusina

Tel: (+30) 210 5543470 /  
210 5546019

#### Opening Hours

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

#### Admission

Full: 3 €  
Reduced: 2 €

#### Access

Bus: lines A16, B16, Athens-Eleusina (terminus Koumoundourou square) or from "Egaleo" metro station (line 3)  
KTEL buses Athens-Vilia/Megara (terminus Ag. Asomaton square, Thissio)  
Suburban Railway (Magoula station) and bus line 863



Room III. Headless statue of Asklepios, original work of the 4th c. BC. Archaistic statue of a Kore, originally holding a bowl, now lost, containing purification water. Statuette of Poseidon, Roman copy of a work by Lysippos.

Room IV. In the centre of this room are two plaster models depicting the sanctuary in the 6th c. BC (below) and in Roman times (above). Two marble statues of Roman emperors and a statue of Antinoos, the favourite of the emperor Hadrian.

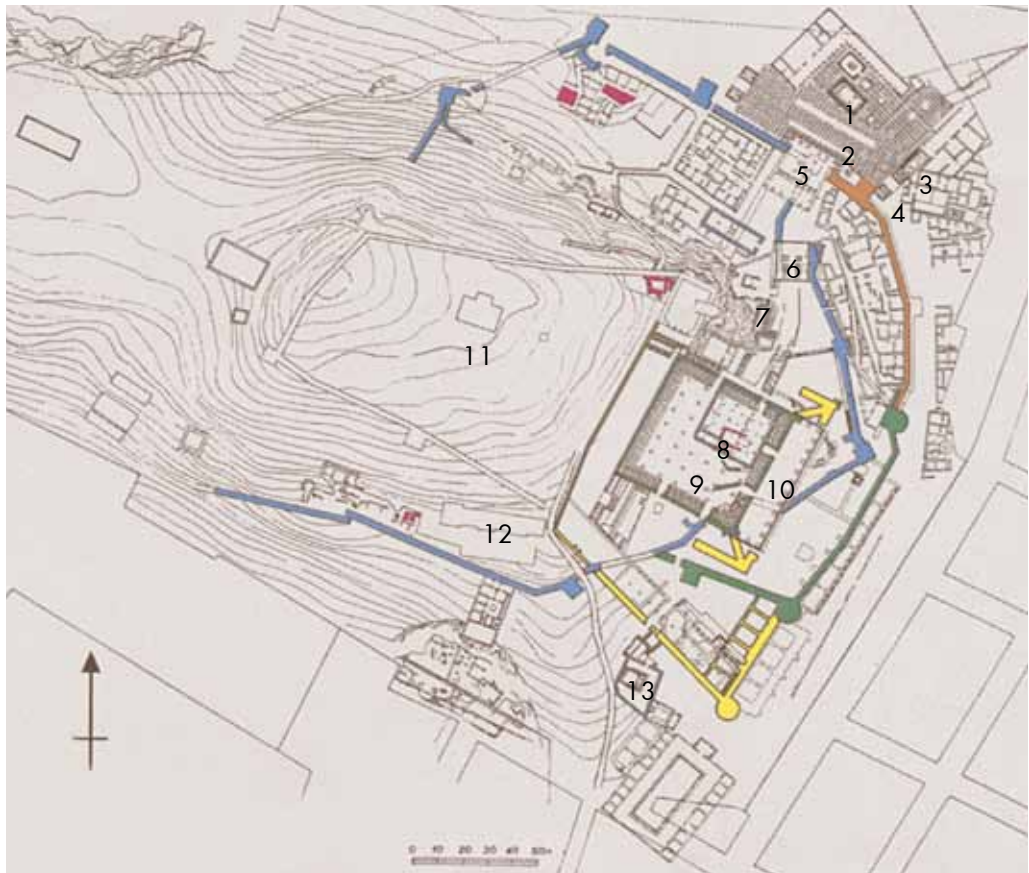
Room V. The larger than life size statue of a cistophorus Kore, in the middle of the room, was one of two Caryatids that supported the roof of the Lesser Propylaea (1st c. BC).

Room VI. The showcases in this room contain pottery and other small finds from the sanctuary and cemeteries of ancient Eleusis. All phases of the life of the site are represented, from Prehistoric times to the Late Roman period. In case 21 are clay and stone keroi, characteristic utensils of the Eleusinian cults.

TEXT: D. KYRIAKOU - K. PAPANAGELI

- Mycenaean period
- Peisistratian period
- Cimonian - Periclean period
- 4th c. BC - Hellenistic period
- Roman period

1. Temple of Artemis Propylaea
2. Roman Court
3. Fountain
4. Triumphal Arches
5. Great Propylaea
6. Lesser Propylaea
7. Ploutoneion
8. Mycenaean Megaron
9. Telesterion
10. Stoa of Philo
11. Acropolis
12. Museum
13. Sacred House





## THE BRIDGE OVER THE ELEUSINIAN KIFISSOS

Open to visitors but not an organised archaeological site

### Access

Bus: lines A16, B16 Athens-Eleusina  
(terminus Koumoundourou square)



About one kilometer east of the entrance to the Sanctuary of Demeter in Eleusis, at the point where the Sacred Way met the riverbed of the Eleusinian Kifissos, an ancient bridge is preserved in an impressively fine state. With a total length of 50 m and width of 5.30 m, it consists of a central section – the bridge proper – 30 m in length, and two sloping approaches on either side, each 10 m in length. The bridge proper consisted of four arched openings, with the two outer arches being narrower than the two inner ones.

At the point where the bridge was constructed, the riverbed has been filled in with large rectangular stone blocks.

The bridge, which is of hard Piraeus limestone, is a superb example of Roman bridge-building. On the basis of written sources it has been dated to the Hadrianic age, and more specifically linked with the year in which the emperor was initiated into the Eleusinian mysteries (AD 125).

TEXT: K. PAPANGELI



## CHURCH OF AGIOS ZACHARIAS, ELEUSIS

86 Nikolaidou str., Eleusis

### Access

From Athens: Buses 865, A 16, B16  
(terminus Koumoundourou square)

From Egaleo metro station (line 3): Bus X63

From Piraeus: Buses 845, 871



The church of Agios Zacharias is a declared historical monument of the Post-Byzantine period. It lies within the archaeological site of the ruins of an Early Christian basilica, protected by the provisions of N. 3028/2002. The church is built over the eastern part of the central aisle of the Early Christian (5th c.) basilica of the same name. Its masonry consisted of unworked stones (rubble) and plaster, and of reused carved stone from older churches.

The main body of the basilica was divided into three aisles by colonnades consisting of five columns (only two from the left colonnade are preserved). The side aisles were abnormally wide (4.20 m versus 5.70 m for the central aisle). The stylobates were built, and have in places preserved large marble slabs of ancient material. The column bases – also large – and probably the shafts of the columns were taken from ancient monuments in Eleusis. The columns in all probability carried straight marble architraves rather than arches, as we understand from the fact they were set close together as well as from the dimensions of the piers (in which the colonnades conclude), which are narrower than the stylobates, and finally, from the large marble beams found during excavation.

There is no evidence concerning the arrangement of the Bema, and its traces (if any still exist) are covered by the church of Agios Zacharias.

The two narthexes communicated (with the outside) only through side doors, which, however, appear to have been set higher than the preserved height(s) of the foundations. The exonarthex was separated by walls into three apartments; that on the north had two brick tombs. However, these walls probably belong to a later phase, as their inferior masonry shows. The annex west of the exonarthex must also be a later construction.

North of the narthex there was an attached baptistery which recalls corresponding baptisteries of Asia Minor, i.e. a square surrounded by a corridor, with a built cruciform baptismal font in its center, covered by a marble revetment. Two smaller oblong apartments, a changing room and a *photisterion*, were attached at the east in the baptistery courtyard. In the latter, a marble seat of ancient form, resting on lion's feet, is preserved *in situ*. Roman sculptures are visible in the church grounds.

As regards the basilica's dating, on the basis of the use of a straight architrave and the decoration of a massive preserved closure slab with a cross inside a circle and the letters A-Ω on either side, it probably is to be dated to the 5th c. AD.

TEXT: ST. VANDOROU





# 8

## FORTIFICATIONS IN THE THRIASIAN PLAIN: PLAKOTO AND PALAIOKASTRO

The northwestern edge of the Thriasian plain was defended by two forts that guarded the Eleusinian Kifissos (Sarandapotamos) river valley and the ancient route to the upland plain of Skourta on Mt. Parnes, and thence to Boeotia. One, on a low hill called Plakoto (ancient name unknown) is of Classical times and consists of a round tower preserved up to 3 m. It is surrounded by an enclosure (dim. 25 x 33 m) with a 2 m thick masonry and three gateways. At a later period the space for the garrison was enlarged by adding a second enclosure, more carelessly built. From Plakoto one commands a wide view of the Thriasian plain, until Mt. Aigaleo. Opposite this hill, across the modern asphalt road to the north-east, is a higher ridge, the top of which is called Palaiokastro. Here is found a large round enclosure with a single entrance and possibly a platform for ascending to the top of the rubble walls. The large diameter (20 m) indicated that if it was ever roofed it would have been with perishable materials. The date of this fort is uncertain.

TEXT: T. ELIOPOULOS

Open to visitors but not an organised archaeological site

### Access

By car, 3rd km Oinoe-Magoula provincial road



# 9

## THE FOUNTAIN OF THEAGENES, MEGARA

Organised site (free access or with a ticket from the Museum of Megara)

### Access

Intercity Athens-Megara KTEL bus (terminus Asomaton square, Thissio)  
Suburban railway, Megara station and public transportation to the city center

The "Theagenes Fountain" was built at the beginning of the 5th c. BC. It is about 21 m long and 13,69 m wide. The flat roof of the cistern is supported on 35 octagonal pillars. The cistern is divided lengthways by a narrow wall into two parts, each of which is fed by a separate conduit. Thus one half could be emptied for cleaning or repairs without stopping the operation of the fountain. The porch with 5 pillars and an oblong basin for drawing water was in the southern part of the building.

TEXT: P. AVGERINOY - E. TSALKOU



22-24 G. Menidiati str., 19100 Megara  
Tel: (+30) 22960 22426

Opening Hours

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

Admission

Full: 2 €  
Reduced: 1 €

Access

Intercity Athens-Megara KTEL bus (terminus  
Asomaton square, Thissio)  
Suburban railway, Megara station and  
public transportation to the city center



The ancient city of Megara was built in a fertile region with easy and rapid access to two fortified ports, Nisaea on the Saronic Gulf and Pagae on the Gulf of Corinth. It extended around the two acropolises of Alkathos and Karia. Megara flourished from the 8th to the 7th c. BC, developing significant commercial and colonizing activity.

The 6th c. BC was a difficult period for the city, since it experienced the tyranny of Theagenes which was followed by the troubled periods of "moderate regime" (*periodos sofrosynis*) or oligarchy and "radical democracy" (*akolastos dimokratia*), as they are called in the ancient sources.

The Persian wars were followed by the period of the *Pentecontaetia*, during which the city became allied with the Athenians, acquired a fortification wall, and with the Athenians' help built the Long Walls linking Megara with the harbour of Nisaea.

During the Peloponnesian War, the city suffered serious destruction because both the Athenian and Spartan camps employed violence in an attempt to compel Megara, as a bastion against the enemy. In order to gain their independence, the Megarians sided with either Athenians or Spartans.

Despite the destruction, in the 4th c. a significant growth in all sectors is observable. This is the era of the Megarian School of Euklid and Stilpon, of the sculptor Theocosmos, of extensive trade and the issuing of coinage. When the Megarians encountered the threat of Philip of Macedon, they once again turned for assistance to the Athenians. The general Phocion hastened to the city, took over Nisaea and the Long Walls that had been destroyed during the Peloponnesian War were rebuilt.

Near the end of the 4th c. (307 BC), the Megarians suffered the greatest disaster in their history at the hands of Demetrius Poliorcetes, who, although he restored the city's autonomy, removed all its slaves and deprived the city's cottage industries of their workforce.

The 3rd c. BC was characterized by economic and demographic decline. The city again passed into Macedonian control until 243 BC, when it joined the Achaean League. The fact that two of the important coastal cities of Megaris, Aigosthena and Pagae, became autonomous was also a big loss.

During the Roman period, Megara also suffered from raids by the Roman army and was destroyed by Caesar. During the age of Hadrian it flourished once again and was adorned with public buildings. Several of the monuments that embellished the city were described by Pausanias in the 2nd c. AD. It was





finally destroyed in AD 395, when all the Greek cities were plundered by the Goths of Alaric.

**The Archaeological Museum of Megara** presents objects that have come to light from rescue excavations by the Γ' Ephorate of Prehistoric and Classical Antiquities in the city of Megara and the surrounding region. The finds date from the 8th c. BC to the 2nd c. AD. The exhibition is housed in the Old City Hall, a 19th c. building which the Municipality of Megara has temporarily ceded to the Γ' Ephorate of Prehistoric and Classical Antiquities. The two-storey building has four exhibition halls.

**GROUND FLOOR.** Marble finds are presented on the building's ground floor.

**GALLERY A.** Monumental sculptures and votive reliefs are exhibited in this room, with background information from excavation research and the literary sources on monumental sculpture and reliefs from Megara from the Archaic to the Roman period. There is also a reconstruction drawing of the Nike of Megara, a copy from an 1847 engraving.

**GALLERY B.** This gallery displays inscriptions containing information about public life, chiefly during the Classical period. It also displays Classical, Hellenistic and Roman funerary stelai, framed by related texts and photos.

**FIRST FLOOR.** On the first floor finds from the city's cemeteries and objects of daily use are presented.

**GALLERY Γ.** This gallery presents objects selected from grave groups of the 8th to the 1st c. BC. Visual material, photographs, plans and texts related to the place of the ancient cemeteries in the topography of the modern and the ancient city and its burial customs give information related to the exhibit.

**GALLERY Δ.** Objects – primarily clay and bronze – connected with daily life in antiquity are displayed in this room. The deposit from an Archaic sanctuary at

the site of Bouri in Alepochori is of particular interest; from among its hundreds of finds, representative examples of cult and the local pottery workshop are presented. There is a brief presentation of the excavation, with the assistance of visual material.

**COURTYARD AREA.** Inscriptions, statue bases, and architectural members from various periods are presented in the courtyard area.

TEXT: P. AVGERINO



## CHURCH OF AGIOS IOANNIS GALILAIOS HOREFTARAS, MEGARA

Agiou Ioanni Galilaiou str., Horeftaras square

### Access

Intercity Athens-Megara KTEL bus (terminus Asomaton square, Thissio)  
Suburban railway, Megara station and public transportation to the city center



One of the most important Byzantine monuments in the province of Megaris, the church of Agios Ioannis Galilaios Horeftaras is located in a square in the town of Megara on Agiou Ioanni Galilaiou Street.

This is a single-aisled vaulted church (dim. 8.00 x 4.50 m) with a tile-covered saddle roof, a projecting three-sided sanctuary apse, and a later porch with bell tower on its west side, where the main entrance is also found. There is a second entrance on the south side, which also has a rectangular window.

The masonry consists of large finished local shellstone (conchite), intervening rubble, and parts of bricks, with a characteristic T-formation created by two large shellstones at the east end of the south wall.

The church preserves three phases of wall painting. The earliest dates to the 13th century and is represented by an isolated wall painting fragment on the north wall.

The second phase, which dates to the 17th century, is represented in the central part of the north wall of the nave, where there is a poorly-preserved scene of a mounted Agios Georgios (Saint George) the Dragon-Slayer in the Bema with a scene of the Virgin Platytera ("wider [than the heavens]") flanked by two angels in the conch of the apse and co-liturgist prelates in the (apse) semi-circle, and the dome, where a medallion of Christ Pantokrator and traces of illegible representations may be made out.

The scene of the Man of Sorrow in the prothesis conch, the scenes of the built templon with Christ Enthroned, the Virgin Enthroned, Agios Hierotheos, and Agia Paraskevi, the scenes of the Hospitality of Abraham and of Agios Georgios on the north wall, and of Agios Ioannis Prodromos (John the Baptist) on the south wall of the nave all date to the third phase, the 18th century.

In 2004, stabilization and restoration works were carried out on the monument, in addition to conservation work on its wall paintings, under the supervision of the 1st Ephorate of Byzantine Antiquities and the Directorate for the Restoration of Byzantine and Post-Byzantine Monuments, and at the expense of the church of Agia Paraskevi, Megara.

In the square where the church is situated, there is a tradition on the Tuesday after Easter of holding events connected with the traditional Dance of Trata, to which is owed the church's nickname "Horeftaras".

TEXT: E. ZAGKOUDAKI





## CHURCH OF AGIOS GEORGIOS AND AGIOS IEROTHEOS, MEGARA



The church of Agios Georgios and Agios Ierotheos lies on the north side of Agiou Antoniou Street, which crosses Alkathos Hill from east to west. The hill, which overlooks the city of Megara, is full of small Post-Byzantine churches that constitute valuable evidence concerning the organization of ecclesiastical life in the province of Megaris during the period of Ottoman rule.

This is a "twin" church, with maximum dimensions of 10.60 x 8.50 m, and rubble and tile masonry; fragments of Early Christian sculptures have also been found built into the walls in places.

The two individual chapels are barrel-vaulted, while on the exterior two separate tile-covered saddle roofs are formed.

In the sanctuary on the built templon and the east section of the walls of the nave of the two chapels, painted decoration is preserved which was covered by a layer of soot, and which came to light during cleaning and restoration works carried out by a team of conservators from the 1st Ephorate of Byzantine Antiquities in 1985.

The southern part of the church is dedicated to Agios Georgios, and has a three-sided projecting apse on the east; its preserved wall paintings date to the 16th-17th century. In a rectangular conch on the east wall is the inscription "This divine all-revered church of the glorious miracle-working martyr was painted in 1613", and an Early Christian closure slab is built into the chapel's Altar Table.

The northern part of the church, which is longer than the southern on the west, is dedicated to Agios Ierotheos. In contrast to the chapel of Agios Georgios, the apse of the Sanctuary is inscribed in the contour of the wall. The chapel preserves later wall paintings of the 18th century, and bears the inscription "O lord, protect those who love the dignity of your house, 1784" on the architrave of the built templon.

In 1976 the church was declared a historical monument by Ministerial Decision.

