

“These are what we fought for” Antiquities and the Greek War of Independence

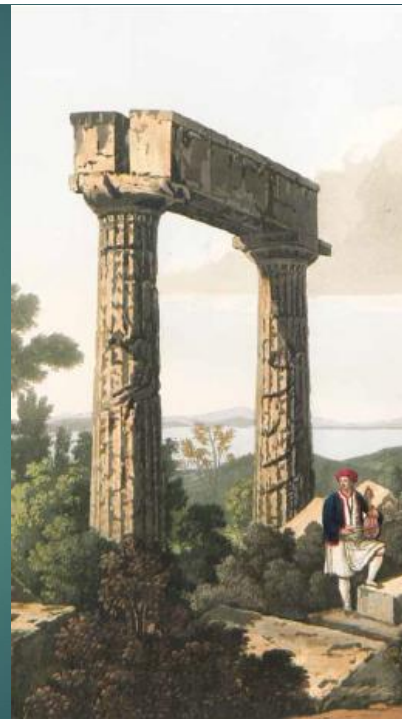
23.11.2021

Kolloquium: "Zweihundert Jahre griechische Revolution und die Altertumswissenschaften"
Klassische Archäologie - Philologisch-Historische Fakultät
Universität Augsburg

Dr. Maria Lagogianni-Georgakarakos
Director Emerita of the
National Archaeological Museum,
Athens

2021 marks the bicentennial anniversary of the Greek Uprising in 1821

The National Archaeological Museum celebrated this anniversary by organizing a temporary exhibition, which focuses on the multidimensional relation of modern Hellenism with the antiquities of its cultural heritage.

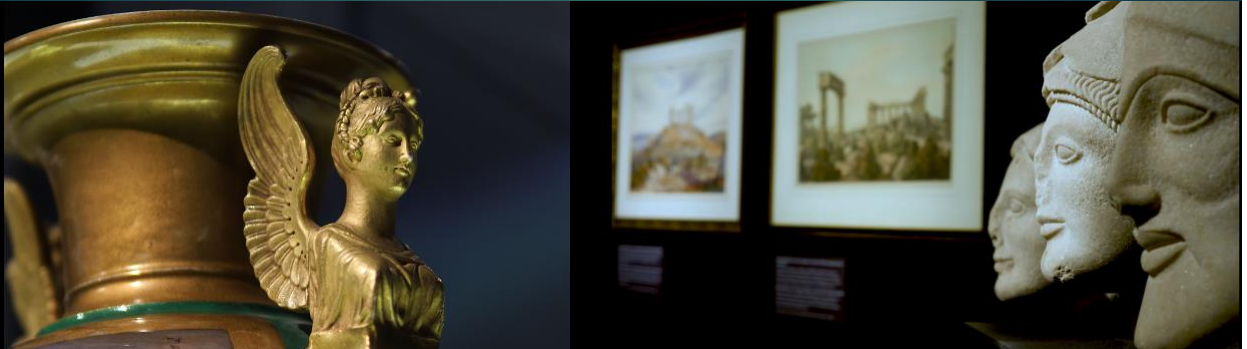


“These are what we fought for ” Antiquities and the Greek War of Independence



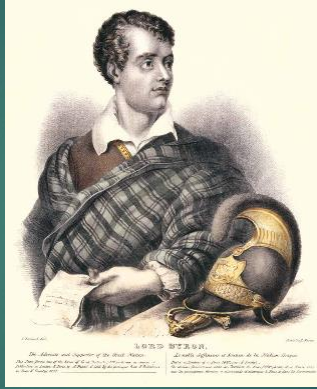
The title of the exhibition borrows the famous maxim by General Ioannis Makriyannis (1797-1864) as the museological narrative focuses on the role which the Greek antiquities played during the Nation's Uprising.

The identity of the exhibition



28 selected antiquities from the Collections of the National Archaeological Museum
in an eclectic “dialogue” with
28 works of the 18th and 19th century,
temporarily loaned by the Hellenic Parliament, the National Historical Museum, the Benaki
Museum, the Museum of the City of Athens and 2 private collections.

This combined approach illuminated the ideological preparation of the Struggle from different perspectives:



- ✓ The “discovery” and trading of the ancient Greek monuments by foreign travelers
- ✓ The Philhellenic movement
- ✓ The efforts of the Greeks to lay claim to their cultural heritage

The exhibition units



The exhibition occupied **3 galleries** and unfolded through **5 thematic units** that aimed to offer insights into the multifarious role of Antiquity in the Struggle of 1821.

Exhibition Gallery 1



1. The awakening of national consciousness

Modern Hellenism had been intertwined with the question of **freedom** as well as a series of **rebellions** that broke out at times such as:

- The Ottoman-Venetian Wars (1684-1698 and 1714-1718)
- The Uprising fomented by Russia, the so-called Orlov Revolt (1770-1774)



Nikolaes Visscher, *Map of Greece*, copperplate engraving from the publication *Atlas Contractus Orbis Terrarum*, 1657

Neo-Hellenic Enlightenment

Greek enlighteners disseminated the message of National resurgence on the basis of the historical continuity of Hellenism.

- Adamantios Korais (1748-1833)
- Rhigas Pheraios or Velesinlis (1757-1798)



Athena and Hermes carrying a map of Greece, frontispiece in the publication of **Anthimos Gazis'** Greek Lexicon (Λεξικόν Ἑλληνικόν προς χρῆσιν των περί τους παλαιούς συγγραφείς ενασχολουμένων), vol. 2, Venice 1812

The political vision of Rhigas

- ✓ Rhigas envisioned the uprising of the Greek Nation and the entire Balkan Peninsula.
- ✓ Rhigas' Greece constitutes a historical projection of its cultural impact, documented in archaeognostic terms.

Charta of Greece, Vienna 1797
Copperplate engraving, detail of sheet no. 4,
51 × 72 cm- Benaki Museum - Finopoulos
Collection, MAP ΦΧ03928



This “spacious Greece” was a product of the Greek Diaspora

- It is not a coincidence that the Filiki Etaireia was founded in 1814 at **Odessa in Russia** and the Greek War of Independence was declared at **Iasi in Moldavia** on 24 February 1821.
- In mainland Greece, the War Declaration took place on 17 March 1821 at **Areopolis-Mani**. On 25 March 1821 the Bishop Germanos of Old Patras blessed the fighters.

