FROM SINDAGMA SQUARE TO THE ACROPOLIS AND THE AGORA

In this view the visitor has found the Acropolis by taking the entrance at the foot of the hill, in the more obvious sight of Athens. For this reason, the Acropolis is more rewarding to see from the hill top, by passing directly into the narrow streets of Kolonaki. The shortest way is by Odos Aghias and Odos Aristoteles, after which the view is obtained. The view is now direct and magnificent, but the climb may be too much for the casual visitor. For the direct approach to the Agora, the visitor must first descend into Sindsagma Square, a busy public space with shops and restaurants. The square is surrounded by ancient ruins, including the Temple of Olympian Zeus, the Arch of Hadrian, and the Temple of Nike. The square is also home to the National Archaeological Museum, which houses a vast collection of artifacts from ancient Greece. From here, the visitor can continue to the Acropolis, passing through the Arch of Hadrian and entering the Acropolis through the Propylaia.
of the Greek Parliament (Bouli, Vendi), is well situated on the ground floor of the square. Designed by Bavarian court architects, it was built in 1814-42. King Ludwig of Bavaria laying the first stone. It is the early plain classicising style and the original interior decoration was in the Peruvian manner. The W. front has a Doric portico of Penelope marble. The interior was damaged by fire in 1910 and transformed in 1935.

After the war it was abolished in 1862, apart from an unsuccessful attempt to renovate in 1923. In 1942, the Parthenon was set on fire and destroyed. The buildings on the site were later converted into a museum, the "National Garden" (Eikósion Kipon), open daily to tourists. Designed by Queen Amalia for the palace and still referred to as the "Garden", this is a favorite Athenian retreat from the summer sun. Sub-tropical trees are irrigated by a channel that succeeds the ancient oranges, palms and waterfowl frequent its serpentine pools and ornamental ponds; and nightingales sing here in the spring.

In the garden are busts of the poets Sophocles and Valdimas, of Countess Caravaca, and of Lord Byron, the Swiss philanthropist. Further S., behind the walls are some remains of Roman baths, with large geometric mosaics, and traces of Hadrian's city wall.

Further along, the Russian Church (Eirinakónomos, proper, Svaté Ljubomir) at 7, 4, overlooks a small square. The church, the largest remaining medieval building in Athens, was founded before 1051 by Saint Eirenaeus. Monastic buildings were added in 1504. The monastic buildings were erected during the 18th century. Damaged by fire in 1827, the church was restored and the present structure was completed in 1832. The external stairs have a terracotta floor, and the windows have stone on the ground floor. The clock tower is a 19th-century addition, and the great bell was a gift of Taur Alexander.

Under the church and square are remains of a Roman bath (Baths). In 1882, a mosaic floor was discovered in a room above the church of St. John, which contained a number of Roman coins and inscriptions.

Just beyond is the English Church (Sf Pagóu: 3, 30), designed by C. R. Cockerell in an undistinguished Gothic style in 1849-43. With its red columns and a British funerary memorial of 1865, it is the only church S. of the Acropolis, and a pointed window to Sir Richard Wood. In a niche with a monogram inscription, the church was established in 1864. The church was dedicated to St. John. St. John's Church was founded in 1892 and built in 1893. It is the oldest church in Athens, and the first church to be established after the war.

The church is located on the site of a Roman bath (Baths). In 1882, a mosaic floor was discovered in a room above the church, which contained a number of Roman coins and inscriptions.
finished within and there is no provision for light. However, the missing parts were removed during the period (660–281 B.C.) when the monument was incorporated into the center of the Herodian city of Athens. It was then known as the "Lantern of Demosthenes" from a relief on the cornice which decorated it. By 560 B.C., the site had become a popular meeting place.