TEXT: E. ZAGKOUDAKI



Agiou Antoniou str., Alkathos Hill

### Access

Intercity Athens-Megara KTEL bus (terminus Asomaton square, Thissio)  
Suburban railway, Megara station and public transportation to the city center

## CHURCH OF AGIA VARVARA, MEGARA

### *Access*

Intercity Athens–Megara KTEL bus (terminus  
Asomaton square, Thissio)  
Suburban railway, Megara station



### CHURCH OF AGIA VARVARA (KATHOLIKON OF THE MONASTERY OF AGIOS NEKTARIOS AND AGIA VARVARA), ELEONAS, MEGARA

The church of Agia Varvara was a small country church in the Eleonas area of Megara, which in the 1970s was incorporated into the modern Monastery of Agios Nektarios and Agia Varvara, occupying the northeastern part of its courtyard, in the southern part of which a large triconch church dedicated to Agios Nektarios was built.

In 1976, the church was declared a historical monument by Ministerial Decision.

This is a small triconch (dim. 4.45 x 3.20 x 5.00 m) with semi-hexagonal apses, with those on the north and south being shallower than the central one. It is covered by an octagonal dome and roofed by vaults on east and west.

The church's masonry was covered over at an unknown date with a thick layer of plaster, and initially the monument had been dated by Professor Ch. Bouras to the Post-Byzantine period. However, following works carried out at the expense of the Monastery and under the supervision of the 1st Ephorate of Byzantine Antiquities, it was determined that the church dates to the Byzantine period, as attested by the pseudo-cloisonné masonry of the Bema apse, made of dressed shellstone (conchite) and bricks, and by the carefully-finished masonry of the dome, which is formed of rings of brick.

In a later period, an exonarthex was added on the west side of the church, in the form of an elongated portico along the east-west axis (dim. 4.80 x 7.20 m). Closed on its north and west sides and open on the south, it was covered by a wooden saddle roof with tiles of Byzantine type.

During the 1980s, in the place of the exonarthex, a sizable and unsightly room of reinforced concrete was built; this suffered serious damage by the earthquakes of 1999, so it was demolished.

Between 2009 and 2011, under the supervision of the 1st Ephorate of Byzantine Antiquities, consolidation and restoration works were carried out on the church, which was restored to its original form.

The katholikon of the Monastery of Agia Varvara, together with the churches of Agios Athanasios, Agios Georgios, and the Metamorfosis (monuments on which consolidation and restoration works will shortly begin, within the framework of the National Strategic Reference Framework) form a very important group of Byzantine monuments in the region of Eleonas of Megara, offering valuable information about the architecture, the residential development and the history of the great area of Megaris during the Middle and early Late Byzantine period.

TEXT: E. ZAGKOUDAKI

## THE "TOMB OF KAR", MEGARIS

West of the city of Megara, nearby the National Road ruins of a large circular structure are visible. Set at a hill near the ancient Scironis (Sceiron) road has been identified as a watch tower controlling the Scironis (Sceiron) pass. It has also been tentatively identified as the tomb of Kar, legendary king of Megara, or as the tomb of the flute-player Telephanes, since both these monuments are mentioned by Pausanias as being on the ancient road connecting Megara and Corinth.

TEXT: EIR. SVANA

Open to visitors but not an organised archaeological site

### Access

By car, 44th km Athens-Corinth Old National Road





AGIA TRIADA,  
MEGARA

Open to visitors but not an organised archaeological site

Access

By car, Athens-Corinth Old National Road;  
at "Lakka Kalogirou" turn towards Perama



The peninsula of Agia Triada, situated south-east of the modern town of Megara, is identified with "Minoa Akra", referred to by Strabo. Here, according to Thucydides, the Athenian general Nikias (469-413 BC) had built fortifications and installed a garrison.

On the north slope of the peninsula, near the small Christian church of the Agia Triada (Holy Trinity), Late Archaic walls probably to be associated with a watchtower are preserved.

During the Roman period, two farmhouses were built in the same area. The larger of the two was set in and around the Archaic structure; it preserves a total of 19 rooms and a bath. Seven of these rooms communicate with an inner court, where we can see a circular structure, probably a threshing floor.

The more modest farmhouse was built north-west of the Archaic structure. Five rectangular rooms from this house can be discerned, as well as a circular oven in the outside area.

TEXT: P. AVGERINO

## THE WALL OF AGIA TRIADA, MEGARA



On the narrow neck of the peninsula of Agia Triada, Megara, at the inlet of the Voukari wetlands is the wall of Agia Triada, which has been declared a historical monument. This is a unique example of a *diateichisma* ("transverse wall", "cross wall") from the years of the Greek Revolution in the Attic region.

Its older section was built in the form of a stone fence by Megarians in 1818 with the permission of the Derben Aga, the Turkish administrator of the land crossings in the region, while during the Revolution of 1821 it was supplemented and configured in accordance with the rules of fortification technique at that time, and acquired its present fortified form.

The wall crosses the neck of the peninsula from north to south, concluding at both ends quite near the sea. It is 320 m long, 1.50 m wide, and has a height that varies in accordance with the natural terrain between 3.90 and 4.10 m. It is built of limestone blocks of irregular shapes and different sizes, with limestone mortar as a binder. Along its width is a low, narrow rampart-walk that unfolds along the entire length of its inner side. Seven semi-circular bastions located at approximately 20-meter intervals ensured control of the intervening sections, with the possibility of flanking shots (Fr. *enfilade*) from musket-holes in the bastions. Musket-holes were opened in two rows throughout the entire length of the diateichisma at ground level and that of the rampart-walk.

There is a tower-shaped gate in the south part of the main bastion which ends in a quadrant near the northeast part of the wall. The gate was protected by machiolations ("murder holes") in its upper section and musket holes in its vertical wall. Its arch is formed of two successive series of stone voussoirs with an intervening brick layer that forms its sole decorative element.

In 2006, the 1st Ephorate of Byzantine Antiquities carried out stabilization works, which due to limited funding were not completed. The area surrounding the wall was also cleaned and spruced up with financial assistance from the Municipality of Megara, and the Municipality paid for the 2009 lighting of the diateichisma, contributing to the monument's enhancement.

TEXT: E. ZAGKOUDAKI

Open to visitors but not an organised archaeological site

### Access

By car, Athens-Corinth Old National Road; at "Lakka Kalogirou" turn towards Perama



Open to visitors but not an organised archaeological site

Access

By car, from Psatha towards Mt. Pateras and Vathychoria



The round tower, one of the best-preserved ancient monuments, is situated on the northern slopes of Megalo Vathychori. It has a diameter of 6.20 m and is 12.50 m tall. It is constructed in the trapezoidal-isodom style. The entrance in the southern part preserves cuttings for the support and barring of the door.

This impressive monument had four storeys, as is evident from the three rungs of joist-holes visible on the inner side of the wall for the beams that supported an equal number of floors. The upper storey had six windows, all of the same size, above which there was evidently a pitched roof so that rain water could be collected through a spout preserved on the east side at the floor level of the 4th storey. The archers' slots, better observed from the interior, and the windows for small catapults place the tower in the military category. However, it must surely have functioned to guard cultivated areas in times of peace. It is bounded by a circuit wall, the masonry of which is better preserved on the south side.

The circular tower is one in a series of at least six towers that controlled the road leading through the Vathychoria to Boeotia. One of these, the square tower of Vathychori (dim. 5 x 5 m; height 10 m), stands some 500 m southeast of the round tower on the rural road to Mikro Vathychori. It too preserves archers' slots, windows, a water spout, and an entrance on its south. Traces of an enclosure wall and a small settlement have also been found.

The towers of the Vathychoria, belonging to the 4th c. BC defense system of the Megarian region, guarded this mountain road in order to ensure safe passage for the armies marching from the Peloponnese to Boeotia. This is the road that was taken by troops when they wanted to avoid the Athenians, who controlled the more even road to the east beyond the mountain road.

On the slopes and peaks that enclose the Vathychoria, traces of residential and rural installations in addition to other towers provide evidence of intense activity in that rough territory, which was especially important for the history of the Megaris during Classical and Hellenistic times.

TEXT: EIR. SVANA - P. VALTA



ANCIENT PAGAE,  
MEGARIS

Open to visitors but not an organised archaeological site

Access

By car, Megara-Alepochori provincial road, 500 m- 1 km from Alepochori beach



Ancient Pagae is located in the modern-day village of Kato Alepochori, 20 km northwest of the city of Megara. In antiquity it was an important city and harbour of Megaris on the Gulf of Corinth. According to Aristophanes (*Lysistrata*), Pagae and Nisaia, Megara's southern port on the Saronic Gulf, formed Megara's "legs." It was considered a city of strategic importance from the era of the Persian Wars down to the end of antiquity, and played a special role during the Peloponnesian War, as attested by Thucydides.

The city, for which the sources mention sanctuaries, public buildings, and a theater, was created around the mid-5th c. BC. In 461 BC, the Megarians joined the Athenian alliance and the Athenians used Pagae as a base for their fleet in the Corinthian Gulf. In 343/2 BC, the Megarians requested assistance from the Athenians to confront the Macedonian threat. This date is very likely connected with that of the city's acropolis and wall. Later, in 192 BC the city joined the Achaean Confederacy and minted its own coinage. The cults in Pagae mentioned include those of Zeus, Isis, the hero Aigialeas, and Artemis. Pausanias notes a bronze statue of Artemis Soteira similar to that in Megara, while a celebration with sacrifices in her honour is mentioned in a 1st c. BC inscription.

Today, a part of the east side of the ancient wall and the foundations of towers and gates alongside the modern road leading from Megara to the village of Kato Alepochori are visible. Recent research has also indicated the existence of "long" walls starting from the north wall of the acropolis and ending at the sea in order to protect the ancient port, which was a communications base with the West via the Corinthian Gulf.

Pagae's cemetery was on Pyrgari hill, 350 m east of the hill of Pagae. Excavation has brought to light a cluster of rock-cut cist graves. Grave use dates from the late 5th c. BC to the Hellenistic period.

TEXT: EIR. SVANA - P. VALTA



MONASTERY OF THE  
METAMORFOSIS SOTIROS (MONI  
SOTIRAKI), ANO ALEPOCHORI

*Access*

Chiefly by car via the Athens-Corinth National Road, Megara junction, provincial road from Megara to Alepochori, intersection leading to Ano Alepochori, and then by following the signs to "Kataskinosi Dimou Neas Ionias"



The ruins of the Monastery of the Metamorfosis Sotiros (Transfiguration of the Saviour) are located on the slopes of Mt. Pateras in Ano Alepochori. Preserved structures include the 13th century Katholikon, and the ruins of a group of buildings (monks' cells, the abbot's quarters, the refectory [trapeza], and a fountain) dating to the Post-Byzantine period, surrounded by an enclosure.

The katholikon (dim. 6.00 x 4.50 m) belongs to the transverse-vault, single nave architectural type (variant A 1) not native to Attica. Its masonry is of regular rubble with the use of tiles; the semi-hexagonal sanctuary apse presents a more carefully-finished form of carved porous stone set in the pseudo-isodomic system, with a dentil course beneath the cornice. The glazed plates built into the walls above the window of the sanctuary conch and above and on either side of the window of the south side of the transverse barrel-vault are characteristic.

The built templon dates to the 19th century.

The church preserves notable painted decoration from the 13th century.

Christ Pantokrator is depicted in the apse conch, surrounded by the Archangels Michael and Gabriel; in the semi-circle of the apse are co-officiating prelates; on the lower face of the east wall is a depiction of the Annunciation, above it a scene of the Pentecost, and in the Sanctuary vault, the Ascension.

In the nave, the painted decoration is adapted to the classic programme for a cross-in-square domed church. Figures of the Evangelists are on the triangular surfaces created between the transverse and longitudinal barrel vaults. A Christological cycle (no longer preserved) unfolded in the transverse vault. Further east, in the northern part is the Genesis (Birth of Christ), in the southern the Ypapanti (Presentation), in the northwest the Baptism, in the north tympanum the Transfiguration, and in the south the Raising of Lazarus. In the longitudinal vault, there is a depiction in the southwest of the Entry into Jerusalem (Palm Sunday), in the northwest the scene at the Tomb (Women at the Tomb), in the south tympanum the Birth of the Virgin, in the north the Banquet of Herod, while on the west wall is a scene of the Crucifixion.

The iconographic programme is complemented by a series of saints of imposing dimensions in the lower zone of the walls.

In 1981 and 1999, the monument was seriously damaged by the earthquakes that struck Athens. Stabilization and restoration works began on the katholikon, together with salvage work on the wall paintings, in 2004. The project was supervised by the 1st Ephorate of Byzantine Antiquities, with funding provided by the Leventis Foundation through the Hellenic Society for the Protection of the Environment and the Cultural Heritage. The project was concluded in 2006.

TEXT: E. ZAGKOUDAKI



THE FORTRESS OF  
AIGOSTHENA

The fortress of Aigosthena, built on a low hill 450 m above sea level on the slopes of Mt. Kithairon, commands the eastern end of the Corinthian Gulf. The site appears to have been in use from Geometric to Byzantine times. In the Classical period, specifically during the 4th c. BC when the fortress was constructed, Aigosthena was under Megarian control. The latest research indicates that the fortress was probably built in 343 BC with the assistance of the Athenians after they allied themselves with the Megarians to confront the Theban threat. For this reason an Athenian garrison was stationed here.

The hilltop includes the acropolis, measuring 190 x 80 m, which is enclosed by a circuit wall with towers. The east side is preserved to a great height; it is reinforced by four towers and has a sally port. The towers are constructed in the isodom style, whereas the walls feature trapezoidal, polygonal, or irregular masonry styles.

The most impressive feature of the fortress is its southeast tower. It is square (sides 8.80 m) and some 20 m in height. Joist-holes on the interior for supporting wooden floor beams provide evidence for three storeys. On the three vulnerable sides there are archers' slots and in the top storey, which would have had a double pitched roof, three catapult windows on both the south and north sides reinforce the defensive character of the tower.

The acropolis was connected to the harbour by long walls, of which only the northern one is visible today. It was reinforced by eight towers and bastions and had at least two gates.

There is evidence at Aigosthena for the cult of the hero and soothsayer Melampus, whose sanctuary is thought to be below the acropolis in the area inside the long walls. Habitation during the Early Christian period is attested by the 5th c. AD five-aisled basilica constructed of ancient building material which lies adjacent to the modern church of Panagia. In Post-Byzantine times, the acropolis area held a monastery, from which the ruins of monks' cells and the katholikon (main church), the small church of Agios Georgios, are preserved today.

In 1981, a powerful earthquake caused the partial collapse of the southeast tower, which is currently being restored by the Γ' Ephorate of Prehistoric and Classical Antiquities with funds from the National Strategic Reference Framework (NSRF).

TEXT: EIR. SVANA - P. VALTA

Porto Germeno

Open to visitors but not an organised archaeological site

#### Access

By car via the Attiki Odos to Elefsina, or alternatively via the Athens-Corinth National Road. On both routes, at the Elefsina-Mandra bridge turn right onto the old Athens-Thebes National Highway. About 2 km on and after passing Oinoe, turn left at the intersection leading to Vilia, and after Vilia follow the route to Porto Germeno.

By intercity KTEL bus line towards Porto Germeno (terminus Thissio metro station, line 1)



EARLY CHRISTIAN BASILICA  
AND CHURCH  
OF THE PANAGITSA OR AGIA  
ANNA, AIGOSTHENA

*Access*

By car via the Attiki Odos to Elefsina, or alternatively via the Athens-Corinth National Road. On both routes, at the Elefsina-Mandra bridge turn right onto the old Athens-Thebes National Highway. About 2 km on and after passing Oinoe, turn left at the intersection leading to Vilia, and after Vilia follow the route to Porto Germeno.

By intercity KTEL bus line towards Porto Germeno (terminus Thissio metro station, line 1)



At the head of the bay of modern Porto Germeno, within the limits of the ancient acropolis of Aigosthena are the ruins of the Early Christian basilica of Aigosthena.

The church was a five-aisled basilica with narthex (dim. 25 x 20 m) with a projecting semi-circular sanctuary apse and masonry consisting of large rectangular stone blocks. It belongs to the so-called "Hellenistic type" of basilica, rarely found in Attika, and dates to the early 5th c. AD.

The basilica is connected with a rectangular building containing a baptistery of square plan and a transverse oblong porch, which communicates with the nave through an entrance in the western part of the south aisle.

During excavations conducted in 1954 by Professor An. Orlandos, there were revealed sections of the monument's mosaic floor decoration, which covered the central (main) aisle, the narthex of the basilica, and the porch of the baptistery. The mosaic flooring dates to the late 5th-early 6th c. AD.

The mosaic decoration of the basilica for the most part consisted of geometric motifs (square panels with rosettes, inscribed in a circle; octagon with inscribed square and continuous squares, divided into triangles; rectangular panels with crosses, formed of lozenges, among them squares with other inscribed vertically-set squares and small radiating shields, etc.) and stylized floral motifs (chained guilloches, twisting shoots of ivy leaves), while the narthex has preserved part of a pseudo-emblema with a scene of birds pecking at flowers.

On the floor of the baptistery porch was found a mosaic scene with a scale motif; in the northern part of the floor is preserved a fragment of a mosaic with a chained guilloche and spiral meander.

The basilica was probably destroyed in the 7th c. AD and atop the ruins of its eastern part, directly west of the sanctuary apse, a small triconch chapel with cylindrical dome was built and dedicated to the Virgin (or Agia Anna). The chapel, constructed mostly from reused ancient architectural material, dates to the 11th-12th century. Only a few fragments of the painted decoration of its walls are preserved.

The church probably functioned as a monastery katholikon, as may be inferred from building remains found around it. In a later period the site was also used as a cemetery, which largely accounts for the destruction of the mosaic floor decoration of the Early Christian basilica.

Today the remains of the mosaic decoration of the Early Christian basilica and baptistery are not visible; they have been covered to protect them from the elements.

TEXT: E. ZAGKOUDAKI



## OINOE TOWER THE FORTRESS OF OINOE

Open to visitors but not an organised archaeological site

### Access

Oinoe Tower: By car, or taking the KTEL bus line (terminus Thissio metro station), 48th km Athens-Corinth Old National Road  
Oinoe Fortress: By car, on the road to Panakton and the monastery of Hosios Meletios from the village of Oinoe

### OINOE TOWER

The isolated square tower of Oinoe (dim. 8 x 8 m) preserves its northwest corner to a height of 14 m and 32 courses. The four lower courses are constructed of concrete limestone; the upper courses are of conglomerate. The different building materials and masonry styles indicate two building phases, the more recent of which is datable to the mid-4th c. BC.