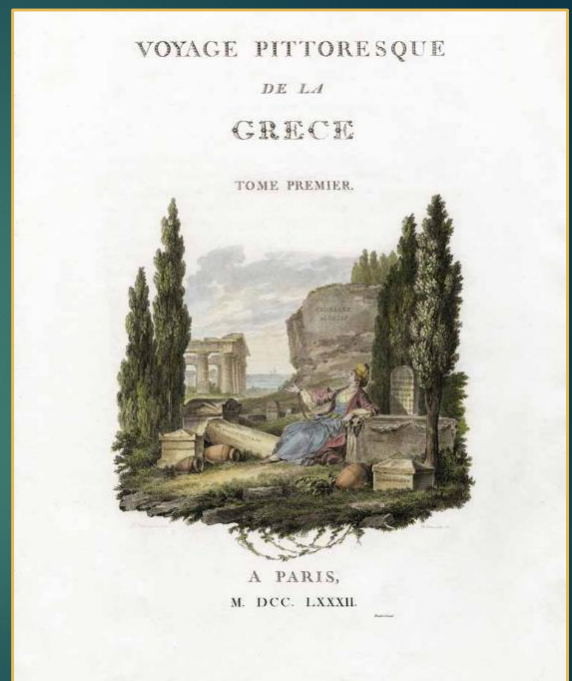


Charta of Greece, 1797 Copperplate engraving, detail of sheet no. 7, 50.3 × 69.3 cm- Benaki Museum - Finopoulos Collection, MAP ΦΧ03929

Allegorical images of enslaved Greece

The image of Greece that dominated pre-revolutionary iconography was that of the female figure surrounded by antiquities and subjugated to the Ottoman ruler.

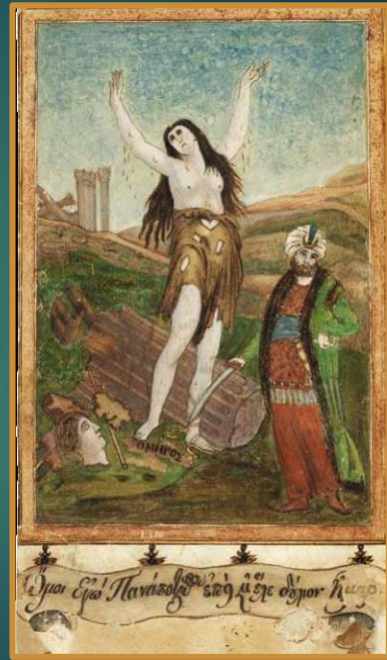
Jean Michel Moreau [Moreau le jeune] (1741-1814) [drawing] & Charles Nicolas Varin (1741-1814) [engraving]. *Greece in chains, 1782*- Coloured copperplate engraving, 32.5 × 49 cm National Historical Museum, Prints Collection, inv. no. 10382



Allegorical images of enslaved Greece

*"Alas, pitiable me,
crushed down by slavery"*

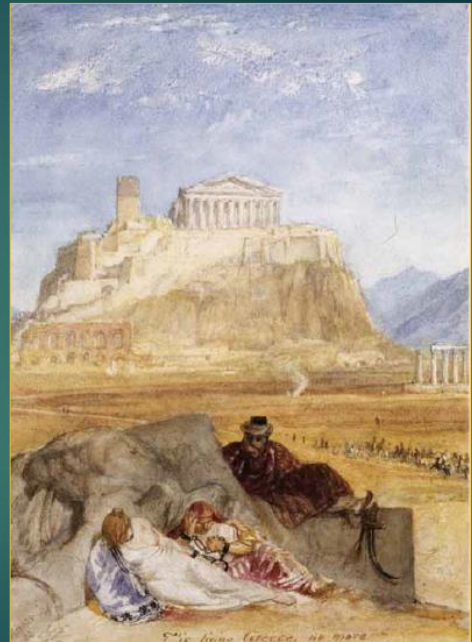
Greece enslaved
2nd half of the 19th century - Watercolour, 10 × 18 cm
Copy of the frontispiece of a text that called
for revolution published in Paris by Adamantios Korais in
1801.
National Historical Museum, Paintings Collection, inv.
no. 1910



Allegorical images of enslaved Greece

*"It is living Greece,
no more"*

William Turner (1775-1851)
Allegorical representation of enslaved
Greece, 1822 - Watercolour on paper, 21 × 16 cm
The work was inspired by an excerpt of Lord Byron's
narrative poem about Giaour (The Giaour, A Fragment of a
Turkish Tale, London 1813).
Museum of the City of Athens - Vouros- Eutaxias Foundation,
inv. no. mve_98



The image of the monuments and ruins will help modern Greece ascertain its historical identity

On an "ancient" relief that belonged to a temple of Nike at Gytheio – Mani the figure of Liberty was identified accompanied by the inscription «νίκη ή θάνατος»



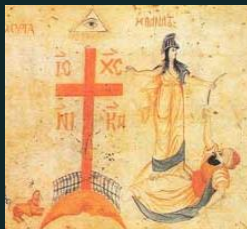
*victory
or death*

Voyage de Dimo et Nicolo Stephanopoli en Grèce, pendant les années 1797 et 1798, volume I, London 1800, Hellenic Parliament Library, ΣΒΕ Γ 1800 VOY

The goddess Athena, will inspire the symbols of the Struggle of 1821



Votive relief
From Athens. Early 5th c. BC. Height 48 cm
National Archaeological Museum, inv. no. Γ 82



"Liberty or Death", Detail of a
revolutionary flag, Benaki Museum



Statuette of Athena
From Epidauros. 304 AD. Height 67 cm
National Archaeological Museum, inv. no. Γ 274

2. Plundering and destruction of antiquities before the Greek War of Independence

During the Ottoman Occupation Greece was an uncontrollable territory and became vulnerable to the various antiquarians.



View of ruins and excavations at Thoricos in Attica, illustration in Julien David Le Roy, *Les ruines des plus beaux monuments de la Grèce*, Paris 1758.

The bombardment of the Parthenon by Francesco Morosini on 26 September 1687

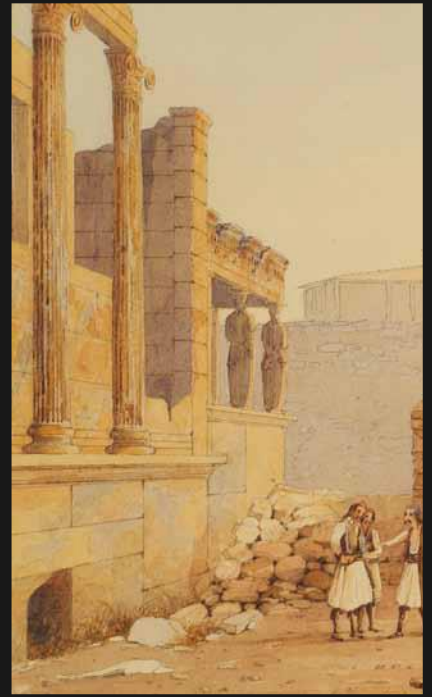


Giacomo M. Verneda, Watercolor, Benaki Museum.

The Piraeus lion at the entrance of Venice's Arsenal

The activity of Lord Elgin on the Athenian Acropolis

Having gained access to the Sublime Porte as ambassador of Great Britain, Elgin managed from 1801 to 1803 to remove sculptures and architectural members from the Parthenon, the temple of Nike, the Propylaea and the Erechtheion, but also other monuments in Athens (the Theseion, the monument of Thrasylus) and the rest of Attica.



The temple of Athena Parthenos, vandalized by Elgin caused public outrage worldwide

15 metopes of the south side, 17 pedimental sculptures and 56 slabs from the frieze were sawn and removed brutally.