The Street of the Tripods curved down to the plain; this was the Propylaia (see above). Inside the curve, just east of the theatre, stood the Odeon of Pericles, built originally before 466 B.C., and re-erected in 456 B.C. by Attalos, a general of Alexander the Great. The theatre was destroyed in 332 B.C. by Ptolemy I, and re-erected by Lysicrates in 334 B.C. It was later finally completed in 179 B.C. by Lysicrates, who had only recently been expropriated from a public building. It was then located on the eastern edge of the city of Xenos. It was a large hall with an interior column arrangement of 12, somewhat similar in plan to the Teatron at Eleusis, and had a typical roof with a lantern. The scene of the musical contests of the Panathenaic Festival, it had the reputation of being the best concert hall in the world; and rehearsals of the tragedies presented in the Theatre of Dionysus at the Great Dionysia Festival were held in it.

We continue by the broad Odeon Dionysii Areopagites (today known as St. Paul's Convent), Dionysius the Areopagite), to the gate of the Theatre. Excavations on the site of the Acropolis (6, 9, open to sunrise, no other entrances above and below Theatre of Herodes Atticus). Immediately within the gate we cross the line of the wall that once enclosed a field of Dionysus Eleuthereus. Traces of the wall survive to the point but the main entrance to the precinct from the Street of the Tripods (see above) has not been excavated.

The worship of Dionysus Eleuthereus was introduced into Athens in the 7th B.C. from the Ionian island of Euboea. The festival of the Great Dionysus of the City, instituted by Peisistratus, which eclipsed the old festival of the Festival of Dionysus at Athens, was characterized by the chorus of satyrs, clad in goat-skins, who danced round the altar of the god and sang the "great songs." These dithyrambic conquests were the forerunners of Attic tragedy.

We pass the bouleuterion foundations of a small 4th century Temple consisting of pronaoi and cella, built to house the chryselephantine statue of Dionysus by Alkamanes, son of Panaitis; the great base on which was placed remains. Nearer the theatre are scantier remains of an Older Temple dating from the 6th C. To the S. are foundations representing either the great altar or the base of a large votive dedication.

The Theatre of Dionysus was built in stone by Lysicrates in 356 B.C. to replace an earlier structure in which the masterpiece of Archelaus, Sophocles, Euripides, and Aristophanes were first performed. Extensive modifications in Helenistic and Roman times involved the use of old material but that the existing remains present a puzzling conglomeration of the work of 750 years.

History. Archæologists differ about the dating of much of the structure and almost all the tombs in the Kerameikos, the necropolis of the 5th century B.C., have been destroyed, the entrance passage of the temple is the only one not destroyed, the temple itself is still visible, although the pediment is not.

The theatre of Dionysus, of which 14 were found in place in the Theatre of Dionysus, of which 14 were found in place, the rearmost having been set with some certainty to their original positions. Each bears the name of the priest or dignitary to whom it was reserved; since some of the inscriptions were replaced with later inscriptions, the names have been called replicas of the 14th century B.C. However, the style of the relief sculptures and the design and craftsmanship of the thrones

THERMOION OF DIONYSUS Plan p. 81
THEATRE OF DIONYSOS

indicate that the entire front row dates from the time of Lykourgos. Distinguished by its more elaborate statue and free sculptural work, the "Theme of the Priest of Dionysos" adorned the center of the orchestra. The statue, dedicated by the townspeople of Athens, was a significant feature in the theatre's design.

The theatre is a beautifully carved amphitheater with limestone feet. On the left side, the seats are delicately carved, and the statues represent important figures in the life of Dionysos. The statues are situated at the base of the hill, facing the sea, and are shown in a seated position with their arms crossed. The inscriptions may be seen from the top of the hill, and the statue of Dionysos stands above the monument, which is now in the British Museum, and was a significant addition to the theatre's history.

The orchestra preserves today none of its original form, but the existing area, in the form of a slightly extended semicircle, represents the orchestra of the Roman rebuilding under Nero. The surface is paved with marble stones, and the marble barrier protects the orchestra from the sea. The orchestra was later separated by a water channel, which was later filled with stones to form a bed for the sea. The water channel was later blocked when the theatre was used for other purposes.