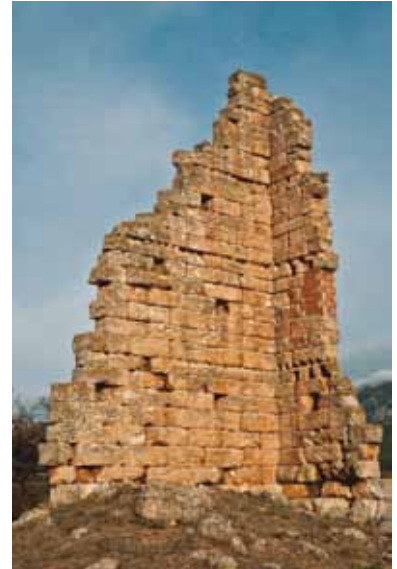
From joist-holes visible in the interior of the tower which held the floor-beams, it is estimated that there were four floors, with the top row of joist-holes supporting the roof. Floors 2, 3, and 4 had archers' slots, and there is evidence that the upper floor had two windows for small catapults. The entrance was probably on the north side.

The location of the tower, its size, and equipment suggest a military use. It must have controlled the main Athens-Thebes road that ran a little to the north and served as a beacon because of its visual contact with at least three other strategic positions. The tower controlled the northwest borders of Attica and formed part of the more general Athenian system of defense during the 4th c. BC.

### THE FORTRESS OF OINOE (ANCIENT MYOUPOLIS)

This is the only fortress in the plain. The masonry of its three construction phases date it to the 5th c. BC and mid-4th c. BC, while it was repaired in the Hellenistic period. The fortress served to protect the rural population that cultivated the area for the benefit of the Athenians.

TEXT: P. VALTA



# 23

## THE FORTRESS OF ELEUTHERAI

Open to visitors but not an organised archaeological site

### Access

By car, 52 km Athens-Thessaloniki Old National Road, via Kaza



The fortress of Eleutherai was built at a strategic site to control the narrow pass leading from Boeotia to Attica. From this point there is an unimpeded view toward the ancient passage to the west and over the plain of Oinoe to the southeast. Its date between 370 and 360 BC places it within the Athenian defensive system constructed along the borders of Attica during the 4th c. BC.

The line of the fortress follows the contour of the hilltop, enclosing an area of 300 x 100 m, with circuit walls 860 m in length. The vulnerable north side has a strongly-constructed wall, preserved to a height of some 4 to 6 m, with two small sally ports. It is reinforced by seven square towers (dim. 6 x 6 m) that project from the two faces of the wall and are connected by a curtain wall with a parapet-walk. Two gateways provide entrance to the fortress: the main, double gateway is on the west above the control-road; the secondary entrance, on the southeast, with a small gateway, connects the fortress with the city of Eleutherai by way of the south slopes of the hill. Apart from the north side, the other sides are less reinforced, with fewer towers which are poorly preserved. Their masonry is polygonal and irregular in places, evidently conforming to the terrain.

Preserved in the interior, close to the north side, are the foundations of a building measuring 16 x 11 m, evidently with two storeys, polygonal wall construction, a central passageway, and a pair of rooms on each side. It is probably to be dated to a phase earlier than the fortress and would have served as an installation facility for a garrison. It is also possible that it served for billeting even after the fortress was completed. Low walls, scattered in the interior area of the fortress, indicate that there were other similar structures.

TEXT: EIR. SVANA - P. VALTA





## MONASTERY OF HOSIOS MELETIOS, MT. KITHAIRON

The Monastery of Hosios Meletios, one of the most important monastery complexes in Greece, is located southeast of Mt. Pastra, Kithairon, and approximately 2.5 km east of the village of Oinoe (Mazi), Megaris.

The monastery was founded in the 11th century by Hosios Meletios, an important figure in monastic life.

Its katholikon belongs to the type of complex four-columned cross-in-square churches with dome and narthex which around 1150 was expanded to a Liti with two columns and wings on the north and south. About 1200, an open exonarthex supported by columns was added.

The Liti is decorated with wall paintings of the third quarter of the 16th century; fragmentary wall paintings of the Late Byzantine period are also preserved.

The tomb of Hosios Meletios is in the north part of the katholikon, while the chapel of the Taxiarchs (1100) is attached on its southwest.

The monastery's enclosure is surrounded on the south, east, and north by wings of monks' cells, of which the north wing dates to the Post-Byzantine period. The refectory (trapeza) and its auxiliary spaces lie west of the enclosure. These too are Post-Byzantine in date.

Notable wall paintings of the third quarter of the 16th century are preserved in the refectory's semicircular niche.

In the greater area of the complex, there have been found many *paralavria* (hermitages), including the ruined churches of Agioi Theodoroi and Agios Nikolaos northwest of the monastery, Agios Ioannis north-northeast of the monastery, and the Panagia, nearby the monastery to the southwest, with noteworthy Post-Byzantine mural decoration. A notable metochion of the monastery is also the Byzantine church of Agios Georgios in the village of Pournari, which dates to Byzantine times.

The monastery of Hosios Meletios was reorganized in 1928, and has operated since 1950 as a female monastery. It receives significant numbers of pilgrims.

TEXT: K. KARATHANASI

Mt. Kithairon  
Tel: (+30) 2263 51240

### Access

By car or organised group. The KTEL bus line towards Villia or Erythres (terminus Thisio metro station) goes as far as Oinoe; from Oinoe the monument is about 2.5-3 km.





### Middle Helladic tumuli at Vranas

Just beside the Marathon Museum and protected (from weather conditions) by a new ultra-modern shelter (2004) is the Middle Helladic cemetery (2000-1300 BC), which includes a group of three funerary tumuli. Another four tumuli lie outside the covered area.

### The Funerary Tumulus of the Plataeans at Vranas

About 150 m from the Museum of Marathon and still within its enclosed area is the so-called "Tumulus of the Plataeans", which includes eleven male burials from the period of the great battle.

### The Early Helladic cemetery at Tsepi

About 2.5 km from the Museum on the way to the modern village of Marathon is the imposing Early Helladic (3000-2300 BC) cemetery at Tsepi, with many rows of cist graves both rectangular and circular, with an opening at the front that was closed by stones, where the dead were laid in a contracted position. The site is covered by an ultra-modern and impressive structure that allows both circular and panoramic viewing of the cemetery.

### The Tumulus of the Athenians

Along the same route, at a distance of 4.8 km from the Museum is the world-renowned "Tumulus of the Athenians", which covered the 192 men who died after the resounding Greek victory over the Persians in 490 BC. There is a replica of the Trophy raised by the Athenians after the battle at the site of Mesosporitissa.

#### Opening Hours

Tumulus of the Athenians:  
Tuesday - Sunday: 8:00- 15:00  
Monday: closed

#### Admission

Full: 3 €  
Reduced: 2 €

(Combined ticket valid for the Tumulus of the Athenians and the Archaeological Museum of Megara)

#### Access

KTEL bus lines Athens-Marathonas, Athens-Marathonas (via the Marathon coast), Athens-Agia Marina, Athens-Kato Souli, Athens-Grammatiko, bus stops on Marathonos ave.



1. Cave of Pan
2. Pythion
3. Herodes Atticus' estate
4. Middle Helladic cemetery
5. Archaeological Museum
6. Tumulus of the Plataeans
7. Mycenaean tholos-tomb at Arnos
8. Early Helladic cemetery
9. Plasi - Early Helladic settlement - Archaic wall
10. Tumulus of the Athenians
11. Sanctuary of the Egyptian Gods - Bath complex
12. Trophee
13. Ancient quarry

## SANCTUARY OF THE EGYPTIAN GODS, BREXIZA, MARATHON



The existence of ancient ruins in the locality of Mikro Elos (Small Marsh) of Brexiza has been noted by early travelers, who also refer to the area as “Nisi” (island). In 1792 the French Consul in Athens, L.S. Fauvel, drew the ruins of the area, on an islet cut off from the land by a canal. The excavations have revealed the extensive complex of the Egyptian gods sanctuary and the luxurious bathhouse (*balneum*), as well as a large ellipsoidal cistern further to the south. Visitors can circulate in the archaeological site after works executed by the Hellenic Ministry of Culture with the financial support of the European Union (3rd Community Support Framework).

The complex was founded by Herodes Atticus, around AD 160. The great orator, sophist and benefactor hailed from Marathon and resided here, and the complex was possibly established within his estate. The sanctuary can be identified as “the sanctuary of Canopus” referred to by Herodes’ biographer Philostratos (2nd-3rd c. AD). In founding it, Herodes imitated the emperor Hadrian, who had built a Serapeion on an artificial islet at Tivoli, close to Rome, modeled on the Serapeion of the town of Canopus on the Nile Delta.

The sanctuary comprises the large rectangular area of the sanctuary proper to the west and of a forecourt to the east. The sanctuary is enclosed by a rectangular wall (dim. 60.50 x 64.60 m) with four entrances, one on each side. The entrances imitate Egyptian pylons; they are framed by two rectangular towers, between which marble steps and a threshold are preserved.

Each entrance is flanked inside and out by pairs of colossal statues set on pedestals, one male in the type of the Pharaoh statues, and the other female representing the goddess Isis in different types, e.g. as Isis-Demeter holding ears of wheat or Isis-Aphrodite holding roses. Three pairs of statues have survived, exhibited in the Archaeological Museum of Marathon, as well as marble pedestals. Replicas of the statues stand on their respective bases, in the site.

Paved causeways led from the four pylons to the centre of the sanctuary, where a stepped construction dominates, set upon a rectangular terrace. The terrace, in its turn, was surrounded by a passageway. On the outside of the passage, at the mid-point of each side, the paved causeways terminate in four steps and an elevated platform. Each platform is flanked by two rooms, probably of subsidiary use. In two of these rooms there have been found a statue of Isis, an egyptianizing Sphinx, enormous lamps with relief busts of Sarapis and Isis as well as marble falcons symbolizing the god Horus.

The east pylon gives to a large forecourt accessible through a monumental porch on the eastern side, opposite the pylon. A portico goes round the other three sides. On the south side extends a suite of subsidiary rooms.

The stepped construction appears to be the focus of the worship in the sanctuary. According to an inscription, the sanctuary may have been dedicated to the god Sarapis, the hellenized version of the Egyptian god Osiris. Isis, the spouse of Osiris, had a dominant role, while their son Horus was also worshipped. The cult of the Egyptian gods had been gradually adopted by the Greeks since the last decades of the 4th c. BC and constantly gained ground. The nature of the Isis’ cult was in tune with Greek beliefs, resulting in her identification with Greek deities.

The site is opened upon consulting with the Archaeological Museum of Marathon  
Tel: (+30) 22940 55155

### Admission

Free

### Access

KTEL bus lines Athens-Marathonas, Athens-Marathonas (via the Marathon coast), Athens-Aghia Marina, Athens-Kato Souli, Athens-Grammatiko, Erythros Stavros bus stop on Marathonos ave.





## BALNEUM

The building of the *balneum* (bathhouse) is part of the large complex belonging to the sanctuary of the Egyptian Gods, which was founded by Herodes Atticus in the Mikro Elos (Small Marsh) of Brexiza in about AD 160.

The *balnea*, private or public, were local bathhouses, which had usually smaller-scale facilities. The most developed form of bathhouses were the *thermae*, large bathing complexes which contained apartments not only for bathing but also for socializing.

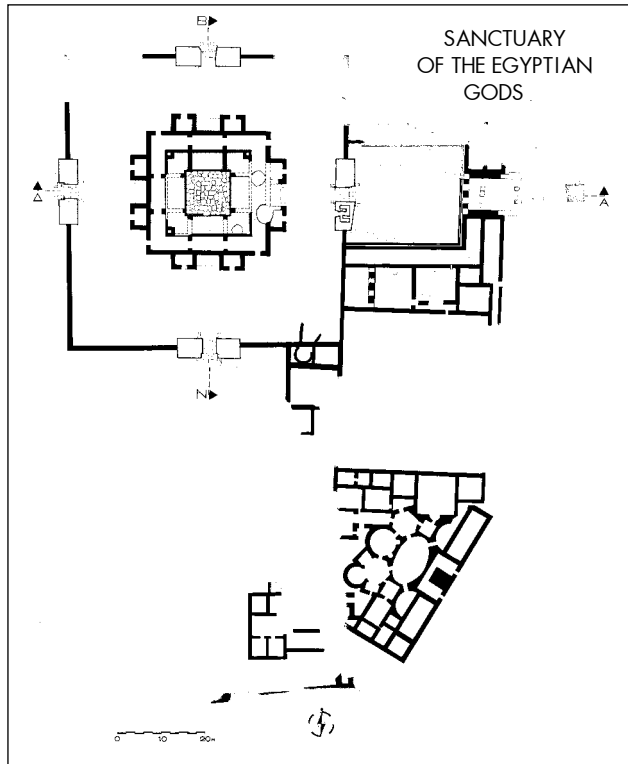
The principal structure of the Roman bathhouses comprises a changing room (*apodyterium*) and three bathing rooms – for the cold (*frigidarium*), the tepid (*tepidarium*) and the warm bath (*caldarium*). Around them expand additional halls, creating a more or less composite building.

The excavation of the bathhouse in Brexiza has not been completed and it is not certain whether its entrance was on the seaward side or on the north side towards the sanctuary. It seems from the arrangement of spaces of the *balneum*, most of which intercommunicate, that bathers were able to take many routes. The centre of the complex holds an elliptical marble-lined pool intended for warm baths. Around it, eighteen chambers are built: a

circular room (XV) and two hexagonal rooms (XI, XVIa), for perspiration of bathers (*sudatorium*), rooms for tepid baths (VI, VII, XVIIb *tepidarium*) and hot baths (*caldarium* VII, XI, XII) as well as other smaller rooms with pools for cold baths (ΣT), a changing room (Z), *palaestrae* (II, III), and serving/auxiliary rooms.

The heating system of the *balneum* operated as follows: from the furnaces (*prae-furnia* – a, b, XVIIIa-γ) in which the fire burnt, the warm air reached the hypocausts, spaces beneath the floor, which was supported by small pillars of fired bricks. From the hypocausts, the hot air rising through vertical pipes built into the walls heated the rooms.

The procedure of bath started from the changing room. Then, the visitors exercised themselves in the *palaestra* or a similar hall, if there was such in the complex. Afterwards it was the time for the bath proper. The bathers usually started with the tepid bath in the *tepidarium* and proceeded to the chamber of the hot bath (*caldarium*). In more composite bathhouses the bathers could use the sweating-room (*sudatorium* or *laconicum*). Finally after visiting again the tepid chamber they completed their bath in the cold room (*frigidarium*) with a refreshing plunge in its pool.





The Archaeological Museum of Marathon, a donation by businessman Ev. Panagopoulos, was inaugurated in 1975 at the site Vranas, Marathon. Shortly before the 2004 Olympic Games it was renovated with new display cases and modern artificial lighting. The objects exhibited in its six galleries are displayed in chronological order.

#### GALLERY 1

Visitors become acquainted with the Neolithic period as this is represented by the nearby Cave of Pan. After the battle of Marathon, Pan was worshipped as a hero in the region because he had assisted the Athenians.

#### GALLERY 2

The second gallery includes objects dating to the 3rd millennium (Early Bronze Age). Exhibits come from the famous Early Helladic cemetery at Tsepi, the Prehistoric tumuli at Vranas, and the Mycenaean chamber tomb at Arnos.

#### GALLERY 3

In this gallery are exhibited finds coming chiefly from tombs representing the Geometric, Archaic, and Classical periods. The black- and red-figured vases, grave offerings from the corresponding cemeteries in the area, are of superb quality, in no way inferior to their contemporary Athenian counterparts.

#### GALLERY 4

This gallery includes portraits of the famous Marathonian sophist Herodes Atticus (2nd c. AD), his students, as well as architectural members and seated portrait statues of Herodes and Regilla (his wife) from their estate, at the site "Mandra tis Grias", a little north of Vranas.

#### GALLERY 5

A particularly evocative gallery, since its Egyptianizing exhibits from the sanctuary of the Egyptian gods at Brexiza in nearby Nea Marki are truly unique. The founding of the sanctuary and the adjacent bath-house were owed to Herodes Atticus.

#### GALLERY 6

The last gallery is called the "trophy gallery", since it is dominated by part of the trophy set up in the plain of Marathon following the Athenians' victory over the Persians in 590 BC. Two display cases include grave offerings from the tumulus of the Athenians and the so-called "Tumulus of the Plataeans". The funerary reliefs and inscriptions on display date to the Classical period.