Michel-François Préaux (active between 1796 and 1827)
The temple of Minerva, otherwise called the Parthenon, 1804
Coloured copperplate engraving, 44 × 59 cm. Museum of the City of Athens - Vouros-Eutaxias Foundation, inv. no. mve_261



Fragments that escaped the plunderers' attention



Ascribed to the North Frieze
of the Parthenon
Fragment of male head
Ca. 440 BC. Height 15 cm
NAM, inv. no. Γ 9081



Ascribed to the frieze
of the cella of the
Erechtheion
Male torso of a warrior
410-400 BC. Height 25 cm
NAM, inv. no. Γ 15485

The Treasury of Atreus at Mycenae (ca. 1300-1250 BC)

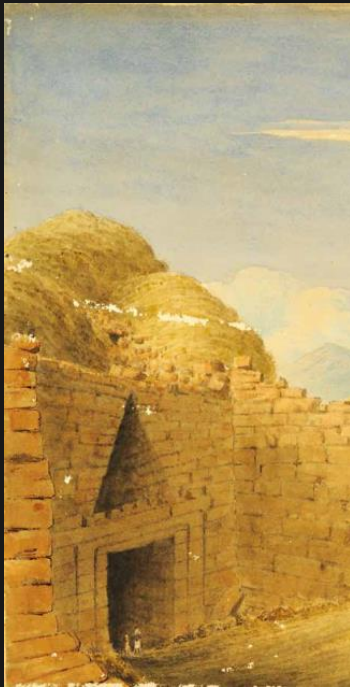
James Skene (1775-1864)
The Treasury of Atreus, 1839
Watercolour on paper,
33 × 49.5 cm
National Historical Museum,
Paintings Collection,
inv. no. 15153/62





Entrance to the subterranean chamber at Mycenae, commonly called the Treasury of Atreus

Antiquities of Athens and other places in Greece Sicily etc. **Supplementary** to the Antiquities of Athens by James Stuart, F.R.S. F.S.A. and Nicholas Revett, delineated and illustrated by C.R. Cockerell, A.R.A. F.S.A. W. Kinnard, T.L. Donaldson, W. Jenkins, W. Railton, architects, London, Priestley and Weale, 1830
Hellenic Parliament Library, ΣΒΕ ++Γ 11
1830 ANT



The Treasury of Atreus

“Excavators”, Visitors and Destinations

1802 Elgin - Th. Vlassopoulos - London/Burlington House - British Museum - Road in England/Pulverized by John Loudon McAdam

1805 Edward Dodwell - Prince of Bavaria Ludwig I - Staatliche Antikensammlungen in Munich

1810 Veli Pasha – 2nd Marquess of Sligo – Westport House in Ireland – 1905 British Museum

1831 Friedrich Thiersch - Badisches Landesmuseum in Karlsruhe

Destined to remain in Greece

- In 1833 German **Ludwig Ross**, first Professor of Archaeology in the University of Athens and General Ephor of Antiquities (during 1833-1843), encountered in Nauplion the fourth section of a half-column, embedded into the walls of a mosque which during the Greek War of Independence housed the Parliament. Full of enthusiasm Ludwig Ross wrote in his journal:

“And so the newly born kingdom encountered the kingdom of Agamemnon. What would this column say, if only it could speak, for the destinies of Greece that come one after another for three thousand years now?”


[L. Ross, *Erinnerungen und Mitteilungen aus Griechenland*, Berlin 1863, 51]
- In 1896 German archaeologist **Carl Fredrich** transferred the fragments to the NAM where they are on display.

Reconstruction of the half-columns of the Treasury of Atreus in the exhibition of the NAM



The first systematic archaeological excavation of the Treasury of Atreus after the foundation of the Greek State took place in 1878 by Panagiotis Stamatakis, Consultant of the Archaeological Society.

Epistyle slab of red marble
From the sculptural decoration of the Treasury of Atreus.
Ca. 1300 BC
Height 18.1 cm
NAM, inv. no. Π 1481



**Fragment from the sculptural decoration
of the Treasury of Atreus recovered
by Panagiotis Stamatakis in 1878**

a: Fragment of the echinus of a
column capital.
Ca. 1300 BC
Height 12 cm
NAM, inv. no. Π 1332

It can be joined to the plaster cast
fragment inv. no. B843 from
the Badisches Landesmuseum in Karlsruhe



**Fragment from the sculptural decoration
of the Treasury of Atreus recovered
by Panagiotis Stamatakis in 1878**

a: Fragment from the tympanum of the
relieving triangle
Ca. 1300 BC
Height 6.9 cm
NAM, inv. no. Π 1334

It can be joined to the large fragment
(b) held today in Munich's Staatliche
Antikensammlungen.



Chateaubriand's testimony during his travel in Greece in 1806

Destructions in Greece occur so rapidly, following one after another, that sometimes one traveller cannot find a single trace of the monuments, which another traveler had admired only a few months before him.

François-René de Chateaubriand,
Itinéraire de Paris à Jérusalem et de Jérusalem à Paris, 1811



Anne-Louis Girodet de Roussy-Trioson, *Self portrait of Chateaubriand*, oil painting, 120 × 97 cm. Hellenic Parliament Art Collection

The pillage of the temple of Aphaia on Aegina (510-490 BC)

- The architects Carl Haller von Hallerstein, Charles Robert Cockerell and John Foster and the painter Jakob Linckh joined forces on Aegina in 1811.
- They soon discovered the fragments of the pedimental sculptures



The ruins of the temple of Aphaia on Aegina, illustration in Christopher Wordsworth, *Greece Pictorial, Descriptive, and Historical*, London 1844

The attitude of the Greeks towards the looting

- The inhabitants of Aegina asked the Xenioi Society (a group of North-European artists and architects) to stop removing the sculptures.
- Bribery managed to eliminate the hesitations of the Aeginitan notables.
- Anthimos Gazis wrote an article in "Hermes o Logios" (1 February 1812 printed in Vienna) exhorting the Zakynthians to offer more money than anyone else in order to acquire them.



Frederick Williams The temple of Aphaia on Aegina, 1829
Watercolour, 24.5 × 39 cm Hellenic Parliament, Art
Collection, inv. no. 498

From Aegina (via Athens – Zakynthos – Malta – Rome) to Munich

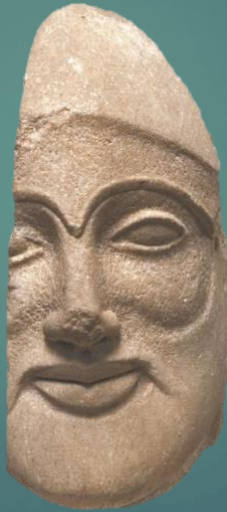
- In (November) 1812 the sculptures were up for auction in Zakynthos and in (January) 1813 were purchased by Johann Martin von Wagner on behalf of the philhellene Ludwig I of Bavaria.
- From 1830 they constitute the most famous exhibits of the Munich Glyptothek



Edward Dodwell (1767-1832) The temple of Aphaia on Aegina, 1819 Coloured
aquatint, 24.5 × 39.5 cm Hellenic Parliament Art Collection, inv. no. 490

Examples of Aeginetan sculpture: Male head uncovered in the systematic excavation undertaken in 1901 by the German Archaeological Institute at Athens, led by Adolf Furtwängler.