The so-called 'Bema' of Phedonicus is a raised platform in the orchestra, about half its length, and depicts the final form of the Roman stage. It is fenced with a balustrade inscription on the dais that surrounds the uppermost part of the orchestra. The date of the inscription is doubtful. Phedonicus was otherwise famous for his writing and philosophy, and his name is not in its original place. The relics have been named the '2C A.D.', and almost certainly came from somewhere near the bay. At the time of the scenic performances, the statues of the gods were displayed in his theatre on a magnificent stage with the work of Parthenon at the back. The statues were carefully placed in the orchestra, and the water channel was later filled with stones to form a bed for the sea.

The temple of Asklepios, which spread from Epidaurus and was introduced to Athens, was dedicated to the God Asklepios, and is the most important building in the theatre. The temple is a rectangular building with Doric columns and two interior galleries separated by another temple. The long column-like columns, which are seen around the temple, are a significant feature in the theatre's design. The temple is surrounded by a narrow passage that leads from the sea to the temple, and is now a popular spot for visitors. The temple is a significant feature in the theatre's design, and is a popular spot for visitors.

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ODEION OF HERODES

At the west end of the stoa, probably under a baldachin roof, was the so-called Bathros, perhaps a sacrificial pit where blood was poured to the Chthonic divinities, but more likely the dwelling of the sacred snake. In front of the stoa are the foundations of a small Temple in honor of a god, the precinct of which extends to the north. The wall of the stoa, which is built on the foundation of the smaller 5C Stoa. The Old Spring was contained in a fine 5C rectangular cistern of polygonal masonry, transformed by the Turks. Just to the south is another huge Cistern, probably of Byzantine date.

To the west of the Asklepeion the sanctuary consecrated to Panonius has disappeared beneath the Turkish fortifications. A path follows the general direction of the peripatos through cleared remains around the top of the Odeion to the entrance of the Acropolis.

The arches of the peripatos road were formerly concealed by the so-called Stoa of Eumenes, which began c. 38 ft from the Theatre of Dionysus and extended for 535 ft. At its west end it communicated with the Odeion by two doors. The impressive scale of its back wall is Hymettian marble. The outer Doric colonnade had 64 columns.

This is assumed to be the colonnade built by Eumenes II, King of Pergamon (197-189 B.C.), who recorded by Vitruvius (V, 5, 11) as having built a porch on the theatre to serve as a shelter and promenade. In Roman times it was considered as the tomb of the much later Odeon of Herodes Atticus and remained in use until the time when it was destroyed and the materials used in the Valerian wall. Column bases can be seen at No. 39 Velouch. The Turks incorporated the remains in the lower encircling Wall (of Serpentes) in 1687.

To the west of the Odeion is the Odeon of Herodes Atticus, built in honour of Regilla, wife of Herodes, who died in A.D. 160. It has a typical form of a Roman theatre with a seating capacity of 5000-6000 and was one of the last great public buildings erected in Athens.

The sudden rise to wealth of Julius Caesar, father of Herodes, is widely attributed to Gibbon. Julius, who had accidentally found a vast treasure of gold in his house, anticipated the officiousness of informers by reporting his find to the emperor. On being told by Nero to have no qualms about using—or abusing—for his fortune's gift, Julius devised large sums to public works and to educating his Herodes, after a distinguished public career, including the consulship at Rome and the retirement to Athens and the continued munificence of his father, paying for projects in Texas, Athens, and Corinth, as well as for the stadium and the Odeon of Athens. The Turks converted the Odeon into a redoubt, without, however, injuring its plan. The interior was excavated in 1857-58, when evidence showed that it had been destroyed by fire. A large quantity of marble sthene found at the same time suggest that the Bysantine Greeks had a factory here for Turkish purposes. The theatre is the scene of orchestral and operatic performances during the Athen Festival.