114 Plataion str., Vranas, 19007  
Marathonas

Tel: (+30) 22940 55155

#### Opening Hours

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

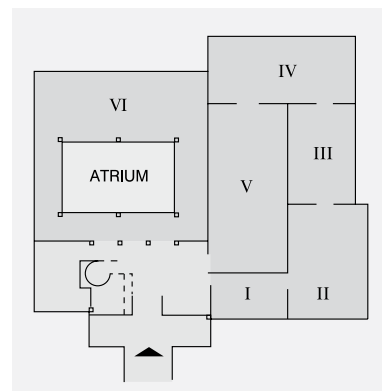
#### Admission

Full: 3 €  
Reduced: 2 €

The Museum is accessible to the disabled

#### Access

KTEL bus lines Athens-Marathonas (the nearest bus stop is 2 km from the Museum) (bus departs every hour from Pedion Areos, Athens)



Tel: (+30) 22940 63477

[Access](#)  
By car

The archaeological site is temporarily closed



The ruins of the ancient deme of Rhamnous, which belonged to the Aiantis tribe, are preserved in the Limikos valley in far northeastern Attica. Rhamnous is the best-preserved of all the ancient Attic demes. The name "Rhamnous" is derived from the plant *rhámnos* (a prickly shrub).

a) The funerary road. The road that passes by the sanctuaries of Themis and Nemesis and leads to the walled city begins west of the ticket booth. The residents of Rhamnous buried their dead along this road in funerary precincts made of local white marble. Today only the bases of these burial monuments are preserved *in situ*.

b) The sanctuary terrace. The site of the sanctuaries was created by constructing strong ashlar retaining walls on the north and east to create a terrace. A small temple is no longer preserved (its Laconian roof tiles have survived). This temple was rebuilt in the early 5th c. BC with polygonal masonry and dimensions were 10 x 6 m. Noteworthy statues were found inside it, including a statue of Themis (height: 2.20 m) with an inscribed base (now found in the National Archaeological Museum; ca. 300 BC), which bears the name of the sculptor Chairestratos of Rhamnous. Statues of a priestess (3rd c. BC) and an ephebe (420 BC) were also discovered. Today their ruins remain visible. Construction of the Doric porous temple that was destroyed by the Persians in 480 BC began at the same site. A new and larger temple (the so-called Nemeseion, according to an inscription) was built after the mid-5th c. BC north of the earlier temple. This was a Doric peripteral temple with 6 columns on its narrow sides and 12 on its long sides. It was distyle *in antis*, with a pronaos and opisthodomos (front and back porches), and measured 21.40 x 10.05 m. Only the ruins of this structure, the sole well-preserved temple dedicated to this deity in the Greek world, have survived. The famous statue of the goddess, a work by Phei-





dias' pupil Agorakritos, was housed inside the temple. The statue was of Parian marble (the Persians had brought it with them to use for the trophy they planned to set up after their victory – the goddess punished them for their hubris, as Pausanias informs us). Its base, which had relief decoration, was of marble from Dionysos and depicted Helen being brought to her mother Nemesis by Leda (ca. 420 BC). Nemesis, upon being pursued by Zeus, transformed herself into a goose. Zeus assumed the form of a swan and coupled with her at Rhamnous. Helen was born from the egg Nemesis laid. Leda, Helen's adoptive mother, appears to lead her to her real mother. According to the ancient traveler Pausanias' description, the statue of Nemesis depicted the goddess wearing a crown decorated with small figures of deer and Nike. In her hands she held an apple bough and a ritual cup with relief scenes of Ethiopians. East of the temple are preserved the foundations of the altar (dim. 3.25 x 7.80 m). A stoa along the length of the north side of the precinct and a small fountain in front of it complete the sanctuary site.

c) The fortified settlement. The funerary road led to a relatively steep hill that was surrounded by a strong wall 800 m long, with towers and at least three entrances. Within it a smaller enclosure wall around the acropolis is preserved. The outer wall's main entrance was on the south. It was protected by rectangular towers on either

side of the gate. On the side of the hill that ended at the sea there were small bays used for mooring boats. The fort at Rhamnous, like that at Sounion, is believed to have been built during the Peloponnesian War to control ships transporting grain to Athens. Due to its strategic location for navigation in the region, the Athenians maintained a garrison at Rhamnous that was composed of "ephebes" who did their second year of service there. Roads have also been revealed with houses and public buildings to either side, including a rectangular "theatral area" (ca. 350 BC), a gymnasium, a sanctuary of Aphrodite, a sanctuary of Amphiaraos, other sanctuaries, an extensive drainage system, and a large number of wells. Finally, from the 5th c. BC medical care was provided at the small healing sanctuary of Amphiaraos, built near the fort atop the rocks.

The greatest development of the deme of Rhamnous was noted during the 4th and 3rd c. BC. During ensuing centuries, the deme's historical course followed that of the rest of Attica. Decay and decline set in from the 1st c. BC, except for a glimmer of life during the years of Herodes Atticus (2nd c. AD), who repaired the temple and briefly provided a new impetus to the site. The destruction of the statue of the goddess Nemesis by the first Christians is dated to around the end of the 4th c. AD, and this is also the era in which the site, which had been inhabited since the Neolithic age, experienced its definitive decline.

TEXT: P. SKLAVOS



THE AMPHIAREION  
AT OROPOS

Tel: (+30) 22950 62144

Opening Hours

Daily: 8:00- 15:00

Admission

Full: 2 €

Reduced: 1 €

Access

By car

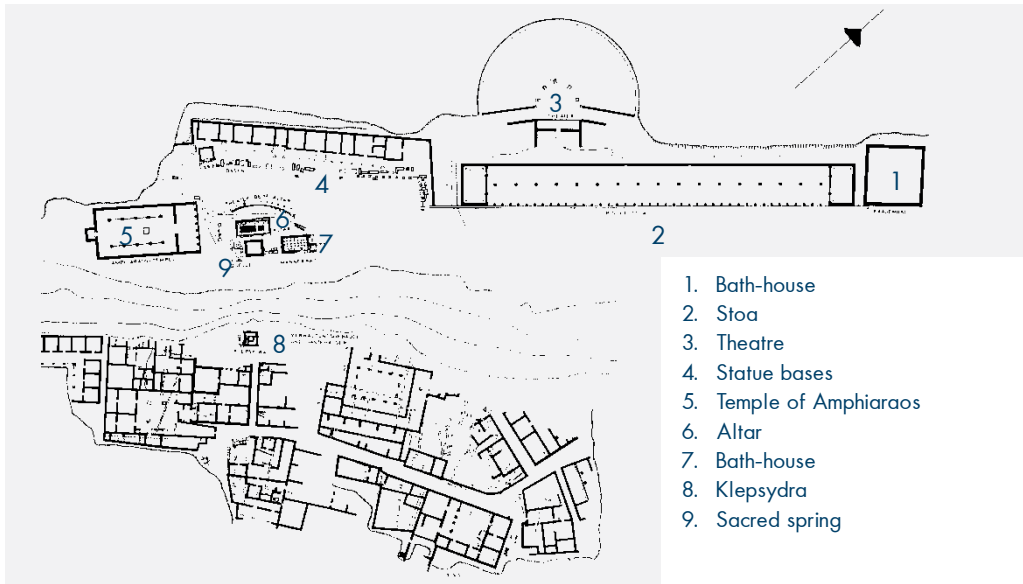


The Amphiareion, the largest sanctuary in ancient Greece of the chthonic god and hero Amphiaraos, was excavated by Vasileios Leonardos from 1884 to 1929. Its buildings stand on the banks of a winter torrent, Charadra, as it was called by the ancient Greeks. On the left bank the official buildings, the stoa, theatre, temple and altar were situated, while the right side was occupied by the residential quarter.

In ancient times, the entrance to the sanctuary was on the east side. The first building we encounter as we approach the sanctuary from the east is a square structure dating from the 4th c. BC, which was converted into a bath-house in Christian times. Its original purpose was probably the same – that of a bathing facility. Immediately beyond this is the great stoa, built in the 4th c. BC, which is 110 m long. It was used for accommodation purposes by visitors to the sanctuary and by the sick. At the east and west ends were two rooms equipped with benches and tables. These rooms were used for sleeping (*enkoemesis*) by those who sought the oracle from Amphiaraos. They were given his advice, or were even cured, in a dream while they slept. A sleeping and cure scene is depicted in the well-known relief dedicated to Amphiaraos by Archinos of Oropos in the 4th c. BC.

Behind the stoa lies the theatre of the Amphiareion. The stage-building, in which the colonnade of the proscenium has been restored, bore two inscriptions dating from the 2nd c. BC. Five marble thrones with relief floral decoration, dating from the 1st c. BC, can be seen on the edge of the orchestra. To the west of the stoa is a row of bases for the statues that stood on one side of the road leading to the temple. About 150 inscriptions (dedications, epigrams, lists of victors in games, and proxenia decrees) are carved on the 25 bases that have been preserved *in situ*. The first base we encounter is inscribed with a list of victors dating from the 1st c. BC.





1. Bath-house
2. Stoa
3. Theatre
4. Statue bases
5. Temple of Amphiaraos
6. Altar
7. Bath-house
8. Klepsydra
9. Sacred spring

It is followed by two bases whose statues were dedicated by Kalligeiton, son of Python, of Oropos. Beyond these, the L-shaped base provides an example of inscribing decrees of Oropos and of the Boeotian League on the same pedestal. The next three bases bore bronze statues of citizens of Oropos: of Aristonike and Ptoion, of the priest of Amphiaraos, Theodoros, and his grandson of the same name, and of the priest Diodoros and his wife Phanistrate. The next base was built during the priesthood of Oropodoros, at the end of the 3rd c. BC. The original votive inscription on this was erased and another was incised about 50 BC in honour of Appius Claudius Pulcher, a Roman consul. In this inscription, the traces of the erasure of the original dedication are quite clear. Several similar cases of statues re-inscribed for Roman officials are to be found amongst the rest of the bases in front of the temple. The next bases bore: statues of the rulers of Egypt, Ptolemy IV Philopator and his wife Arsinoe, Diomedes of Troezen (base in the shape of an arch), Gnaeus Calpurnius Piso and his wife (two bases), and Brutus, the assassin of Julius Caesar. We may also note the bases for the statues of Gaius Scribonius Curio, Marcus Agrippa, who was honoured by a re-inscription after 27 BC, Hadeia, the wife of Autodikos,

brother of the king of Thrace, Lysimachos, Gnaeus Cornelius Lentulus, and the base of Poplius Servilius Isauricus, grandson of Metellus. The last base, which stands outside the temple of Amphiaraos, is for the statue of Sulla. Sulla, the Roman dictator, became a benefactor of the sanctuary in 86 BC and was honoured through a re-inscription.

The temple of Amphiaraos was a hexastyle Doric structure erected in the 4th c. BC. The southern half of it was swept away by the river in the last years of antiquity. Members of the entablature of the temple have been restored and are on display in the Museum courtyard. To the east of the temple is the large altar of the sanctuary (4th c. BC). In its foundations two smaller, earlier altars can be seen. Very close to the south side of the altar is the sacred spring from which water continues to bubble, just as it did in the 5th c. BC, when the sanctuary was founded. Next to the spring are the baths, which were built in the 4th c. BC.

The sanctuary of Amphiaraos extended also to the right bank of Charadra, where the residential quarter was located, along with offices, shops, inns, the agora, and the klepsydra, a water-clock.

TEXT: P. AGALLOPOULOU



*Admission*  
Free

*Access*

Bus: line 536 (Zirineio-Dionysos), Dionysos  
stop



The civic and religious center of the ancient Attic *demos* of Ikarion came to light at the end of the 19th century in the excavations carried out by the American School of Classical Studies, west of the citadel of Rapentosa in the modern municipality of Dionysos. The deme of Ikarion belonged to the *phyle* of Aegeis and was named after the local hero Ikarion. According to the myth, Ikarion offered hospitality to the god Dionysos, who taught him the cultivation of the grapevine and wine-making. The first tragic poet Thespis, who created the basis of ancient tragedy in the 6th c. BC when he introduced into the ancient *dithyrambos* (hymn of celebration for Dionysos) the first actor and the use of masks, came from Ikarion.

In antiquity the access to the center of the deme was from the northwest, along a processional road which joined the town center with the farmsteads and houses in the surrounding area. Among the remains uncovered are the foundations of the Temple of Pythian Apollo, with its threshold block *in situ*, inscribed *ΙΚΑΡΙΩΝ ΤΟ ΠΥΘΕΙΟΝ* ("The Pythion of the Ikarionians"), an inscription which led to the identification of the building as the Temple of Apollo and of the site as the deme of Ikarion. The existence of the theatre is confirmed by the foundations of the stage (*skene*) and by the six marble thrones of the *proedria*. The exact form of the theatre itself remains unknown. On the lintel (*epistylion*) of the recently restored Choregic Monument is inscribed *ΑΓΝΙΑΣ ΞΑΝΘΙΠΠΟΣ ΞΑΝΘΙΔΗΣ ΝΙΚΗΣΑΝΤΕΣ ΑΝΘΕΞΑΝ* ("devoted by the victorious Agnias, Xanthippos and Xanthides"), referring to the victory of three wealthy Ikarionians in a theatrical contest of the Rural Dionysia. There were many more choregic monuments and votives in the area of the sanctuary. The Late Archaic cult statue of Dionysos, found in 1888, is on display in the National Archaeological Museum.

According to the evidence of the sculptures, inscriptions and building remains found here, Ikarion flourished especially in the 4th c. BC. However there are many objects and other evidence which indicate a thriving village sanctuary in the Archaic period as well (7-6th c. BC).



SANCTUARY  
OF ATHENA PALLENIS

Makrygianni &amp; Zalogou str., Gerakas

Open to visitors but not an organised archaeological site

Access

Bus: line 302, St. Doukissis Plakentias-Gerakas, Kleisthenous stop



In antiquity it was one of the best-known sanctuaries in Attica. It constituted the centre of an important *Koinon*, that is a political and religious union, together with Paiania, Gargettos and Acharnai, according to a 4th c. BC inscription. The site of the sanctuary is linked to many attic myths, like the “synoikismos” of Athens by Theseus (i.e. the unification of the 12 demes of Athens) and the “Gigantomachy” (i.e. the battle of the Giants). In 539 BC the battle of Pallenis, in which Peisistratos defeated the democrats and imposed tyranny upon Athens, took place in front of the temple. The sanctuary was in use from the 7th to the end of the 4th c. BC, as attested by the archaeological evidence (building remains, pottery, clay figurines).

Three ancient streets, which led to Marathon, Athens and Paiania, converged in front of the sanctuary. The Archaic temple was constructed during the 6th c. BC as part of the building project of the tyrant Peisistratos, replacing an older temple. During the Classical period the sanctuary became monumental through the construction of a new temple in 440-430 BC. It was Doric, peripteral (dim. 35.25 x 16.35 m), with six columns on its narrow sides and thirteen on its long sides. Only its limestone foundations remain now. This temple is attributed to the architect who had also built the temples of Hephaestus in the Agora, Poseidon in Sounio, and Nemesis in Rhamnous. A great propylon was constructed during the same period, together with a pillared room (dim. 13 x 9.50 m) probably used by the Koinon.

According to solid evidence, the temple of Athena Pallenis, like many regional temples, was relocated in the Agora of Athens during the reign of the emperor Augustus (end of 1st c. BC) and was dedicated to Ares, hosting the worships of other gods as well, like the goddess Athena.



THE LION  
OF KANTZA

Church of Agios Nikolaos, Kantza

*Access*

Bus: line 308 (St. Nomismatokopecio-Paiania-Koropi), Radar stop, and then on foot



The marble lion of Kantza is situated in front of the church of Agios Nikolaos on a low hillock 250 m east of Lavriou Avenue. Preserved to a height of 1.50 m and length of 1.40 m, it dates to the 4th c. BC. The lion formed part of a funerary monument, a section of whose enclosure wall was probably formed by the stone blocks on the west side of the hill. The presence of an ancient cemetery in the region is also suggested by other finds coming from graves: a 4th c. BC marble sarcophagus found near the entrance to a Public Power Company (DEH) substation, and members from funerary monuments found in the excavation of a Byzantine monastery complex.

Various local legends connected with the lion as well as descriptions by foreign travelers who passed by this point in the 19th century indicate that the lion must have been visible for many years, and that it lay on ground northwest of its modern-day location.







The Vorres Museum and its collections cover 2000 years of Greek history and consist of two complexes of buildings plus courtyards and gardens that cover 12,000 sq. m. The Museum is divided into two main sections.

The first section constitutes a museum of contemporary Greek art, in which paintings and sculptures by leading Greek artists of the second half of the 20th century are on display. The paintings and sculptures in the Vorres collection represent some of their most mature and best works. Also, for the first time, works by leading Greek artists living abroad are shown.

The second section comprises a group of two traditional village houses and the remnants of a stable that date back to the early 19th century and which feature peasant artifacts, Greek carpets, ceramics, icons, rare furniture and antiquities. It is important to keep in mind that this section is not a careful and exact reconstruction of traditional old Greek peasant houses. It is rather a re-adaptation and readjustment of traditional Greek architectural features and of popular artifacts and objects used in daily Greek life, to reveal their inherent beauty and their practical use. The whole complex serves as a means of convincing contemporary Greeks to save and preserve their national heritage.

The typically Greek courtyards and gardens of the Museum offer a special attraction where nature and buildings, fountains and antiquities create a unique Greek aesthetic harmony. The gardens are an indispensable part of the Museum and there is a free intercommunication between buildings and exteriors. Over 800 trees and flowering bushes feature the best that the Greek and the Mediterranean flora have to offer.

It took over 40 years to complete the Museum, which is considered one of the most beautiful and original of its kind in the world.

The Vorres Museum has been bequeathed to the Greek nation by its creator Ian Vorres in the form of a cultural, not for profit foundation.

1 Parodos Diadochou Constantinou str.,  
Paiania  
Tel: (+30) 210 6642520 /  
210 6644771  
Website: [www.vorresmuseum.gr](http://www.vorresmuseum.gr)  
Email: [info@vorresmuseum.gr](mailto:info@vorresmuseum.gr)

#### Opening Hours

Saturday & Sunday: 10:00- 14:00  
Weekdays by appointment only  
and for groups of twenty (20) persons or  
more.

#### Admission

Standard entrance fee: 5 €  
Reduced entrance fee: 3 € (children,  
students, senior citizens - over 65)

#### Access

By Bus:  
125 St. Nomismatokoepio (metro station) -  
Paiania - Varkiza  
(from St. Nomismatokoepio: 1st bus stop  
Agias Triados - from Varkiza: 2nd bus stop  
Agias Triados)  
308 St. Nomismatokoepio (metro station) -  
Paiania - Koropi  
(from St. Nomismatokoepio: 1st bus stop  
Agias Triados - from Koropi: 2nd bus stop  
Agias Triados)  
307 St. D. Plakentias - Gl. Nera - Koropi  
(suburban railway station)  
(from Koropi: 2nd bus stop Agias Triados - from  
St. D. Plakentias: 1st bus stop Agias Triados)

By car: via Mesogeion ave. - Lavriou ave. or  
via Attiki odos, going towards Aerodromio,  
exit 18 (Paiania)



## AIRPORT MUSEUM (PREHISTORIC-CLASSICAL PERIODS)

Athens International Airport  
"Eleftherios Venizelos"

Admission  
Free

Access

Metro: line 3, Airport station  
Bus: X95, Syntagma-Athens Airport (express)



In the main terminal building, the Ministry of Culture (B' Ephorate of Prehistoric and Classical Antiquities; 1st Ephorate of Byzantine Antiquities) has created in collaboration with the Athens International Airport "Eleftherios Venizelos" the "Exhibition of Archaeological Finds" from the Airport area in a specially-designed space (184 sq. m.). Inaugurated in 2003, the exhibition was funded by the Athens International Airport, and includes 177 ancient objects, all coming from the excavations carried out in the airport region.

In this gallery, the archaeological sites in the region are presented on a map so that visitors can form a fuller picture of the area, while the historical evolution of the region from Early Helladic to Post-Byzantine times is presented through a host of visual material (texts, photos).

Among the most important exhibits in the gallery are the finds from the fortified Early Helladic settlement on Zagani hill, which was investigated at the northern end of the airport. Stone tools, coarse ware pottery, part of a wall with the typical herringbone masonry and a model of the settlement provide the visitor with a succinct and accurate overview of this period. Exhibits include two Geometric period graves from the cemetery at the northern end of the airport on Spata - Loutsia Road. Objects from a pottery workshop (4th- 2nd c. BC) found in 1980 in the area of Vathi Pigadi in the center of the airport are also on display.