Head of a warrior.
Marble
From the group of votive offerings dedicated to the temple of Aphaia on Aegina
Ca. 480/475 BC.
Height 25 cm
NAM, inv. no. 1938



Examples of Aeginetan sculpture: Male heads uncovered in the systematic excavation undertaken in 1901 by the German Archaeological Institute at Athens, led by Adolf Furtwängler.

Head of a warrior.
Marble
From the group of votive offerings dedicated to the temple of Aphaia on Aegina
Ca. 500/490 BC.
Height 31 cm
NAM, inv. no. 1933



Head of a warrior.
Marble
From the group of votive offerings dedicated to the temple of Aphaia on Aegina
Ca. 500/490 BC.
Height 22 cm
NAM, inv. no. 1934



The pillage of the temple of Apollo Epicurius at Bassae in Phigaleia (429-400 BC)

- Carl Haller von Hallerstein, Charles Robert Cockerell, John Foster, Jakob Linckh, Otto Magnus von Stackelberg, Peter Oluf Brønsted and Georg Christian Gropius joined forces at Bassae in 1812.
- Even though the notables of neighbouring Andriatsaina took action to prevent the smuggling, the foreign team managed to transfer the sculptures to Zakynthos where they were purchased in 1814 at an auction. In 1815 they reached the British Museum.



View of the temple of Apollo Epicurius at Bassae in Arcadia, illustration in Guillaume-Abel Blouet, *Expédition scientifique de Morée*, vol. 2, Paris 1833.

Split between 3 countries and 4 museums...

- Because of the hasty excavation by the team of von Hallerstein and Cockerell, pieces of evidence that could be retrieved from systematic excavation were lost.



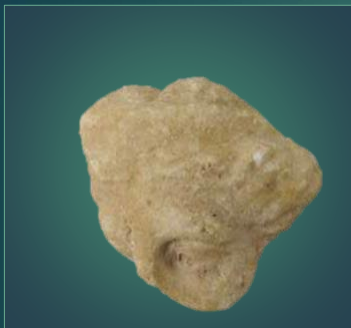
Edward Dodwell (1767-1832) The temple at Bassae in Phigaleia Illustration in the publication *Views of Greece from Drawings*, London, 1821 National Historical Museum, Library

Fragments from the temple of Apollo Epicurius at Bassae
 having been recovered during later excavations undertaken by the Greek
 Archaeological Society (1902-1908, 1959) and the Hellenic Ministry of Culture
 (1970, 1975-1979)

Fragments of a
 Corinthian capital
 Peloponnesian
 marble
 420-400 BC.
 Height 13-20 cm
 National
 Archaeological
 Museum,
 inv. nos. Γ 9481,
 9483, 9484 and 9486



Fragments from the temple of Apollo Epicurius at Bassae



Fragments of sculptures
 Peloponnesian marble
 410-400 BC.
 Height 8-21 cm
 National Archaeological Museum,
 inv. nos. Γ 4775, 4773, 9479



Fragment from the temple of Apollo Epicurius at Bassae

Part of a relief frieze slab
Peloponnesian marble
410-400 BC.
Height 40 cm
National Archaeological
Museum, inv. no. Γ 3415



Plaster cast of a frieze slab - From the temple of Apollo Epicurius at Bassae



Copy of the torso of the Amazon
inv. no. Γ 3415 of the NAM

Copy of the slab inv. no. 536
kept at the British Museum

Exhibition Gallery 2



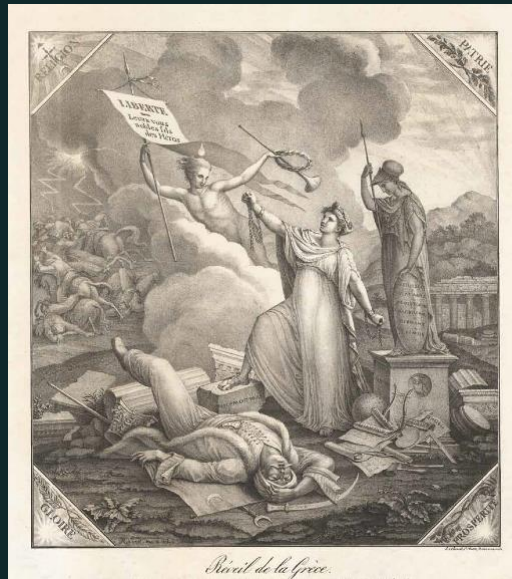
3. Philhellenism in the Time of the Greek War of Independence

During the second half of the 18th century, the philhellenic movement gradually flourished in Europe and America and from the outset of the Greek War of Independence saw a rapid development.



Sir Charles Lock Eastlake (1793-1865), Lord Byron's Dream 1827, oil painting, 118 × 170 cm, London, Tate Britain, N 00898.

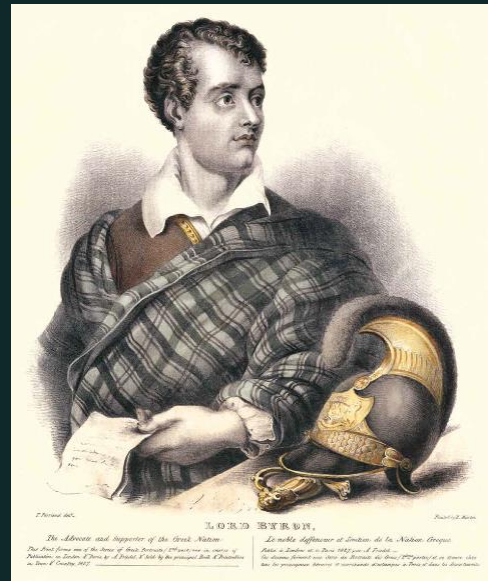
With the outbreak of the Greek War of Independence, the figure of Greece is breaking its chains



Ange-René Ravault (1766-1845) Rebirth of Greece, 1822 Lithograph, 60 × 45 cm
National Historical Museum, Prints Collection, inv. no. 874

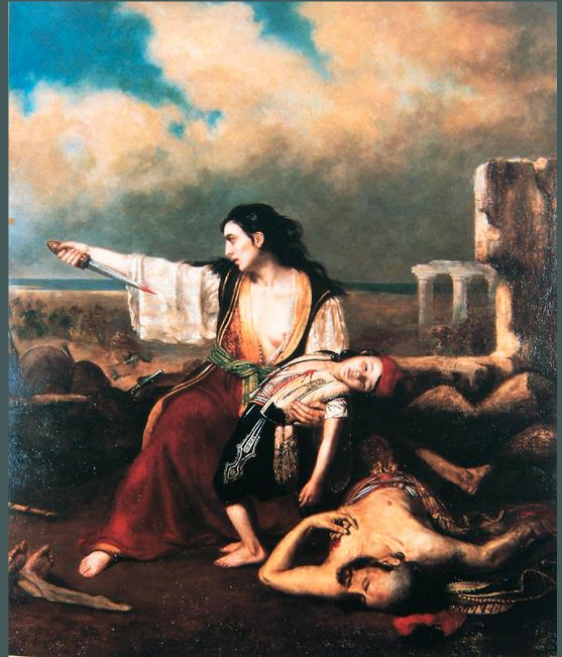
The Romantic poet Lord Byron played a leading role in Philhellenism. His unexpected death at Missolonghi (7 April 1824) turned him into a hero.