The massive Odeon stands everywhere to the second story and is placed to the third, though the portico that stood in front has disappeared (mosaic excavated and re-covered). Entrance is made either side through vestibules (traces of mosaics) leading to the nave. The stage wall is pierced by three doors and has eight niches for statues. Above are windows. Three steps of the scaenae connecting the stage with the orchestra remain. The splendidly simple Auditorium, excavated by a thick circular limestone wall, was roofed with cedar. It consisted of a cavea, c. 85 yards across, divided by a diazoma, below which were six wedges of seats and ten above. The seating was entirely restored in Pentelic marble in 1959-61, and the orchestra repaved in blue and white tiles.
ACROPOLIS

Plan p. 51

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The Acropolis was taken by the Macedonians of Alexander the Great, and the Parthenon, the Temple of Athena, was set on fire. After the battle, the temple was rebuilt, and the Parthenon was restored to its original glory. The temple was then used as a magazine of arms and granaries, and served as a fortress until the Roman period.

The Acropolis was captured by the Byzantine general Theodorus in 507 and the Parthenon was converted into a Christian church. In the 13th century, it was again converted into a fortress, and the Acropolis was captured by the Crusaders in 1101.

The Acropolis was then used as a fortress until the 15th century, when it was captured by the Ottoman Turks. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 17th century, when it was captured by the Venetians.

The Acropolis was then used as a fortress until the 18th century, when it was captured by the Ottoman Turks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 19th century, when it was captured by the Greeks.

The Acropolis was then used as a fortress until the 20th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 21st century, when it was captured by the Greeks again.

The Acropolis was then used as a fortress until the 22nd century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 23rd century, when it was captured by the Greeks again.

The Acropolis was then used as a fortress until the 24th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 25th century, when it was captured by the Greeks again.

The Acropolis was then used as a fortress until the 26th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 27th century, when it was captured by the Greeks again.

The Acropolis was then used as a fortress until the 28th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 29th century, when it was captured by the Greeks again.

The Acropolis was then used as a fortress until the 30th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 31st century, when it was captured by the Greeks again.

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The Acropolis was then used as a fortress until the 44th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 45th century, when it was captured by the Greeks again.

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The Acropolis was then used as a fortress until the 52nd century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 53rd century, when it was captured by the Greeks again.

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The Acropolis was then used as a fortress until the 58th century, when it was captured by the Greeks again. The Parthenon was again converted into a Christian church, and the Acropolis was used as a fortress until the 59th century, when it was captured by the Greeks again.
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A. The Entrance

In Classical times the Panathenaic Way ended in a ramp going straight up from the level of the upper parking place to the gateway of Propylaia with an inclination of 25°. On the modern approach, we cross first the line of a medieval wall, then the Turkish wall of the citadel that ran from the retaining wall of the theatre of Herodes Atticus. The ceremonial entrance by which we are known is that on the north side of the so-called Beulé Gate after the French archaeologist who discovered its existence in 1832. It is a marble wall between two unequal pylons (the one restored) is pierced by a triad of gateways aligned with the central opening of the Propylaia.

This had a defensive purpose and was part of the fortifications as late as A.D. 290, by Flavius Aurelianus. The gate was built of stones from the ancient Choragic Monument of Nicias. The name of Panteleion of Sicyon is sometimes identified with a statue of Athena, may be clearly read above the lintel; the remainder of the inscription is higher up. The inner face of the gate incorporates the grey slab carved with two Victors' wreaths.

Within the gate parts of many levels exposed show that the way was frequently modified. A few courses of polygonal walling lower down on the axis of the Propylaia are all that remain of the s. retaining wall of the late-Archaic ramp of the Panathenian way; in Pericles' day this ramp was widened to the full width of the central section of the Propylaia; by the time of Pausanias all save a central path for sacrificial animals had been concealed beneath a broad Marble Staircase, some 12 yds long, erected within the Propylaia wings in A.D. 32 by Claudius.

At the foot of the steps, just to the left of the Beulé Gate, are four fragments of an architrave, with doves, fillets, and an inscription, belonging to the temple of Asclepius Palaemon, which stood below the s.w. corner of the hill (confirmed by excavations in 1960).