The exhibition includes a copy of the Sphinx of Spata, the original being on display in the National Archaeological Museum.



## SANCTUARY OF ARTEMIS TAUROPOLOS



The temple of Artemis Tauropolos was found in 1925 on the shore of Artemida (Loutsia), right beside the sea; it was systematically investigated in 1956-7 by the Archaeological Society.

Only the porous foundation is preserved from the temple, which was a Doric peripteral building with 13 columns on its long sides and 6 on its narrow sides. The cella was divided into a large eastern part and a smaller western one, which has been interpreted as an *adyton*. It dates to the Classical period (5th-4th c. BC).

The sanctuary of Artemis Tauropolos is known mainly from the literary sources. In Euripides' play *Iphigeneia in Tauris*, the founder of the sanctuary is mentioned as having been Orestes, who transferred the *xoanon* (wooden cult statue) of the goddess from Tauris, disembarking at Alae on the eastern coast of Attica to building the goddess' temple. Euripides and Menander in his comedy *Epitrepontes* ("Men at Arbitration") provide information about the character and events included in the festival of the "Tauropolia" held in honour of the goddess: night-time processions, ceremonies of an unbridled Dionysian nature, and events that included the symbolic enactment of human sacrifices.

The sanctuary of Artemis Tauropolos was the most important site of worship as well as the center of the ancient Attic deme of Halai Araphenides. The sanctuary's operation is documented from the 7th c. BC to the 1st c. AD, as attested by the finds, which are votive in nature, as well as the utilitarian and cooking ware vases, which point to the holding of banquets within the context of worship.

In the sanctuary area there have been found two propyla (east and west), a gravel road, and votive plinths. A small temple with a deposit containing a great many votives dating from Geometric to Classical times was revealed 200 m south of the temple of Artemis Tauropolos.

Finds from the sanctuary of Artemis Tauropolos and the small sanctuary are exhibited and stored in the Archaeological Museum of Brauron.



Artemida (Loutsia)

The archaeological site is temporarily closed

### Access

Bus: line 316 St. (Nomismatokopecio-Artemis), Tounta stop



Archaeological site of Brauron, 19003  
Markopoulo, Mesogeia  
Tel: (+30) 22990 27020

#### Opening Hours

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

#### Admission

Full: 3 €  
Reduced: 2 €

The Museum is accessible to the disabled

The archaeological site of Brauron is temporarily closed

#### Access

By car or Bus line 304 (from Nomismatokopio metro station), terminal bus stop (a walk of 3 km.)



The valley of Brauron lies along the eastern coast of Attica, between Rafina and Porto Rafti, where the Mesogeia plain is watered by the Southern Euboean gulf.

### THE HISTORY OF BRAURON

The first settlement on the hill, in a predominant position overlooking the Brauron bay, dates to the end of the Neolithic and beginning of the Early Bronze Age (3300-2800 BC). During the Middle Helladic period (2000-1600 BC), the settlement evolved into an organized community that reached a high level of development. Habitation continued during the first two phases of the Late Bronze Age (1600-1375 BC), but the settlement was abandoned around 1200 BC.

Brauron was famed for the worship of Artemis Brauronia, whose sanctuary was also the religious center of the deme of the Philaidai. Tradition holds that her worship was brought by Orestes and Iphigeneia, who stole the effigy (*xoanon*) of Artemis from the land of Tauris and by order of the goddess Athena landed in Attica to establish a sanctuary in honour of Artemis there.

The use of the area for worship began in the 9th c. BC. It started to flourish from 700 BC, enjoyed its heyday in the second half of the 5th c. BC, and continued in use throughout the 4th and the 3rd c. BC. Excavations have brought to light the temple and the stoa, but the sanctuary structures quoted in a 3rd c. BC inscription (gymnasium, palaestra, amphipoleion, stables) have not yet been discovered.

The richness and variety of offerings attest to the nature of the worship of Artemis at Brauron, as well as to the rituals that took place there. A splendid procession (*theoria*) set out every 5th year from the Athenian Acropolis towards the goddess's sanctuary to celebrate the *Brauronia*, during which sacrifices as well as athletic and musical contests and horse races were performed.

*Arkteia* was the most significant rite performed during the festival and had the concept of service and initiation for the time of adulthood and marriage. The goddess guided the young girls from childhood to adolescence and prepared them for their main role in society.

### THE ARCHAEOLOGICAL SITE OF ARTEMIS BRAURONIA SANCTUARY

The Temple of Artemis (1), a Doric temple in antis with an *adyton* at the far end, built in the first half of the 5th c. BC at the site of an older (6th c. BC) temple destroyed by the Persians, was the center of worship at the sanctuary.

East of the temple, a polygonal retaining wall was built around 500 BC, probably for the performance of special rites (2).

According to the myth, Iphigeneia, the priestess of Artemis, was worshipped as a chthonian heroine at the sanctuary. The core of her worship was her mythical tomb, the "cenotaph", on the northern slopes of the hill at Brauron (6). It was shaped like a cave, with various buildings within, and dates to around 700

BC. During the Classical period, a small temple identified as the Heroon of Iphigeneia (5) and a megaron-shaped structure that has been named the Priestesses' Residence (7) were built.

The Stoa (12), a porous *hecatompedon* in the Doric order is shaped like a Π, around the large central atrium of the sanctuary which is surrounded by colonnaded stoas on its northern, western, and eastern sides, while the fourth (southern) side remained open. Along the Stoa's northern and western sides were rooms opening onto the inner courtyard, furnished with wooden couches and stone tables. The Northern Stoa (13), with two monumental entrances (propyla) to east and west, lay parallel to the northern wing of the Stoa.

The square Stone Bridge of the 5th c. BC (10) near the northeast corner of the Stoa probably marked the end of the sacred way leading from Athens to Brauron. It was built to facilitate pedestrians and carts over the waters that flowed from the Sacred Spring into the Erasinos River.

## THE BRAURON MUSEUM

### Vestibule

History of the excavations and anastylosis of the Stoa of Brauron.

### Gallery 1

The Prehistoric settlements of Brauron and the deme of the Philaidai during the historical period.

The monuments in the sanctuary and greater area from the 5th c. BC to the medieval period.

The sanctuaries of the deme of Halai Araphenides.

### Gallery 2

The Relief of the Gods (the myth relating to the establishment of the sanctuary).

Votive reliefs.

Exhibits (e.g. krateriskoi) connected with ritual acts in the sanctuary and with various qualities of the goddess (goddess of fertility, Tauropolos, Hecate, Mistress of Animals, Huntress).

### Gallery 3

Votive-offerings to the goddess as the protectress and nurse of children.

### Gallery 4

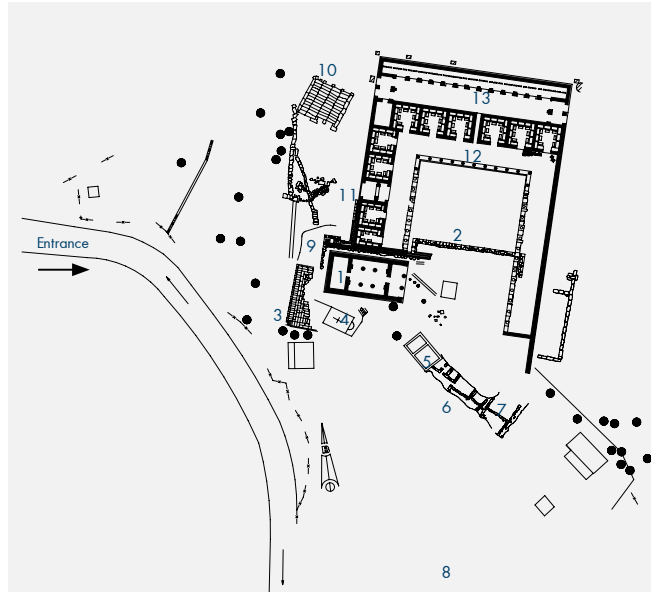
Votives related to the goddess's functions (protectress of women, marriage, adolescents, and handicrafts).

Marble altar.

Wooden objects from the excavations in the sanctuary. Votives unrelated to the goddess's various qualities (symposium vessels, clay figurines).

### Gallery 5

Exhibits from the municipalities of Mesogaia (Paiania, Koropi, Markopoulo, Porto Rafiti).



- |                             |                                |
|-----------------------------|--------------------------------|
| 1. Temple of Artemis        | 8. Prehistoric Acropolis       |
| 2. Retaining wall           | 9. Site of the Sacred Spring   |
| 3. Terrace                  | 10. Stone Bridge               |
| 4. Chapel of Agios Georgios | 11. Propylon of the Great Stoa |
| 5. Heroon of Iphigeneia     | 12. Stoa                       |
| 6. Tomb of Iphigeneia       | 13. Northern Stoa              |
| 7. Priestesses' Residence   |                                |



The site is open for organised group upon consulting with the B' EPCA, Tel: (+30) 210 3219792 / 210 3215515

Access

By car or KTEL Markopoulou



In antiquity in the area of Merenda Markopoulo (Mesogaia), there had flourished the deme of Myrrhinous, one of the most important and richest demes in Attica. Not far from the Byzantine church of Panagia Merenda, during the 1950s, 60s, and 70s, parts of the deme's cemeteries (Geometric, Archaic, and Classical periods) came to light, with rich grave goods, with pride of place held by the kore Phrasikleia and the kouros of Merenda, both of which adorn the National Archaeological Museum. At the site of the installations of the Olympic Equestrian Center and New Athens Racetrack, archaeological investigation in advance of their construction (1999-2003) uncovered many important monuments from the center of this ancient deme: a large temple (probably of Artemis Kolainis), sanctuaries, public and private buildings, and parts of cemeteries. Various Prehistoric archaeological remains (dating from the Neolithic to Mycenaean age), as well as remains from Early Christian times came to light. Of the total number of antiquities, some have been kept visible: a sanctuary of Zeus Phrattios, a sanctuary of Aphrodite, a sanctuary in the north cemetery, public buildings such as an *agoranomeion* (?) (= office of the market inspector), the south building complex, funerary enclosures, road sections, the northwest farmhouse, and a fountain. Other antiquities are preserved covered by soil (west farmhouse, building with banquet-hall, sections of cemeteries, building of the Early Helladic II period, etc.), while there are a number of monuments that have been identified and marked for future investigation, including the temple identified with that of Artemis Kolainis, which is attested by the sources.







The Archaeological Museum of Lavrion is situated at the north entrance to the town. It was built in 1970, but inaugurated as a museum only in 1999. In 2007-2008, the building was renovated and made accessible to the disabled (Third Community Support Framework).

In the lobby to the left of those entering is an exhibit of objects connected with mining and metallurgy in Lavreotiki. The inscriptions, which provide evidence about aspects of how mines were operated, are particularly important. In the gallery at the far end of the exhibition are relief plaques from the frieze of the Temple of Poseidon at Sounion (mid-5th c. BC), on which one may make out scenes from the Battle of Centaurs and Battle of Giants, allegories for the victory of the Athenians, "champions of the Greeks", against the Persians.

In the lobby and the galleries are arrayed important works of sculpture coming from 19th century collecting in Lavreotiki or from Sounion. The statues of Cybele and Artemis and the votive reliefs to Asklepios and Herakles attest to their worship in Lavreotiki's sanctuaries. Funerary reliefs are also on display.

In the hall at the far left, display Case 1 hosts clay utensils, tools and jewelry belonging to the Neolithic inhabitants of the Cave of Kitsos. Cases 2 and 3 present clay vases from the settlement and cemeteries of Thorikos dating from the 8th to the 4th c. BC.

Case 4 mostly displays vases from the cemeteries at Sounion (8th-4th c. BC) and Noria (EBO [Hellenic Arms Industry] area, 5th-4th c. BC). Case 5 hosts objects (vases, lamps, loom weights, a beehive cover, mold, and others) from various sites including the agora of the Salaminians at Limani Passa. There are also exhibits from the collection of mining engineer Andreas Kordellas (1836-1909), which he gathered when the mines went back into operation. Case 6 presents precious jewelry from the cemeteries at Limani Passa (3th c. BC) and Panormos (3rd-6th c. AD).

The center of the atrium is taken up by the mosaic floor from the presbytery of the Early Christian basilica at Lavrion, a witness to the town's final period of prosperity before modern times.

**LAVREOTIKI.** Lavreotiki, the southeastern tip of Attica, is a mountainous area with valleys and small plains extending down to the coast, where coves suitable for anchorage are formed. It ends in Cape Sounion, where the strategically-important ancient fort and sanctuaries of Poseidon and Athena were located. Lavreotiki was rich in argentiferous mineral deposits, thanks to which the Athenian state prospered in the Classical period, and there were significant proceeds when the mines were once again exploited in the 19th century. There were also quarries in the Agrileza area that provided the marble for the temples at Sounion.

Exploitation of this mineral wealth is attested from the Early Bronze Age (3rd millennium BC) in Gallery 3 at Thorikos. This apparently continued uninterrupted, and seems to have gradually intensified from the 6th c. BC. During the Classical period (5th-4th c. BC), a system of collaboration was implemented involving the Athenian state, owner of the metalliferous land, and entrepreneurs. The mine or area to be mined was leased for a specific period to entrepreneurs on clear legal terms. At the same time, support enterprises developed for the sale and rental of slaves, the water trade, foodstuffs and wood for the furnaces, and for construc-

1 Andrea Kordella str., 19500 Lavrio  
Tel: (+30) 22920 22817

#### Opening Hours

Archaeological Museum of Lavrion:

Tuesday - Sunday: 8:00- 15:00

Monday: closed

#### Admission

Full: 2 €

Reduced: 1 €

The archaeological site of Souriza is open to visitors upon consulting with the Lavrion Museum (Tuesday - Sunday: 9:00- 17:00, Monday: closed)

The Museum is accessible to the disabled

#### Access

KTEL bus lines Athens-Lavreotiki, from

Pedion Areos, Athens, Plateia Serpieri stop



tion of mining installations by skilled artisans. After the 4th c. BC, it appears that exploitation declined. During the Roman and Early Byzantine periods (2nd c. BC–6th c. AD) it was sporadic and small-scale.

Mining galleries and shafts are exceptionally concentrated throughout Lavreotiki. The workshops for cleaning the argentiferous ores, the washeries, were in the valleys where there was water. In the valley of Souriza south of Agios Konstantinos and about 600 m south of the chapel of Agia Triada, a complex of such workshops has been turned into an archaeological site open to the public, in Sounion National Park (Third Community Support Framework). Silver and lead were produced in the furnaces of the smelting workshops, of which only six have been found.

Human presence here is confirmed in the Palaeolithic period (40,000 years ago) in the Cave of Kitsos, where there was also a large settlement in the Late Neolithic period (5300–4500 BC). From the Final Neolithic (4th millennium BC) onward, Lavreotiki became more densely populated. One of its important sites is Thorikos, which grew into a center in the Late Bronze Age (Mycenaean period, 1600–1100 BC), as the monumental tholos tombs and their finds on the Velatouri hill attest; the site continued to flourish during the ensuing Geometric, Archaic, and Classical periods (10th–4th c. BC).

Eight demes were created through the reforms by Kleisthenes (507 BC). The most populous were the coastal deme of Anaphlystos (modern Anavyssos) and the mountain deme of Phrearrhioi (from the Greek *frear*,

“shaft”). From the deme of Sounion, part of the settlement at the fort on the cape and the agora of the Salaminians at Limani Passa are known. From the deme of Thorikos, large portions of its neighbourhoods, sanctuaries, the theater (with its unusual oval cavea), cemeteries, a washery, and a gallery on the western slope of the Velatouri hill are accessible to the public.

A number of scattered farming installations and houses, accommodations for entrepreneurs and slaves who worked in the mines, cemeteries, and small sanctuaries have also come to light in Lavreotiki.

TEXT: E. ANDRIKOU





Tel: (+30) 22920 39363

Opening Hours

Daily: 9:30 - sunset

Admission

Full: 4 €

Reduced: 2 €

Access

KTEL bus lines Attikis, from Pedion Areos, Athens

On the rocky peninsula that projects into the sea at the south-east tip of Attica, the Athenians built sanctuaries to their two most important deities: Poseidon and Athena. The temple of Poseidon, god of the sea, was built on the summit of the rock, which rises 60 m above the sea, and is surrounded by stout walls; two temples to Athena Sounias were erected at a lower level.

The peninsula of Sounion has been inhabited since the Prehistoric period, and there seems to have been some form of cult there in Mycenaean times, since Homer is the first to describe Sounion as "sacred". He relates that on the journey back from Troy, Menelaus buried his steersman Phrontis here. The excavations at the beginning of the 20th century revealed that there was an organised sanctuary here already in the Geometric period (10th-7th c. BC), and some of the earliest *kouroi* of Greek art were erected in the open-air sanctuary of Poseidon in the early 6th c. BC (these *kouroi* are now in the Athens National Archaeological Museum).

The construction of the temple of Poseidon and the propylon leading to it began in the early 5th c. BC. It was of porous, a very majestic structure, as befitted the great god of the sea, whose cult was becoming increasingly important, with the growth of Athenian naval power. This temple was destroyed during the Persian invasion, however, before it could be completed. Another was erected on its site – a marble Doric peripteral temple with 6 x 13 columns. There was a frieze above the cella and on the interior of the *pteron*, with scenes from the Centaur's battle and the Giants' battle. Parts of this frieze are exhibited in the Lavrion Museum.

On the north side of the enclosure wall built around the temple was the entrance with a monumental portico, and there were colonnades on the west and north sides to cater for visitors. The entire sanctuary was encircled by a strong defence wall, which prevented access from the north and east.

In 412 BC, during the Peloponnesian War, the Athenians strengthened the fortress, which occupied a strategic position, commanding the entrance to the Saronic and South Euboean gulfs, and protecting the whole of southern Attica. In 332







BC it was captured by the Macedonians, who were expelled by Demetrios Poliorketes in 307 BC. Despite Athenian resistance, it fell into the hands of the Macedonians once more in 263 BC, to be retaken by the Athenians in 229 BC.

In the years 104-100 BC, a thousand revolted slaves from the silver mines at Lavrion established themselves at Sounion.

The traveller Pausanias, who visited Sounion in the 2nd c. AD, mentions only the temple of Athena in his *Attika*. In the centuries that followed the sanctuary was abandoned.