Adam Friedel (ca. 1780-?)
Lord Byron, the supporter and defender of the Greek Nation, 1827
Coloured lithograph, 34 × 48 cm
National Historical Museum, Prints Collection,
inv. no. 13332/35



The sacrifice of fighters but also civilians as in the massacre of Chios (1822), Kasos (1824) and Psara (1824) and above all the heroic Exodus of Missolonghi (1826) triggered waves of philhellenic solidarity.

François-Émile de Lansac (1803-1890), Episode of the Siege of Missolonghi, 1827, oil painting, 200 × 238 cm, Missolonghi, Municipal Gallery.



Asimo Lidoriki found tragic death (1827) defending the Acropolis, as she was buried under the collapsed roof of the Erechtheion that had been bombarded by the Ottomans.

Nicolas-Louis-François Gosse (1787-1878)
The Battle of the Acropolis, 1827
Oil on canvas, 40 × 27.5 cm
National Gallery - Alexandros Soutsos Museum,
inv. no. Π. 6870



Philhellenic action also aimed to raise money for the Struggle



Joséphine-Clémence Formentin (b. ca. 1802-?)
Fundraiser for the Greeks, 1826. Coloured lithograph,
20 × 26 cm National Historical Museum, Prints
Collection, inv. no. 14343



Jacques-Louis David (1748-1825), *Leonidas at Thermopylae*, 1824 (after the painting of 1800-1814), coloured copperplate engraving by J.N. Laugier, 59 × 79 cm

The philhellenic iconography appeared in all possible forms, even in utilitarian objects decorated with battle scenes...

Mavrokordatos seizes a fortress defended by the Turks, ca. 1826-1830, faience plate, Montereau pottery factory.



... as well as portraits of
Philhellenes



Philhellenic Committee presided by
Chateaubriand, ca. 1826-1830
Montereau factory (France)
Faience plate, diameter 20.8 cm
Hellenic Parliament Art Collection, inv.
no. 454

Table clocks
decorated with figures
of Greek fighters
or ancient Greek motifs
became
fashionable

Glory to the Greeks, 2nd quarter of
19th century French workshop
Table clock made of gilded and
patinated bronze, height 56 cm
Athens, Stéphan Adler Collection



**Greek fighter
Papaflessas,
wearing a helmet
similar
to that worn
by philhellene Byron**

Adam Friedel (ca. 1780-?)
Papaflessas, Minister of the Temporary
Government of Greece, 1827
Coloured lithograph, 26 × 35 cm
National Historical Museum, Prints Collection,
inv. no. 15676/32

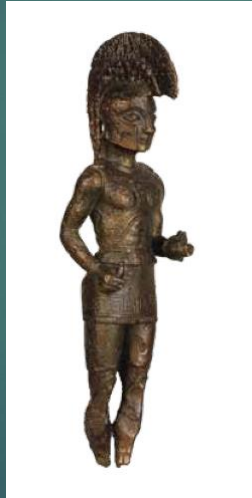


**In the exhibition the modern works were juxtaposed
with ancient artefacts**

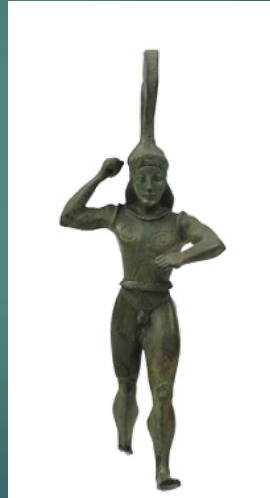


Bronze figurines aiming to highlight the iconographic models that inspired modern approaches

Bronze figurine of a hoplite
From the Sanctuary of Apollo Korythos, at Loggia in Pylos
540-520 BC. Height 16.1 cm
National Archaeological Museum, inv. no. X 14789



Bronze figurine of a hoplite
From Styra on Euboea
6th c. BC. Height 15.5 cm
National Archaeological Museum, inv. no. X 13699



Black-figure amphora and red figure lekythos

Attic black-figure amphora, possibly used as a cinerary urn
Reddish-brownish red clay
From Phaleron, Attica.
575-550 BC. Height 62 cm
National Archaeological Museum, inv. no. A 558



Attic red-figure lekythos, attributed to the Syracuse Painter
Brownish red clay
From Eretria on Euboea. 470-460 BC. Height 30 cm
National Archaeological Museum, inv. no. A 1643

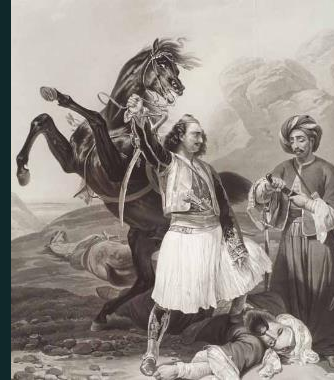


A horseman defeating his fallen opponent



Pedestal of a grave stele
Pentelic marble.
From Plato's Academy in Athens
Around the late 5th c. BC
Height 67 cm
National Archaeological Museum, inv. no. 3708

Giaour trouncing Hasan



Jean-Pierre-Marie Jazet (1788-1871)
The Giaour, Conqueror of Hassan,
t.p.q. 1827
Aquatint, 64 × 54 cm
Hellenic Parliament Art Collection, inv. no. 387

Philhellenism reached its culmination with the Battle of Navarino (20 October 1827)