Half-way up the staircase is a natural landing from which a terrace opens to the n. Partly blocking this is the so-called Monument of Agrippa. Identified by inscriptions on its face and on the landing below it, the colossal plinth, 29 ft high, has a shaft of Hymettos marble under a base moulding and cornice in poros (the foundation steps conglomerate were not intended to be seen). It bore a quadriga, a partially effaced inscription on the w. side under the Agrippa inscription, records the original dedication, probably in 178 B.C., to celebrate a Pergamene chariot victory in the Panatheniac Games. Cuttings in the top show that two chariot groups occupied the plinth at different dates.

What happened to the group depiciting Eumenes II is known. Later, according to Plutarch and Dio Cassius the plinth bore statues of Antony and Cleopatra, which were blown down in 31 B.C. The group to Marcus Agrippa was raised after his third consulship in 27 B.C.

Behind the monument a terrace of the Periclean period extends below the n. wing of the Propylaia. The mound on it consists of marble fragments, many inscribed, dating from the Turkish period. The terrace affords an excellent view of the Agora and Temple of Hephaestus. The course of the Panathenian Way along the Wall of Valerian can be traced towards the Klypsydra spring which lies below the bastion.

**Propylaia,** a monumental gateway, designed by Mnesicles to replace an earlier entrance, was planned to extend across the entire width of the Acropolis. Its axis is aligned to that of the Parthenon, its height would have equaled the length of the temple, and, like the Parthenon, its proportions are worked out in the ratio of 4:9, thus forming the only certain example before Hellenistic times of designing building in direct relationship to another. Built in 437-422 B.C., it was left incomplete at the beginning of the Peloponnesian War and work was never resumed. Except for the foundations, and for the decorative features in black Eleusinian stone, the construction is wholly of Pentelic marble. Discreet restorations have minimized the changes of later history and a great part of the building still stands.

**History.** The Greeks gave the name of Propylaea (porticoes) to the entrance of a city, of a temple, or of agora. The plural form Propylaia was reserved for monumental entrances. Earlier propylaea, probably to be ascribed to Peisistratus, are the result of the re-use of material from the Herakleion to date is its later form from 488-489 B.C., were altered differently from the existing structure. The Propylaia of Pericles (the existing edifice), burned upon the completion of the Parthenon, was hampered by political and religious agitation, the original plan of Mnesicles being curtailed on the s. in deference to the pre-occupations of the adjoining sanctuaries. The enormous cost (200 talents) was defrayed by contributions from the Treasurers of Athens and Hephaestion, from the sale of old building material, from the rest of houses, and from private subscriptions, as well as by contributions from the Hellemstani, but Pericles was accused of squandering funds on the Delian League on the embellishment of the Acropolis.

The Propylaia remained almost intact down to the 13C., being then used as the变成了的 episcopal palace. The dukes of Athens raised the n. wing and used it as a residence. Nero in 1898 made the propylaia his palace and created the covered Turkish Tower, 50 ft high, on the s. side. The Turks covered the centre of the porches with a cupola and turned it into a magazine, the Aga making it his...
official residence. In the 17C it was struck by lightning and the marble was lost with the result that the architraves of the e. portico fell and were broken and the Ionic columns collapsed. The w. facade and the celebrated ceiling were demolished in the Venetian bombardment of 1687. Later on a Turkish bastion was cut between the Bastion of Athena Nike and the w. wing. Some columns were used to make lino. The building suffered again in the siege of 1821. In 1836 Pausanias and the Turkish authorities, except the Turchi, which was taken down until 1875 (at the expense of Schliemann). Reconstruction of the central hall was undertaken in 1899-1900 and the walls were restored after the Second World War.

The Propylaia comprise a central hall containing the portal and two wings flanking the approach. The CENTRAL HALL forms a rectangle, 78 ft. long and 60 wide, with side walls having an arch at each end. Doric hexastyle porticoes facing e. and w. It is divided into three parts by the way through the central hall itself, and the w. of which is screened by an entrance portico. This West Portico, 65 ft. wide, rests on four high steps, except in the middle, where the steps give place to a continuous ramp transverse cuts for foothold visible at Roman level. Six sharp-fluted Doric columns are spaced to correspond with the three gateways of the portal. The two end columns stand to their full height (nearly 29 ft.) and retain their capitals and portions of their architrave, other parts lying beneath the n. colonnade.