The sanctuary of Athena Sounias is on a lower hill, about 400 m north/north-east of the headland. Two temples to Athena are preserved within a polygonal enclosure. The earlier, small temple (600-550 BC) consists of a rectangular cella with two Doric columns on the front. At the rear of the cella is preserved the base of the cult statue of Athena. There was a small altar in front of the temple. After this was destroyed by the Persians, a new, larger temple was built, similar to the earlier one, but with two Ionic colonnades added to the east and south sides.

An irregular circular enclosure near the temples is probably to be identified with the sanctuary of Phronitis, mentioned in Homer.

At the west end of the headland are preserved two shipsheds protected by the fortification wall. They consist of two slipways, deep, long cuttings in the rock, on which rested a wooden structure that protected the bottom of the ships when they were dragged out of the sea. The ships were kept here for use in case of emergency.

The sanctuary of Sounion, with its strong fortress, was directly connected with the metal-bearing region



1. Sanctuary of Athena Sounias
2. Eastern Hill
3. Tourist Pavilion
4. Sanctuary of Poseidon
5. Fortress
6. Shipsheds

of Lavreotiki. On the mountains of Lavreotiki are preserved many ancient mining installations, and there are marble quarries in the area of Agrileza, which supplied the material for the temples of Poseidon and Athena.

TEXT: M. OIKONOMAKOU





The Archaeological Museum of Salamina is housed in the building of the former Kapodistrian Primary School, which the Municipality ceded to the Ministry of Culture. The rich history of Salamina from the Prehistoric age to the Early Christian period is reflected in the Museum's display cases, where finds – primarily pottery and sculpture – from all over the island are on display.

The main entrance staircase divides the large central exhibition hall into two sections. In the smaller Gallery A on the left, finds from the Prehistoric period are displayed. Only the prominently-displayed Case 1 contains objects from the historical period, which were found in the Cave of Peristeria as well as the Hellenistic sanctuary of Dionysos, presented as a single whole. The cave, retreat and place where the great tragedian Euripides drew inspiration, which is known from the sources, was securely identified following the discovery of the adjacent sanctuary, which was dedicated to the god of the theater Dionysos. Thus, together with typical examples of pottery, small-scale sculpture and metalworking from the Late and Final Neolithic periods, which marked the cave's earliest habitation, finds from the historical period are also displayed. These include Euripides' inscribed skyphos, vases from the Classical and Roman periods, as well as objects from the period of Frankish rule, all of which attest to the cave's use for an extended period of time.

In Case 2 we see pottery, figurines, bronze and stone tools, and objects of daily use of the Mycenaean period, coming from the palace complex on the acropolis at Kanakia.

In Case 3 funerary finds, chiefly from the Mycenaean but also from the Early Helladic period are displayed. They come from an extensive cemetery of mostly chamber tombs, which was uncovered in the center of the city of Salamina and belonged to a settlement that is being gradually revealed. The vases with painted decoration present particular interest, as do the tin-plated vases that imitate metal prototypes. On the right-hand side of this case are objects of the Sub-Mycenaean period from the large necropolis at the Salamina Naval Base (Nafsthmos).

The five cases in the Gallery B present in chronological order finds from the historical period, coming from funerary and residential groups from important archaeological sites throughout the island.

In Case 4 there are groups from Geometric graves in the city of Salamina.

In Cases 5 and 6 are displayed finds from the Archaic and Classical periods from the cemetery and settlement at Ambelakia, as well as from graves located within the area of the famous Salamina sea battle Tumulus.

In Case 7 one sees mostly bronze grave offerings from female tombs, such as mirrors and cosmetic utensils, a few finds from the funerary monument at Kolones, and a collection of alabastra. Here prominent are the votive *naiskoi* to Cybele and the relief with a scene from a funerary meal, which according to its inscription was dedicated to an unknown hero by Euphrante.

Case 8 contains finds from Hellenistic tombs, including the folding bronze mirror with a relief scene of Aphrodite and Eros, as well as objects belonging to the Roman and Early Christian periods.

An important collection of funerary reliefs as well as a small number of

42A Polichroni Lebesi str., 18900 City of Salamina (Salamina)  
Tel: (+30) 210 4640759

#### Opening Hours

Tuesday - Sunday: 8:00-15:00

Monday: closed

#### Admission

Full: 2 €

Reduced: 1 €

The Museum is accessible to the disabled

#### Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.)

or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.)

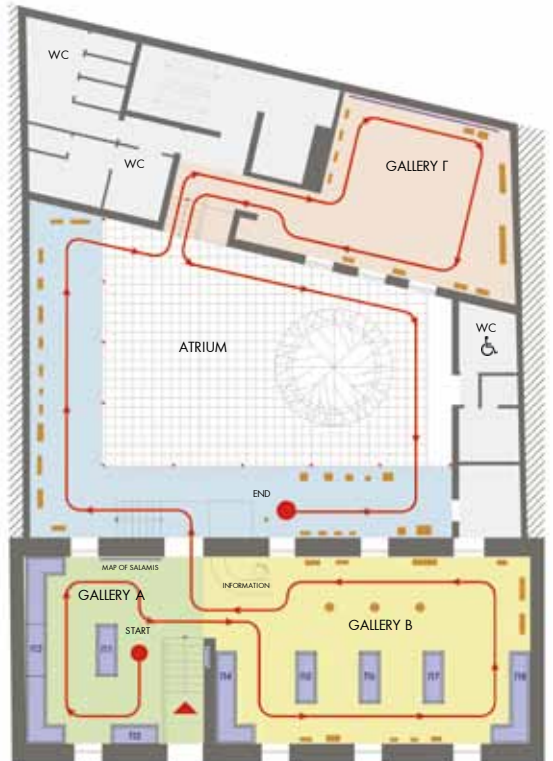




votive reliefs, primarily of the 4th c. BC frames the display cases in Gallery B and adorns its small atrium. The relief stelae, with the names of the dead and the scenes of *dexiosis* (farewell gesture) express both the feelings of sadness at the final separation from loved ones as well as the conviction that they will be remembered for ever.

The Gallery Γ is primarily dedicated to the city of Salamis. Its displays include decree reliefs with the names of eponymous archons, a wealth of visual material concerning the personality of the mythical ruler of the island Ajax, the sea battle of Salamis, as well as the city's administration and governance. Here one will also see a copy of the Metrological Relief, whose original is on display in the Archaeological Museum of Piraeus. Finally, a small display case will serve to host important new finds from the latest archaeological excavations on the island.

TEXT: T. KATTOULA





# 41

## CAVE OF EURIPIDES, PERISTERIA, SALAMIS



On the steep slopes of a rocky elevation (height: 120 m) above the Bay of Peristeria in southern Salamis (Salamina) there is a labyrinthine cave consisting of 10 chambers with low roofs, corridors (tunnels), niches, recesses, and lofts. Strong stalagmitic curtains and isolated stalagmitic columns are also preserved. Outside the mouth of the cave, there is a terrace with a panoramic view of the Saronic Gulf. Excavations brought to light important finds that testify to the cave's continuous habitation and use for long periods of time, specifically from the Neolithic age to Roman times, while following an interruption of a millennium – during the period of Frankish rule – it was once again used as a place for concealing wealth, as attested by two coin hoards and other small objects from this period. During the 5th c. BC, this cave was a private place of inspiration and intellectual creation for a unique personality in classical Athens, the tragedian Euripides. It is thus a unique monument of Athenian intellectual life during the city's heyday, while today it is a point of reference with particular symbolic value for the local community.

TEXT: A. KAPETANOPOULOU

Peristeria, Salamis

### Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or using the local bus line Paloukia - Peristeria (approx. 18 km) and then on foot (20 min.).



This is a 4th c. BC monumental enclosure that surrounded the mound accumulated (tumulus) over four burials (three sarcophagi and a funerary pyre). The enclosure's exterior diameter is 10.70 m, and its preserved height is 3 m.

Built of stone blocks of local limestone in the isodomic trapezoidal system, using dry wall masonry with simple contact between blocks and no bonding, it preserves at its entrance point parts of five of its six courses. The number of fallen blocks allows us to calculate that it once reached a height of 3.70 m.

On its interior, and in contact with the south face of the enclosure, there is a rectangular construction of stones coming from the enclosure wall that was created after it collapsed and was no longer used for burials. This later construction was probably used as a watchtower due to the prominent point where the burial monument is located.

TEXT: A. KAPETANOPOULOU

# 42

## CIRCULAR BURIAL MONUMENT AT KOLONES, SALAMIS

Kolones, Salamis

### Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or using the local bus line Paloukia - Kolones (approx. 20 km)



# 43

## MYCENAEAN ACROPOLIS AT KANAKIA, SALAMIS

Kanakia, Salamis

### Access

Athens - Perama (bus line B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or using the local bus line Paloukia - Kanakia (approx. 24 km).



Excavations by the University of Ioannina conducted since 2000 in the area have brought to light a coastal acropolis with a main quarter extending over two continuous elevations, with a total area of about 45,000 sq. m. and satellite habitations on the slopes. The palace complex is preserved to a noteworthy extent. Many of the walls exceed one meter in height, and thus it provides the possibility of reconstruction. The palace, the habitations, and the access roads from the hill to the natural harbour form an integral whole representative of the Mycenaean age.

This large Mycenaean palace complex is according to its excavator to be identified as the seat of the Aiakides, Telamonian Ajax, the ruler of Mycenaean Salamis who took part in the Trojan expedition, and with the "Mycenaean asty", the ancient city of Salamis, which according to the description provided by Strabo was located in the southern part of the island. The palace's apogee lay in the 13th c. BC; shortly after 1200 BC it was entirely abandoned.

TEXT: T. KATTOULA



# 44

## CHURCH OF AGIOS GRIGORIOS, SALAMIS

Vasilika, Salamis

### Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or taxi. Local buses are frequent.

The church of Agios Grigorios (Saint Gregory) lies west of the modern city of Salamis (Salamina) in the Vasilika area.

Agios Grigorios is a small single-nave, triconch church which dates to the late 10th-first half of the 11th century. Its eastern apse is semicircular, while a semi-hexagonal plan was chosen for its side apses. The church's dome is supported on a cylindrical tympanum, in which four small windows are opened. It was built in the incomplete cloisonné system with bricks set diagonally in its vertical joints. Dentil courses and a cornice enhance the masonry, as do brick arches surrounding the upper part of the windows. The windows are monolobe (single light), with the exception of the bilobe (double light) window opened in the eastern apse.

Large ancient blocks have been used in the corners of the eastern wall; a few Early Christian marble architectural members have also been embedded in the upper parts of the church.

On the west side of Agios Grigorios traces of a porch dating to around the end of the 13th century have been found. Today, the west face of the monument has been altered with a modern addition and the placement of a canopy.

A few wall paintings which probably date to the late 12th century are preserved in rather poor condition in the area of the Bema.

The remains of an ancient settlement in use until Early Christian times have been found in the area of Agios Grigorios. Evidence for this settlement is also provided by parts of architectural members and ancient blocks found in the immediate vicinity of the monument. In the past, burials of Early Christian and Byzantine times have been uncovered around the church, as well as traces of an agricultural installation of the Post-Byzantine era.

TEXT: E. VOLTIRAKI



FANEROMENI  
MONASTERY,  
SALAMIS

Northern coast of Salamis

Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or taxi. Local buses are frequent.

The Monastery of Faneromeni is on the northern coast of Salamis, dedicated to the Dormition of the Virgin.

According to written records, its rebuilding was connected with Hosios Lavrentios (secular name Lambros Kanellos) around 1670 over the ruins of an earlier church, probably dating to the 13th century. In accordance with the related sigils, the monastery was stavropegial. It almost never ceased to operate down to the present, with the exception of a small interval during the Greek Revolution.

The monastery's katholikon belongs to the three-aisled basilica domed type. Carved or partially-carved porous stones with a small number of brick inserts have been mostly used for its construction, though, large portions of the north and south walls are built of simple rubblework.

The Bema is tripartite and concludes in three apses which are semi-hexagonal on the exterior, with the central apse being wider than the others. Inside this apse are seven small niches in its lower zone. The south parabema is dedicated to Agios Charalampos and Hosios Lavrentios while the one on the north to Agios Nikolaos and Agios Spyridon.

The central (main) aisle is covered by a longitudinal barrel vault and the side aisles by sail vaults. Ribbed cross vaults cover the corner apartments on the western side. The church has a tile-covered pitched roof, from which emerge the octagonal Athenian-type dome and square turrets built at the roof corners.

On the west side of the katholikon, three Byzantine marble relief closure slabs have been incorporated, and immured vessels adorn primarily its dome. Access to the katholikon's interior is secured by three doors opened in the west wall, crowned by arched niches.

The inside of the church is richly decorated with exceptionally high-quality wall paintings. According to the inscription on the west wall, the katholikon was painted in 1735 by the painter Georgios Markos and his students.

The vaulted chapel of Agios Nikolaos is adjacent to the south side of the katholikon; the chapel contains the relics of Hosios Lavrentios. In 1853, at the site of the chapel narthex and according to a related inscription on its façade, a Neoclassical bell tower was erected of which only the base remains today.

A large number of artifacts and archival materials are kept in the monastery.

TEXT: E. VOLTIRAKI





## MONASTERY OF AGIOS NIKOLAOS LEIMONAS, SALAMIS

Leimonia, Salamis

### Access

Athens - Perama (bus lines B18, Γ18), ferry-boat from Perama to Paloukia (15 min.) or Athens - Piraeus (metro line 1, Piraeus station), ferry-boat from Piraeus to Paloukia (50 min.). From Paloukia by car or taxi. Local buses are frequent.



The Monastery of Agios Nikolaos Leimonas lies in southwestern Salamis at the site of Leimonia, a pine-covered region that concludes at Kanakia.

The building complex was the result of multiple construction phases that extended from at least the mid-18th century (specifically, prior to 1762) to the 1970s. Ruins of the earlier monastery are preserved at a short distance east of its modern-day location.

The monastery complex consists of the katholikon, three wings built in the 18th and early 19th century that extend to the east, south, and west of the katholikon, and a modern structure built around 1970 to the northwest of the complex. Near the entrance to the monastery is a modern fountain and ruins of a vaulted structure, perhaps the reservoir from an earlier fountain.

The katholikon is built in about the center of the courtyard. It is dedicated to Agios Nikolaos (Saint Nicholas). On the west, it is connected with a contemporary vaulted passageway.

It was most probably built on the site of an earlier church in 1792, according to a carved date on a funerary stele at the base of its bell tower. It is a single-nave basilica plan vaulted church, with a three-sided apse on its east. Inside, the north and south aisles are articulated with blind arcades with slightly pointed arches. Immured vessels are placed at various positions used as decorative elements of the church's walls. Above the northern door is a *proskynetarion* (shrine) with embedded ancient and Byzantine sculptures.

The church's wood-carved templon dates to 1804; it has icons executed in 1796 by the Athenian Ioannis Athanasiou.

Not far from the monastery stands the small church of Agios Ioannis Kalyvitis (Saint John the Hutter). This church, which dates to the 11th-12th century, is an athonite type church with a heavy, octagonal dome. Its masonry is cloisonné, and has Kufic decorative elements.

The monastery of Agios Nikolaos building complex, despite the successive interventions to which it has been subjected, preserves to a large extent its own unique morphological and construction features, and is a notable example of the architecture of the Late Ottoman period in East Central Greece.

TEXT: E. VOLTIRAKI

## SANCTUARY OF APHAI ON AIGINA

Tel: (+30) 22970 32398

### Opening Hours

Archaeological site: Daily: 9:00- 16:30

Museum: Tuesday - Sunday: 10:30- 13:30

Monday: closed

### Admission

Full: 4 €

Reduced: 2 €

### Access

By "Flying Dolphin" or ferry boat from Piraeus. From the city of Aigina local buses are frequent.



The sanctuary of Aphaia on Aigina (Aegina) lies above the headland of Agia Marina on a hill offering a panoramic view over the sea. Worship on the site of the sanctuary goes back to Prehistoric times, around 1300 BC, when it was associated with a female fertility deity, as is clear from finds brought to light by archaeological excavation.

It was originally thought that the temple of Aphaia was built in honour of Athena, whose figure dominated the two pediments. During excavations by German archaeologists in 1901, however, an inscription was found referring to the name of the local goddess Apha (Aphaia), making it clear that the temple was dedicated to Aphaia and not to Athena.

According to myth, Aphaia, who is identified with Britomartis, daughter of Zeus and Karme, was loved by Minos and, to escape his attention, she jumped into the sea and emerged in Aegina, where she became "invisible" (*Aphaia*) in a grove. She hid in a cave, probably the one on the north-east corner of the Archaic enclosure, in which have been found many terracotta figurines and other objects dating from the Mycenaean period.

In historical times, three temples were built at different periods on the same site near the area associated with the Prehistoric cult. Of the first temple, which is dated to the early 6th c. BC, only traces of the foundations survive. The second temple was larger and had an altar in front of the east side. The surviving temple is the third, which was built about 500 BC. It is a Doric peripteral temple with six columns on the ends and twelve on the sides. There are two columns *in antis* in the prodomos and opisthodomos, and the roof is supported by two two-storey Doric colonnades inside the cella, each consisting of five columns. The columns, the walls of the cella, the architrave, the triglyphs and the other parts of the entablature are made of local limestone covered with plaster. The pedimental sculptures and akroteria, however, are made entirely of Parian marble and painted. A ramp of large, well-dressed stones on the east side of the temple leads up to the crepis. This built ramp continues to the east as far as the altar, the foundations of which are preserved.

The pediments of the temple of Aphaia, which are dated to 490-480 BC, were adorned with scenes from battles fought at Troy and watched by Athena, whose figure was the predominant one at the centre of both pediments. The east pediment depicted the campaign of Herakles against king Laomedon, and the west the Greek expedition under Agamemnon against Priam's Troy. Part





of the east pediment was destroyed during the Persian Wars, possibly by a thunderbolt. The statues that survived were set up in the sanctuary enclosure, and those that were destroyed were buried, according to ancient custom. The old composition was replaced by a new one with a scene of a battle, again with Athena at the centre. The pedimental sculptures were found during the 1811 excavation by Baron von Hallerstein and the architect C.R. Cockerell, put up for auction in Italy, and purchased in 1813 by Ludwig I, king of Bavaria and father of Othon (Otto), the first king of Greece; they were taken to the Glyptotek in Munich, where they have been on display ever since. Parts of the destroyed east pediment were found during Furtwängler's excavation and are now displayed in the National Archaeological Museum in Athens.

Around the sanctuary was an enclosure wall, at the south-east of which was erected a large propylon. Building remains (baths, a priests' house, etc.) have been discovered to the east of the propylon.