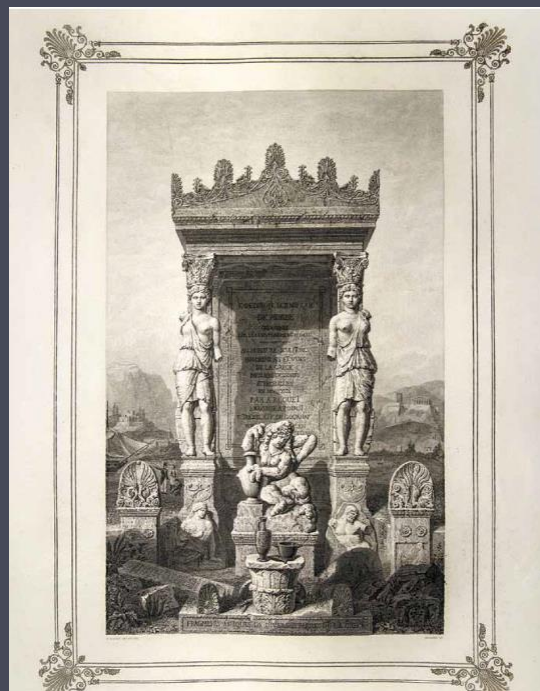


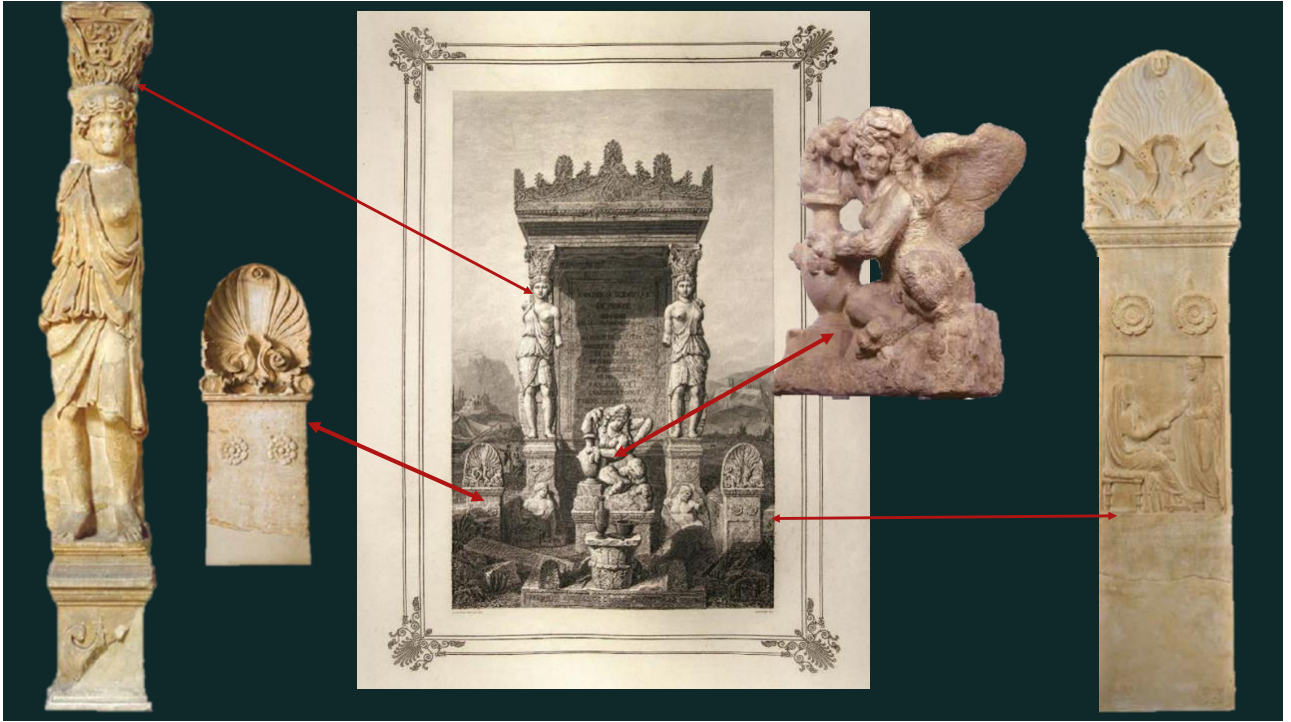
"Vieux Paris" vase The Battle of Navarino, t.p.q. 1827 Polychrome porcelain with gold decoration, height 44 cm. Athens, Michalis and Dimitra Varkaraki Collection



The French Scientific Expedition to the Morea (1829-1833) laid emphasis on the antiquities

Ancient fragments from various parts of Greece. Engraved title page in the publication **Expédition scientifique de Morée**, Ordonnée par le Gouvernement Français: Architecture, Sculptures, Inscriptions et Vues du Péloponèse, des Cyclades et de l'Attique, mesurées, dessinées, recueillies et publiées par **Abel Blouet**, Architecte, Ancien Pensionnaire de l'Académie de France à Rome, Directeur de la Section de l'Architecture et de Sculpture de l'Expédition scientifique de Morée; Amable Ravoisié, Achille Poiret, Félix Crézel, et Frédéric de Gournay, Ouvrage dédié au Roi, first volume, Paris, Firmin Didot frères, 1831
Hellenic Parliament Library, ΣΒΙ (f)ΠΕΡ
1831 EXP





Drawn by the members of the French Scientific Expedition to Morea



Statue of an Amazon-Caryatid. Marble Found near the Loukou Monastery at Kynouria. 2nd c. AD NAM, inv. no. Γ 705. The object is on display in Hall 20



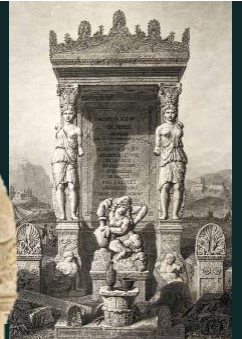
Grave stele from Salamis Pentelic marble. 340-317 BC NAM, inv. no. Γ 862. The object is on display in Hall 24



Half-wrought statue of a Sphinx-Harpy. Island marble From Delos. 2nd half of the 2nd c. BC. Height 68 cm NAM, inv. no. Γ 1661



Grave stele. Island marble From Tinos, possibly originating from Rhenia 1st half of the 2nd c. BC. Height 2 m NAM, inv. no. Γ 1028



4. The efforts of the Greeks to rescue the antiquities

The foreign travelers usually expressed negative views about the Greeks and their relationship with antiquities. Nonetheless, acts of vandalism by the Greeks against ancient monuments have not been documented.



John Linton, A shepherd couple by the ruins, ca. 1860, oil painting, Benaki Museum, Athens

The reuse of antiquities, aside from the practical purpose they served, implied a form of respect

The grave stele of Phrasikleia
From Athens (NAM 831).
Early 4th c. BC.
Found shortly before
the Struggle and transferred
to the church of Megali Panagia
where it was worshipped
as an icon of a female saint

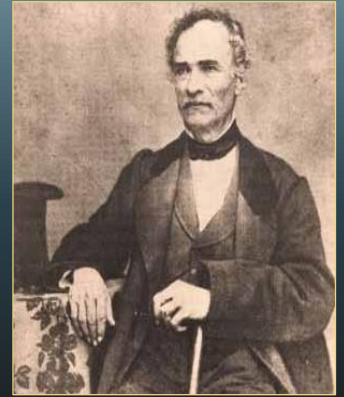


During the Greek War of Independence alertness to the protection of antiquities increased



Greek warrior, ca. 1830,
Oil painting by
Adam Friedel,
Benaki Museum,
Athens.

- In the siege of the Athenian Acropolis (1821) the Greeks decided after the suggestion of **Kyriakos Pittakis**, fighter of the Revolution and founding member of the Archaeological Society, to provide lead to the barricaded Ottomans, in order to stop them from removing it from the monuments.
- Kyriakos Pittakis published 4.158 Inscriptions, several during the pre-revolutionary period which he could not save, but managed to copy the text and note the location.



Kyriakos Pittakis (1798-1863)
1832 Ephor of Antiquities
1848-1863 General Ephor of Antiquities
Collection of Archaeological Society

The Greek revolutionary authorities introduced protective measures



Ludwig Michael von Schwanthaler (drawing, 1836) and collaborators (fresco, 1840-1843), The National Assembly at Epidaurus, wall painting, Hellenic Parliament

- In 1825 Minister Papaflessas issued a decree that stipulated the collection of antiquities in the local schools.
- In 1827 the Third National Assembly banned the sale of antiquities.
- In 1829 the Fourth National Assembly, also banned the export of antiquities.

The first National Museum in Aegina (1829)



- Already in 1807 Adamantios Korais had proposed the foundation of a Greek Museum in Constantinople or Chios.
- The first National Museum of modern Greece was founded in 1829 by Ioannis Kapodistrias and housed in the Orphanage of Aegina.



Portrait of Ioannis Kapodistrias
(1776 - 1831)
oil on canvas,
National Historical Museum

Collection of the National Museum in Aegina (1829)

Votive relief
Pentelic marble
From the Loukou
Monastery
at Arcadia
After the mid-2nd c.
AD.
Height 64 cm, width
1m
National
Archaeological
Museum, inv. no.
1450



Collection of the so-called “Theseion” in Athens (1835)

- In 1834 the first archaeological law foresaw the foundation of a “Central Public Museum for the Antiquities” based in Athens. The temple of Hephaestus, the so-called “Theseion”, was designated as the temporary site that would house the ancient relics.
- In 1835 under the supervision of the Ephor of Antiquities Kyriakos Pittakis the transfer of antiquities from Attica and the rest of the country commenced.



Andrea Gasparini. The temple of Theseus in Athens, 1842. Coloured engraving 53X39 cm. Museum of the City of Athens, mve 56

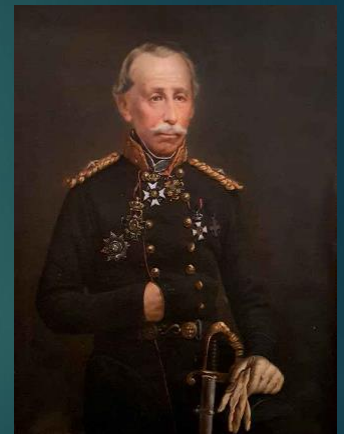
Delivered by Heinrich Treiber to the Collection of antiquities of the Archaeological Society in Athens (established in 1837)



Colossal head of Athena in the Velletri type
Pentelic marble

Unearthed in 1874 at Inner Kerameikos (end of Ermou Street - in the residence of the Bavarian philhellene Heinrich Treiber who participated in the Greek war of Independence)

1st c. BC.
Height 64 cm
National Archaeological Museum, inv. no. 234



Heinrich Treiber (1796-1882)
Nikos Apostolidis Collection

**Excavations conducted by
the Archaeological Society
on the South Slope
of the Acropolis in 1876
by Stefanos Koumanoudis**

Female (?) head.
Parian marble
From the South Slope of the
Acropolis of Athens
Ca. 300 BC.
Height 41 cm
National Archaeological
Museum, inv. no. Γ 182



**Excavations of the
Archaeological Society
in the area surrounding
Ilissos River in 1893
by Andreas Skias**

Votive relief, dedicated to a
sanctuary by Ilissos River
Marble
From the riverbed of Ilissos
Early 3rd c. BC.
Height 85 cm
National Archaeological
Museum, inv. no. Γ 1778



An idealized coexistence



Johann Michael Wittmer (1802-1880) View of Athens from the Olympieion, 1833 Watercolour, 24 × 34.5 cm Museum of the City of Athens - Vouros-Eutaxias Foundation, inv. no. mve_586

The free Greeks would have to deal with their ancestral heritage



Edward Lear (1812-1888) - View of the Acropolis from the west, 1851 Oil on canvas, 120 × 184 cm- Museum of the City of Athens - Vouros-Eutaxias Foundation, mve453

5. The farewell to arms amid an “ancient” setting

The heritage of antiquity could not be left out. After all, the nation had laid its historical claims based on this legacy.



Theodoros Vryzakis (1814/1819-1878) - Farewell at Sounion, 1863. Oil on canvas, 67 x 78 cm National Gallery - Alexandros Soutsos Museum, inv. no. Π.772

The official architecture of European Neoclassicism adopted artistic forms that recalled the Greek Classical art

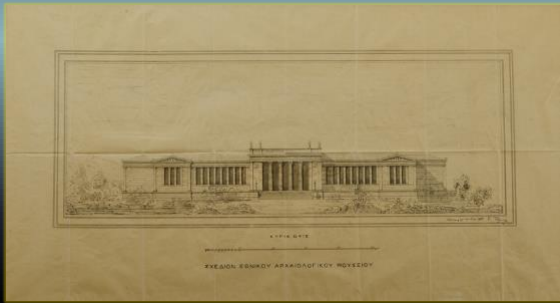
A characteristic monument that connects the European Neoclassical art with the Greek War of Independence is the Munich Propylaea commissioned by King Ludwig I of Bavaria, father of Otto, who later became king of Greece.



Leo von Klenze, The Propylaea of Munich, 1848, oil painting, Stadt museum, Munich, inv. P. 13.682

A similar spirit prevailed in the architecture of the so-called Athenian Neoclassicism

On 3rd October 1866 the foundation stone of the Central Museum, which two decades later was renamed "National Archaeological Museum", was laid.



Ernst Ziller, 1888



1889



Since 1881 the emblematic museum has received millions of visitors from around the world proving that in the "home of the muses" the ancient works live and will always stir emotions.

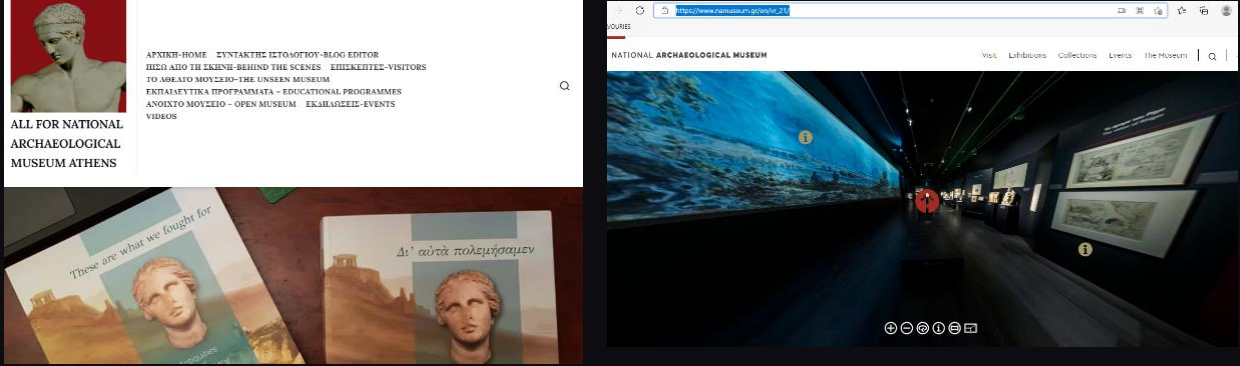


The exhibition concluded by drawing attention to these divine works that inspired those who fought for Freedom, through the presentation of the winged figure of Nike



Greek Prime Minister and Minister of Culture browsing through the catalogue of the exhibition

Scholarly catalogue in two editions, Greek and English



The image shows two side-by-side screenshots. The left screenshot is a blog post from 'ALL FOR NATIONAL ARCHAEOLOGICAL MUSEUM ATHENS' with a red header and a classical bust image. The right screenshot is a 360-degree virtual tour of the National Archaeological Museum website, showing a long, dimly lit gallery with informational panels and a large mural on the wall.