TEXT: L. KATSA

### MUSEUM OF APHAIA

At the pine-covered archaeological site of the Sanctuary of Aphaia, initially dedicated to the cult of the local goddess Aphaia and then to the worship of Athena, and twelve kilometers from the city of Aigina a small Museum has been operating since 1989. The Museum exhibits architectural remains from the temple of Aphaia, one of the best-preserved examples of Late Archaic temple architecture (500/490 BC).

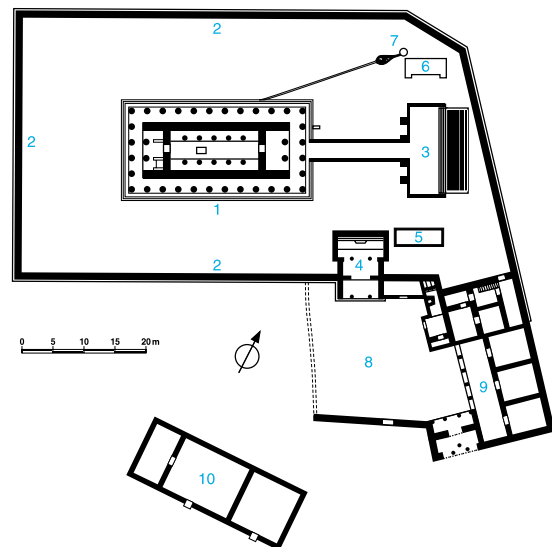
Visitors can be informed on the myths involving the

goddess worshipped in the temple, who according to the myth became invisible (*Aphaia*) in her attempt to elude overwhelmed by erotic passion Minos. At the same time they discover the history of the sanctuary, which until the late 7th c. BC hosted an open-air altar succeeded by a large porous temple (570/560 BC). The Doric peripteral temple that can be seen today was built on the top of the latter, which was destroyed by fire in 510 BC. Finally, emphasis is given to the history of Aigina during the Archaic age (700-480 BC), the period in which the island became one of the most powerful city-states.

In two of the Museum's galleries wooden models of both temples, the earlier one dating in 570/560 BC and the later one dating in 500/490 BC, are exhibited. The third gallery displays architectural remains from both of the temples. There is also an impressive partial reconstruction of the eastern pediment of the Late Archaic temple, most of the sculptural decoration of which was transferred to the Glyptothek in Munich in 1813.

TEXT: E. GLYTSI

1. Temple of Aphaia
2. Sanctuary enclosure wall
3. Altar
4. Propylon
- 5-6. Statue bases
7. Cistern
8. Outer courtyard
9. Stoa and rooms
10. Building outside the sanctuary





### PREHISTORIC SETTLEMENT - ACROPOLIS AND SANCTUARY OF APOLLO - BYZANTINE SETTLEMENT

The name "Kolona" was given to the peninsula by Venetian sailors, who used the columns of the Doric peripteral temple of Apollo (6 x 11) to guide them (1). The foundations and one column from the opisthodomos are preserved today. The temple and the buildings connected with the operation of the sanctuary (2, 6, 15) dominate the ancient acropolis atop the hill. The temple was built in the late 6th c. BC when Aigina, one of the most important trading centers, rose to become a rival of Athens. However, in 457/6 BC, Athens dealt Aigina its final blow, sending its inhabitants into exile in 431 BC. The island flourished one last time during the Hellenistic age (3rd-2nd c. BC) under the rule of the Pergamene kings, as evidenced by the preserved building remains (3, 8, 11, 12, 13). Excavations from the 19th century onward revealed that the fragmentary architectural remains of the Archaic-Hellenistic acropolis rested on impressive Prehistoric buildings, with at least ten successive building phases.

The first archaeologically-documented testimony to habitation on the peninsula goes back to the Final Neolithic (4th millennium BC, city I). In the Early Bronze Age (3rd millennium BC, cities II, III), Neolithic huts were succeeded by houses that show technical progress and spacious, nearly monumental design. However, the most impressive architectural remains are the fortifications of the "inner city" (10) from the Early and Middle Bronze Ages (late 3rd millennium-1600 BC, cities V-X), which pass beneath the temple. Characteristics of the fortification system (9) include the successive strengthening of the walls and the increasingly complex formation of the entrances to the city (9). These make it clear that the main objective was to defend the city's wealth.

The expansion of the settlement towards the east with its "inner" (4) and "outer" suburbs (5) and their fortification attests to continued economic prosperity resulting from sea commerce and the simultaneous increase in population from the Middle Bronze Age until the Early Mycenaean period (16th-15th c. BC). The "monumental building" (14) in the "inner city" belongs to this flourish-



Tel: (+30) 22970 22248 / 22970 22637

#### Opening Hours

Tuesday - Sunday: 8:00-15:00

Monday: closed

#### Admission

Full: 3 €

Reduced: 2 €

The Museum is accessible to the disabled

#### Access

By "Flying Dolphin" or ferry boat from Piraeus

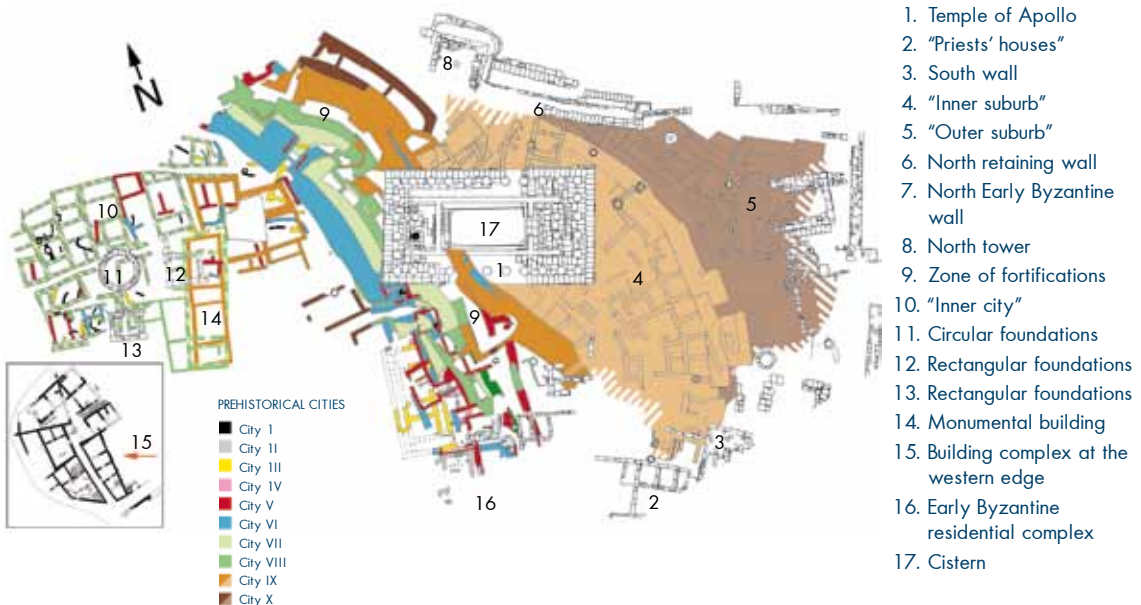
ing period. Its size, special construction technique and central location all emphasize the building's unique importance. The later Mycenaean period is attested on the hill through pottery. Its building remains fell victim to the interventions that followed during the configuring of the Archaic sanctuary. However, it would seem that the settlement ceased to exist at the end of the Mycenaean period. Life did not return to Kolona until the late 10th c. BC, as evidenced by Proto-Geometric child burials. During the Geometric period, the presuppositions for the founding of the sanctuary of Apollo were laid which later on attracted a rich series of votive offerings. The sanctuary's operation is attested down to the Roman period. A radical change occurred on the hill in the late 6th c. AD. The sanctuary was converted into another settlement, probably one founded by refugees from Corinth in consequence of Slav incursions. This final residential phase lasted until the 9th c. AD. It is documented in a house complex on the south slope of the hill (16), a great number of water reservoirs of which the cistern in the center of the temple (17) is the most impressive, and the well-preserved and imposing wall (7) that surrounds the sanctuary's retaining wall on the north. It was built of materials coming from earlier buildings in the sanctuary containing many inscriptions.

TEXT: K.F. FELTEN

## ARCHAEOLOGICAL MUSEUM OF KOLONA

Founded by Ioannis Kapodistrias in 1829, this was the first National Archaeological Museum in the country. Antiquities from various regions of liberated Greece, but mainly from the islands, were gathered together at the then newly-built Orphanage, where they were initially housed. However, the gradual transfer of most of the objects in the museum to Athens from 1837 onward marked a new orientation for the museum towards exhibiting antiquities from the island itself, initially in the Government House of Aegina (1878-1926), and subsequently in the main schoolhouse. In 1981, due to earthquake damage to this building, the museum was transferred to the archaeological site of Kolona.

The exhibits in the Museum come chiefly from the temple of Apollo at Kolona, and extend from Prehistoric to Roman times. Emphasis is on the presentation of the intensive commercial activity developed by Aeginetans during the historical period as well as the renowned local sculptural art of the Archaic age, an example of which are the pediment and votive sculptures from the two temples of Apollo. The marble sculpture of the Sphinx, a work by the sculptor Kalamis (5th c. BC) is an especially interesting exhibit.



## SANCTUARY OF ZEUS HELLANIOS ON MT. OROS, AIGINA



### Hellanios Hill

#### Access

By "Flying Dolphin" or ferry boat from Piraeus. By car only from the city of Aigina to the junction of the provincial Aigina-Anisteuou road.

The sanctuary of Zeus Hellanios consisted of two separate parts. At the summit of Oros was an altar and small temple, as shown by building remains at the church that was built there and fragments of roof tiles dating to the Late Archaic period. The cult site on the mountain peak is also mentioned in the ancient sources (e.g. Pindar). It is connected with ancient Greek mythology, specifically with Aeacus, the island's first king, who was the son of Zeus and Asopos' daughter Aigina and ruler of the Myrmidons. According to the myth, through his prayers on Mt. Oros he saved either the island or the whole of Greece from drought. On Aigina's tallest mountain, the remains of human activity at different periods and for different uses are visible.

On the northern slopes of Oros, there were buildings for which the clearest evidence is offered by the high retaining walls, the broad stepped ramp, the remains of a Doric peristyle Π-shaped structure and other buildings still preserved today. The results from archaeological investigation suggest that the site was extremely important as early as the Archaic age, the era in which Aigina reached its prosperity. Significant interventions and new constructions appear to have been done in the Hellenistic period.

We note that on the summit of Mt. Oros, the remains of a Mycenaean settlement have been found.

TEXT: S. MICHALOPOULOU





*Access*

By "Flying Dolphin" or ferry boat from Piraeus. From the city of Aigina to Palaiochora using the local bus line.



The medieval settlement of Palaiochora on Aigina extends over the hill of the same name in the rural northern part of the island. The settlement is identified with Byzantine and Post-Byzantine history, since for about 1000 years (from the 9th/10th c. to the early 19th) it formed the center of island life following the abandonment of the coastal city of Aigina due to recurrent pirate raids. Its strategic location and the naturally-fortified configuration of the hill entirely justified this particular choice.

The Aigenetans built their new capital with small houses, narrow streets, many churches, and a castle at the summit of the hill, in a way that was fully harmonized with the natural environment, rendering the buildings invisible from the sea. Between the 9th century and 1204, the settlement was under Byzantine control. After 1204, there were many conquerors – Franks, Catalans, Venetians, Turks – who invaded and occupied the island until its final liberation in 1821. The medieval city grew up on the south, east, and west slopes of the hill, taking advantage of its natural gradient and the abundant building material it offered, and thus leaving the plain free for the growth of agriculture. It was built up amphitheatrically, with small, densely-set buildings, primarily houses and churches. The city's road network consisted of two main streets that concluded at the castle; these continue in use even today. The castle at the hill's summit was supplemented and completed with fortifications in 1462 by the Venetians, in exchange for the skull of Agios Georgios, which was kept in the church of Saint George the Catholic in the settlement's "Foro". Today, only a few remains of the walls, traces of three cisterns and two towers, and the "twin" church of Agios Georgios and Agiois Dimitrios are preserved at the castle.

From the rest of the medieval settlement, a few houses are preserved to foundation height. Due to their sanctity, the remains of 38 Byzantine and Post-Byzantine churches are preserved in better condition scattered across the hill. Though not immune to the ravages of time and various tribulations, many have rich wall painting decoration of various periods on their interior.

The hill of Palaiochora is a totality of monuments harmonized with their natural environment that affords us important information concerning the history, architecture, and residential development of Byzantine and Post-Byzantine Aigina, given that for about a millennium it was the medieval capital of the island and served as its administrative, economic, and religious center throughout this long period.

TEXT: AIK. AVRAMIDOU



The Archaeological Museum of Poros was built in 1967-1968 at the site of the old residence of Alexandros Koryzys (Prime Minister of Greece in 1941), which was donated by his heirs to the Greek state for this purpose. There are two exhibition galleries in the Museum, one on the ground and one on the upper floor, hosting exhibits from the entire Troezenian region (Poros, Galatas, Troezen, Methana and other areas) as well as some finds from older excavations at Hermione.

The ground-floor exhibition includes inscriptions, sculptures, and architectural members from Kalaureia (Poros), Troezen, and Methana. In the lobby in front of the gallery, a plaster cast of the famous inscribed stele from Troezen containing the text of the Athenian decree proposed by Themistocles in 480 BC to address the Persian invasion is on display. Other inscriptions on exhibit include an Archaic epigram (ca. 600 BC) carved on a trachyte block, an honorary decree by the city of Troezen (369 BC), and the inscribed base for a bronze statue of the Roman Emperor Marcus Aurelius, a votive by the city of Methana (AD 175-180). Among works of sculpture on display are two statuettes (a nude boy and a woman wearing a *chiton* and *himation*) from the acropolis of Troezen, as well as Classical and Roman funerary stelai from Troezen and Kalaureia. Architectural members are represented by a series of Doric, Ionic and Corinthian column capitals that show visitors the evolution and succession of architectural styles from the 6th c. BC to the Early Byzantine period. There are also examples of clay roof tiles coming from the buildings in the sanctuary of Poseidon at Kalaureia, ancient Troezen, and Methana. A 6th c. BC clay sima from the sanctuary of Aphrodite Akraia at Troezen is particularly impressive, given that it preserves its painted decoration and a lion-head spout.

Exhibits in the gallery on the upper floor include chiefly ceramic and bronze finds from the greater Troezenian area and Hermione. Among the Prehistoric exhibits are Early Helladic finds from a recent excavation at Kavos Vasili, Poros and the finds from the Middle Helladic settlement of Magoula, Galatas. The exhibits from the Mycenaean period are especially noteworthy: funerary offerings from the three tholos tombs at Magoula, Galatas (vases, figurines, jewelry, seal stones, bronze weapons and others); pottery from the chamber tombs at Apatheia, Galatas; many figurines from the Mycenaean sanctuary at Agios Konstantinos, Methana, and finds from the islet of Modi. Exhibits from the historical period present finds from ancient Kalaureia, including a marble statuette of Asklepios, as well as various funerary offerings (vases, figurines, bronze objects and others) from the cemeteries of Troezen, Methana, and Hermione, extending from the Proto-Geometric to the Roman period. The exhibition is rounded out by finds from Early Byzantine graves excavated in Troezen and Methana.

TEXT: M. GIANNOPOULOU

Tel: (+30) 22980 23276

#### Opening Hours

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

#### Admission

Full: 2 €  
Reduced: 1 €

#### Access

By car



Palatia, Poros

[Access](#)  
By car

The remains of the sanctuary of Poseidon are in the “Palatia” area near the ancient city of Kalaureia on Poros. The sanctuary was built atop a wide terrace overlooking the Bay of Vagionia on the north side of the island where the ancient harbor was located.

The architectural remains of the sanctuary of Poseidon came to light with excavations carried out by the Swedish Archaeological Institute in 1894. Excavations started up again from 1997 and onward. Archaeological finds to date place the first use of the site in the Early Helladic period, perhaps even the Neolithic; remains of the Mycenaean, Geometric, and Archaic periods have also been discovered. In the late 6th c. BC, it would appear that the Doric peripteral temple of Poseidon was built. Its *krepis* has not been preserved, but its position is attested by its foundation trench, dug into the natural bedrock, as well as the rectangular enclosure surrounding it.

During the 5th and 4th c. BC, four public buildings were built southwest of the temple around a central open courtyard to serve the sanctuary’s needs, together with a propylon via which the sacred precinct was entered. As evidenced by architectural and pottery finds, activity continued there during Hellenistic and Roman times.

The sanctuary of Poseidon is known from the sources as the seat of the Amphictyony (League) of Kalaureia, whose membership included seven cities: Athens, Aigina, Epidauros, Hermione, Nauplion, Prasieis, and Orchomenos (Strabo 8.6.14). There is considerable divergence of views concerning when the Amphictyony was founded; some scholars consider likely a date in the Late Bronze Age, others propose the 8th c. BC to which the earliest evidence in the historical period of religious cult in the sanctuary region dates, while others place its founding for historical reasons in the first half of the 7th c. BC. The Kalaureian Amphictyony was revived in the Hellenistic age, as attested by an inscription of this period.

In 322 BC, Demosthenes fled to the sanctuary of Poseidon and committed suicide there when Antipater condemned him for his anti-Macedonian politics.

A building west of the sanctuary of Poseidon may have been the council-house (*bouleuterion*) of the ancient city of Kalaureia; beside it there is another building which has been characterized as the “heroon of Demosthenes”, though it is interpreted as an Asclepeion in more recent studies.

TEXT: M. GIANNOPOULOU



Vathy, Methana

[Access](#)

By car



Along the coast of Megalochori, where the modern-day village of Vathy is situated, extend the remains of the ancient city of Methana, with its acropolis dominating the hill of Palaiokastro. This was the ancient city of Arsinoe, which formed the administration center of the ancient territory where modern-day Methana is located. This location was especially significant and indeed of strategic importance, and this is why we have evidence the site was in use as early as the Middle Neolithic. The hill on which the ancient acropolis lay is walled. Its fortifications are exceptionally well preserved and of notable height vis-à-vis similar contemporary monuments. Three phases are discernible: a) the Classical, to which the gate beside the square tower belongs; b) the Hellenistic, in which the walls were repaired and rebuilt, and c) the Medieval phase.

At the summit of the acropolis were found the remains of a small Early Christian single-nave basilica church, for whose construction earlier materials including blocks from the walls and the round tower located here were employed.

As both surface remains around the acropolis and rescue excavations which have revealed remains demonstrate, the ancient city lay in the area of the coastal village of Vathy as well as beyond the village limits, where it is not yet built up and retains its rural character. The walls of the ancient city may be followed to a great distance both northwest and southwest of its acropolis.

TEXT: CH. KAZAZAKI

Access  
By car



#### MYCENAEAN SANCTUARY

On the hill of Agios Konstantinos, lying on the east coast of the peninsula of Methana, a large Mycenaean complex dating to the Late Helladic IIIA-B period (14th-13th c. BC) has been identified. The excavator has interpreted the complex as a religious one. It must have been an extremely important Mycenaean religious center and, as its extensive and organized installations attest, would have been highly influential in the greater Argosaronic Gulf region.

The main cult area consisted of a room (Room A) with a stepped bench and other constructions; a great quantity of figurines and other votives, ritual implements, and sacrificial remains were found inside it. Various auxiliary spaces supported the sanctuary's function, as did two Mycenaean megarons, one of which (Building G) was incorporated into the complex, while the other (Building Z), which was of monumental dimensions, stood on its own in the middle of a large open space which most likely was used for celebrations and festivals. The cult probably was related to a male divinity, perhaps Poseidon, as evidenced by the votive offerings found in the sanctuary. Worship of Poseidon is attested by the Linear B tablets found at Pylos and Knossos, and Poseidon continued to be worshipped at Methana as "Phythalmios" in the historical period as well. The abundant finds are on exhibit in the Museums of Piraeus and Poros.

West of the Mycenaean sanctuary and not far from it, a large Late Roman farmhouse was revealed with an olive press *in situ*. In the fields east and south of the sanctuary on the slopes of the hill, other visible building remains have been found, but have not yet been investigated.

TEXT: CH. KAZAZAKI

SANCTUARY  
OF HIPPOLYTUS  
AT TROEZEN

Access  
By car



The area of the sanctuary of Hippolytus, west of the ancient city of Troezen (modern-day Trizina), was excavated by Legrand in the late 19th century and by Welter during the 1930s.

Excavation revealed the porous foundation of a Doric peripteral temple dating to the late 4th c. BC, which has been attributed to Hippolytus. At the location of the Byzantine church of Panagia Episkopi, which includes abundant ancient material in re-use, the temple of Aphrodite Kataskopia has been recognized. Between Panagia Episkopi and the temple of Hippolytus, a large building complex was uncovered that consisted of a square structure with a central peristyle court and various other buildings in front of it. The latter were surrounded by a rectangular enclosure wall. The complex was entered through a monumental propylon accessed by a sloping ramp. Within a pentagonal enclosure, an earlier cult center has been recognized, the initial use of which dates to the Geometric period. The west side of this space was closed off by a small terrace on which had been built a shrine with a west-facing façade. Directly opposite its entrance, the foundation of an elongated rectangular tetrastyle altar was uncovered.

South of the altar were revealed the remains of a rectangular building, recognized by Welter as another shrine (this one with east-facing façade), a small stoa, and a fountain building identified with the "Herculean fountain" mentioned by Pausanias. There is a long and narrow hypostyle room in the square building, furnished with 61 couches and marble tables in front of each. The space was heated by four rectangular hearths. There were smaller rooms on the building's east and west sides, which also contained couches, tables, and hearths. Welter expressed the view that this was the (epigraphically-attested) Asklepieion of Troezen, while modern scholars interpret the complex as a ceremonial *hestiatorion* (dining hall).

TEXT: M. GIANNOPOULOU





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Full: 3 €

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and on Sundays, on March 25th, May 18th  
and October 28th

#### *Access*

High speed hydrofoil from Piraeus harbour



The Lazaros Kountouriotis Historic Mansion on Hydra Island is a branch of the National Historical Museum. This grand building, dominating the wonderfully preserved local urban landscape, was built at the end of the 18th century by an important ship-owner. Kountouriotis became a prominent figure during and after the Greek War of Independence, and his home a hub of political activity. Today it contains a three-fold exhibit, containing a house-museum (ground floor), a display of island Greek ethnography (upper floor), and a permanent art display of the local hydriot painters Perikles and Konstantinos Vyzantios as well as Panagiotis Tetsis.



### BUILDING COMPLEX

The Mansion of Pavlos Kountouriotis is located west of the port of Hydra, on the slopes of a low elevation with a small fortification on its summit.

Square and imposing in its Doric simplicity, framed by the island's wilderness, the mansion overlooks a pine-covered expanse of about 8,000 sq. m. It consists of the main building, outbuildings, courtyards and a garden surrounded by a high stone fence. The official entrance to the enclosed area is on the southeast face, at the highest point of the complex, and it is decorated by a marble frame. There is a second entrance on the northwest face of the complex.

The main building extends over three levels.

The first level is an elevated ground floor on the northeast, and a basement on the southwest, entered through the northwest courtyard. It includes five large storage areas.

The second level is a ground floor on the southwest. It includes two reception rooms, a dining room and the Admiral's office, with his personal belongings, correspondence (even his notes), his bedroom, and three additional bedrooms.

In the large *sala* (drawing room), the home's rich furnishings are preserved, with memorabilia and gifts from foreign rulers to the home's owners. Paintings, a collection of weapons and valuable furniture are some of the objects adorning the rooms. These are very interesting pieces; most are gifts from kings and diplomats, in which European influence and high aesthetic qualities are apparent. This level is extended to the northwest, with ground-level outbuildings, as well as the first kitchen of the mansion.

A grand double marble staircase leads to the main building's third level, which includes reception halls and bedrooms. Its floor-plan follows exactly that of the second level, except that the first reception room has been turned into a semi-outdoor space. The floors of this level are covered by black and white marble tiles, and the ceilings are similar to those of the second level.

The complex's building programme is completed by the large garden, configured on five levels. It is accessed via the kitchen, from the door of which begins a cobbled walkway, which crosses the garden and leads to a paved terrace, above the mansion's second cistern.

### THE MANSION TODAY

The Mansion of Pavlos Kountouriotis on Hydra island, one of the most characteristic examples of the island's architectural heritage, took on a new life following conservation and restoration works.

Today it has been declared a historical monument, having been purchased in 1991 by the Ministry of Culture to be converted into a museum of the Kountouriotis family and of the Byzantine and Post-Byzantine art and history of Hydra. The heirs of Admiral and President of the Hellenic Republic P. Kountouriotis donated the mansion's portable objects to the state.

After purchasing the property, the Ministry of Culture decided to convert this historic building to a museum. Related work began in 1998. Extensive repair works were carried out, in addition to a complete rebuilding of the roof.

Guided by absolute respect for the history and character of the building, tra-

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#### Access

By "Flying Dolphin" from Piraeus. By car, via the Athens - Corinth National Road, junction leading to Epidavros (Corinth Exit B - Epidavros), intersection for Poros to the Metochi area, and from there by boat or sea taxi to Hydra.

The Mansion of Pavlos Kountouriotis is temporarily closed





ditional techniques and materials were employed to shore up the wooden floors, mortars, paints, decorative scenes, marble floorings, wooden doors and window frames, and other elements of the mansion. In addition, specialist conservators worked on conserving the wooden doors/window frames and furniture of the Mansion.

Special care was also taken with regard to the surroundings of this historic building, of which the restoration and configuration were preceded by a special landscaping study to identify the flora that had been in the gardens during Admiral Kountouriotis' era, followed by the planting of corresponding trees and plants.

The successful completion of the restoration of the Mansion of Pavlos Kountouriotis was sealed in September 2001 with the re-placement of all the furnishings and portable objects which reflect the atmosphere of the era of Admiral Kountouriotis.

The Museum was inaugurated on Saturday May 18, 2002.

TEXT: V. NESTORIDOU







### BRIEF HISTORY

The Historical Archives – Museum of Hydra was founded in 1918 (Φ.Ε.Κ. April 1918, N. 1289) and housed in a building constructed at the expense of the Hydran ship owner and benefactor Gikas N. Koulouras.

Antonios D. Lignos, physician and Mayor of Hydra, tirelessly assumed the work of classifying and transcribing of the historical documents in the Archive of the Municipality of Hydra (1708- 1865) which he himself had identified in a cell of the Cathedral Church of the Dormition of the Virgin. At the same time, he established the basis for the creation of a museum and library on the island.

In 1952, Gikas Koulouras donated the building to the Greek State. Since then, the IAMY (Historical Archives - Museum of Hydra) has operated as a Public Service administered by the Ministry of National Education, and Religious Affairs. Scholarly supervision is provided by the General State Archives of Greece.

In 1972, for construction reasons the original IAMY building was demolished, and today's building constructed in its place. Its imposing rooms house the completely-reorganized Archival-Museum Service and Library.

The new building was officially inaugurated in 1996. Since then, it has operated daily for historical researchers and the public, including the island's many visitors.

### THE ARCHIVES

The goal of the Archives Department is to identify, collect, classify, catalogue and finally, publish every type of archival material related to Hydra, including local history, traditions, and culture.

Following the selection process, this Hydran center for historical documentation admits archival material from the island's Public Services as well as the archives of organizations and private individuals that comprise important sources for historical research on the island, and which promote historically the leading role played by Hydra, particularly during the 18th and 19th centuries.

A large section of archival material concerns the Archive of the Municipality of Hydra (1708- 1865). Around 18,000 original documents, manuscripts, codices and registers/ledgers provide a detailed outline of Greek history during pre- and post-Revolutionary times.

These are followed by educational, administrative, and ecclesiastical archives and those of organizations, individuals, etc. beginning from the mid- 19th century and extending down to the present.

### THE MUSEUM

The IAMY Museum includes artifacts-exhibits of especial national significance. It operates on two levels:

In the ground-floor lobby, there is an exhibit of artifacts from the Balkan Wars and the First and Second World Wars, as well as costumes belonging to Ambassadors who lived in or who came from Hydra.

Decorations from the prows and sterns of ships (*akroprora* and *akrostolia*) that participated in the Greek War of Independence, the Great Map (*Mega-*

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The building is situated on the eastern side of the port between the Port Authority and the Merchant Marine Academy. The museum, which is accessible to the disabled, is open daily from 9:00- 16:00, with extended summer hours from 19:30-21:30. Admission is 5 €/person, with reduced admission of 3 € for students, university students, and those over 65. Each exhibit has a detailed caption in Greek and English. Tours by IAMY personnel are conducted daily for schools and organized groups of more than 20.





*li Charta*) of Rigas Feraios, and the monumental outer door from the G.D. Voulgaris mansion are exhibited on the first floor.

In the first-floor galleries, there is a significant historical art gallery with works by major Greek and foreign painters, in addition to portraits of historical figures. There are oil paintings as well as watercolors depicting ships from the Greek War of Independence.

There is also another special exhibit that will impress visitors in this part of the Museum. This is the silver lekythos containing the embalmed heart of Admiral Andreas Miaoulis. King Othon (Otto) ordered that it be removed from the corpse of this revolutionary fighter on 11 June 1835 and placed in the lekythos as a symbol of bravery, and that it be donated to Hydra, Miaoulis' homeland. A copy of Miaoulis' famous cross has been placed in the gallery before this holy relic. According to testimony, the admiral had this cross with him in all his naval operations, and at the crucial moment of attack he would hurl it against the enemy.

The Museum's exhibits also include weapons from Hydran sea battles, including trombones, pistols, swords, muskets and others. During the years of the Greek War of Independence against the Ottomans, the privilege of buying good weapons belonged more to islanders, and of course Hydran sailors, who by virtue of their sea voyages had the opportunity to select and obtain weapons from abroad, mainly from the port cities of Spain, England, France and Italy. Visitors can view the trombones of Georgios Sachtouris, Andreas Pipinos, the silver-decorated pistols of Giakoumakis Tombazis, the swords of the Revolutionary fighter Panourgias, or the impressive Turkish weapons-booty from various sea battles waged by the Hydran fleet. This floor is also adorned with a recent gift of memorabilia that had belonged to the late Admiral Pavlos Kountouriotis.

## THE LIBRARY

The library includes around 9,000 books, chiefly old and rare editions, many of which date from the mid- 17th to mid- 18th century.

Its contents are continually being enriched with new publications, primarily historical and archival materials in addition to literature, journals, newspapers and others.

## IAMY CULTURAL ACTIVITIES

Above and beyond its permanent scholarly activities at the archival and museum levels, the IAMY each year organizes yearly quality cultural activities under the general title "Summer Cultural Events on Hydra" which aim at direct educational, aesthetic, and more general social intervention within the framework of the effort to create its own public within local society on Hydra and beyond.

Education archival-museum programmes directed at students of all educational levels, various publications, important artistic, archival and archaeological exhibitions, conferences, lectures, musical concerts, theater performances are some of the activities organized and implemented by the IAMY, through which it seeks to steadily cultivate members of the spectacle- and history-loving public through its historical past on the one hand, and through modern Greek culture on the other.

The IAMY has also assumed responsibility for the programme to rescue and use the traditional boat "Eleni P." with the purpose of contributing to the preservation of Hydra's maritime and shipbuilding traditions as well as creating the first floating public nautical museum, which will be an IAMY annex. Here we should note the valuable support of most of the museum's cultural activities by major ongoing sponsors who support its work in a variety of ways.





### THE MUSEUM'S CREATION

The Spetses Museum is installed in the listed mansion of Chatzigiannis Mexis, a powerful notable of Spetses during the Greek War of Independence. At the encouragement of Academician Georgios A. Sotiriou, a native of Spetses, the building was donated to the Greek state in 1938 by Kalomira Mexi and Niketa Thermisioti to house the island's archaeological, historical, and folklore collections after their death.

### THE MUSEUM'S EXHIBITION

The permanent exhibition occupies the mansion's first storey.

In the first room, folkloric items, paintings, and figureheads from ships' prows are on display. The second room includes archaeological finds from the Proto-Helladic settlement at Agia Marina, Roman funerary stelai, and sculptures, marble architectural members, and works of the minor arts dating from the Early Christian period from both older and more recent excavations on the island, or from pieces gathered by the journalist-researcher Adonis Kyros. The exhibition in this room is supported by ancient objects from the Adonis Kyros Collection. The third room presents Post-Byzantine icons and heirlooms, while the fourth presents maps and the medals and decorations of G. Sotiriou. The fifth room includes pottery from Europe and the East, and a series of painted metal disks. The sixth presents traditional Spetsiote costumes. Finally, in the seventh room the Flag of the Greek Revolution, the bones of Bouboulina and portraits of her, in addition to weapons, portraits, documents and personal objects of Spetsiote revolutionary fighters are displayed.

The ground floor hosts an exhibition of underwater antiquities from Cape Iria in the Argolid Gulf. Finds are presented from the underwater excavations carried out by the Hellenic Institute of Marine Archaeology (IENAE) between

Spetses Museum, Chatzigiannis Mexis  
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#### Opening Hours

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

#### Admission

Full: 3 €  
Reduced: 2 €

#### Access

By "Flying Dolphin" from Piraeus. By car through Kosta (Argolida), or KTEL bus Athens - Kranidi through Kosta





1991 and 1994. Investigation led to the hoisting of the cargo from a boat that was shipwrecked in about 1200 BC, with pottery from this same period that included three different categories of vases: a Cypriot group of eight vases, eight Cretan stirrup jars, and nine vases from the Argolid. This mixed synthesis of pottery makes it likely that the ship had sailed from Cyprus to the Argolid with a stopover in Crete, and comprises tangible evidence for the existence and type of sea commerce in the late 13th c. BC.

### CHATZIGIANNIS MEXIS

Ioannis Mexis, the first-born son of Theodoros, was born on Spetses in 1756. He received the surname "Chatzis" in the late 1790s, when he was baptized in the river Jordan. A seafarer from an early age, he owned four ships which he used for commercial activities, and acquired a large fortune. He was a member of the island's ruling class. In 1818, he was appointed "Nazir", i.e. "first among notables". His contribution to the Greek Revolution was diverse and significant. Though he did not participate in military operations himself by virtue of his advanced age, he put his ships and large sums of money at the disposal of the War of Independence. He represented the island in national assemblies, presided over committees, and selflessly organized the island's defense during the attack by the Turko-Egyptian fleet on September 8, 1822. He was decorated by King Othon for his contribution to the War of Independence a few years prior to his death in August 1844.

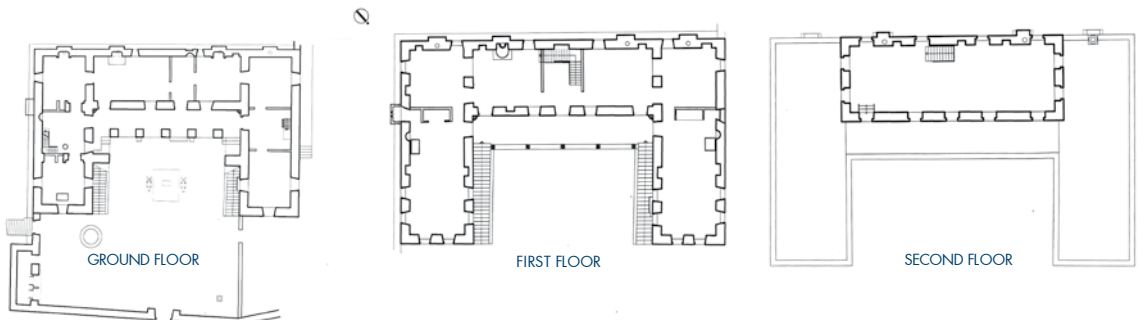
### THE CHATZIGIANNIS MEXIS MANSION

The mansion was built in 1795-1798. It has a Π-shaped plan, and consists of a ground floor and two upper storeys. Its façade is characterized by porticoes with arched openings and two monumental straight staircases leading to the upper storey.



The ground floor included Mexis' private apartments. To the right of the entrance there were four rooms, including a vaulted reception room with fireplace and that containing his safe. To the left of the entrance were the kitchen and three more rooms, the first of which served as Mexis' den ("resting-room"). There was an indoor cistern in the following room, while the last room in this row, with its wood-carved ceiling and *mousandra* (built-in wooden wardrobe) was Mexis' private office.

The first storey is the most richly-decorated part of the mansion. The two spacious chambers on the sides were the women's quarters; in the main part of the building there were four guestrooms. Stairs with a trap-door led from the women's quarters to the apartments on the ground floor; the presence of toilets annexed to the building is noteworthy. On the second storey there is the large sitting-room (*ondas*) with its splendid wood-carved ceiling, which served as a meeting-hall.



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