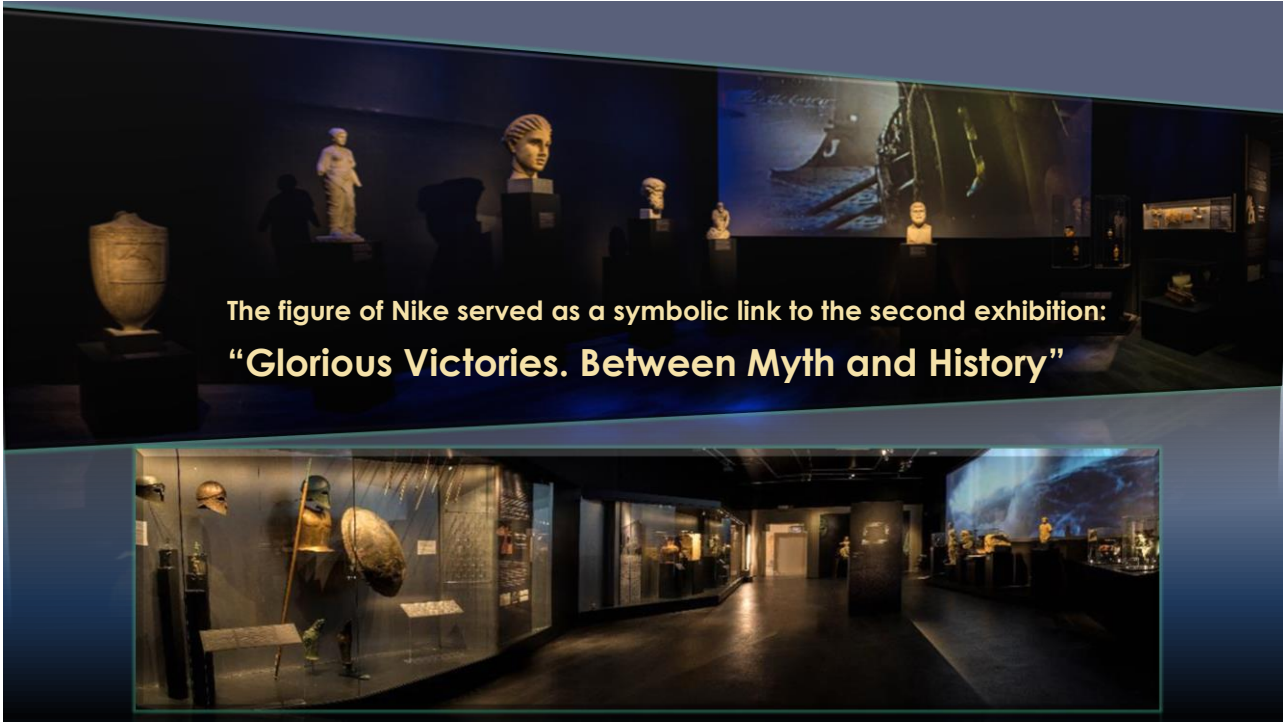
A brief presentation of the catalogue can be found on my blog:
<https://all4nam.com/2021/03/10/1821-publication/>

The exhibition is also available in a 360° virtual tour at the museum's website
https://www.namuseum.gr/en/vr_21/



The image is a screenshot of a YouTube video. The video frame shows a woman standing in a museum gallery, with a large mural of the Acropolis in the background. The video player interface at the bottom shows the video title, duration (8:26 / 9:25), and a URL.

Ten-minute video on the channel of the Hellenic Ministry of Culture and Sports
<https://youtube.com/watch?v=RZSVC3NhzoA>



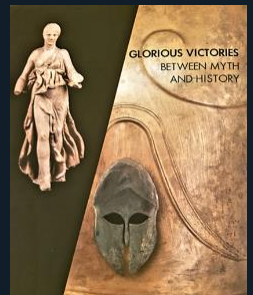
The figure of Nike served as a symbolic link to the second exhibition:
“Glorious Victories. Between Myth and History”



“Glorious Victories. Between Myth and History”



<https://www.namuseum.gr/en/quot-glorious-victories-between-myth-and-history-quot-digital-exhibition/>



The exhibition is available in a 360° virtual tour at the museum's website.

Two scholarly catalogues

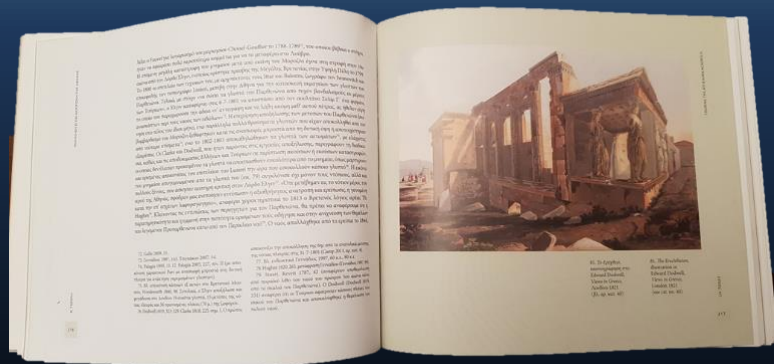
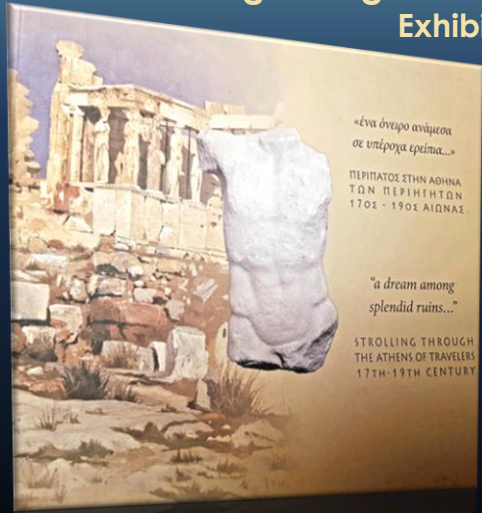


Soon available for download from my blog
all4nam.com

This presentation was based on the specialized essays and the rich bibliographic documentation included in the catalogue of the exhibition that was published by the Hellenic Organization of Cultural Resources Development and edited by me with the collaboration of Dr. Thodoris Koutsogiannis.

MUSEUM ATHENS
 ARCHAEOLOGICAL
 ALL FOR NATIONAL

You can also download
 "A dream among splendid ruins ..."
 Strolling through the Athens of the Travellers, 17th-19th century,
 Exhibition catalogue, Athens 2015



<https://all4nam.com/2015/09/16/travelers-exhibition-catalogue/>



Thank you very much
 for your
 attention!