Behind is the Vestibule, 45 ft. deep, whose coffered ceiling of marble 39 ft. high and painted, e. raised the praise of Pausanias. The panels were supported on beams of 11 ft. each, width 11 in. that rested on two rows of blunt-fluted Ionic columns. This was the central entrance way. The beams were reinforced with iron bars set at a height of 6 ft.

The six Ionic columns were two-thirds the diameter of the Doric columns, and about 133 ft. high. One of the beautiful Ionic capitals has been restored to position, with a section of the coffered ceiling. Traces of the paint and star decoration can be seen on a well-preserved panel standing below. The Portico stands on a platform at the higher level of the e. portico, and consists of five gateways, graded in size from the central entrance. The paved roofs continue through the largest gateway in the centre, while the four side gateways are approached from the vestibule by flights of steps, the topmost of black Eleanian marble. The entrances had massive wooden gates. Three transverse steps are cut in the rock behind the portal below these reliefs of their earlier entrance are now concealed by wonder planning.

The East Portico corresponds to that at the w., having six Doric columns of the same size and arrangement, but reduced in height to nearly a foot; it stands on a simple stylobate. The depth (19 ft.) of the portico allowed the ceiling to be supported on beams laid parallel with the axis of the Propylaia, so that no inner colonnade was necessary. Each of the porticoes was surrounded by an entablature of triglyphs.

The n. and s. wings had Doric porticoes of three columns each facing each other and at right angles to the w. portico of the central hall; but whereas the n. portico screens an important chamber, that of the s. was left with nothing behind it. The wings had hip roofs. The North Wing is in a very perfect state. The architrave still has its plain frieze of triglyphs and metopes. The walls of the room at the back still

ATHENA NIKE TEMPLE Plan p. 81

The Propylaia is entered by a door and lighted by two windows in the partition wall; this room is called the Phthiotheke (picture gallery) from the statues, many possibly by Polyclitus, that Pausanias saw there. The pillars and windows are not centred in the wall; scholars have attempted to explain this strange asymmetry by four mutually incompatible hypotheses of varying degrees of implausibility. The rough surface of the stucco suggests that the pictures were gesso paintings. The joint sockets are interlaced by the arches of the Propylaia, which is still visible.

The South Wing appears from the outside to be the counterpart of the N. Wing, but there is no chamber behind the portico, and the area of the portico itself is much smaller. The back wall stops opposite the central column, the w. arcade being too narrow to allow for the surviving section of the Ancient Wall, which bounded the Temenos of the Athena Brauronia. The peculiar shape of this wing would make it appear that the temple temporarily abandoned his design, hoping to overcome the opposition of the priests to its completion.—Above the s. wing later stood the Tower of the Franks.
ATHENA NIKE TEMPLE

18 ft by 12. It consists of almost square cells with an inner portion of four columns at either end. The fluted shafts are monolithic in the capitals closely resemble those of the Propylaea. A Frieze, 18 in. broad, round the whole exterior of the building, is adorned with sculptured reliefs of high relief. It originally consisted of 14 slabs, four of which are in the Altes Museum (replaced by casts in cement). The genuine slabs, when they were restored, were found at the back of the statue. The original slabs, which were in the wrong positions, are uncertain, are badly weathered. Divinities henceless occupy the E. front. Athens may be distinguished by her shield next to her appears to be Zesu. At the E. corner are Peitho, Aphrodite, and Eros. Of the 22 figures which can be made out, 16 are female. To the other sides are scenes from the Battle of Plataea (479 B.C.); on the half-front Athens is fighting Boeotians and on the flank Persians.

The cella housed a marble statue, reproduction of an archaic Xanthian wooden statue, probably destroyed by the Persians. The goddess held in her right hand a pomegranate, emblem of fertility, which indicated her pacific station and in her left hand the shield of the Athena of War. Her correct name is Athena Nike or Athena, bringer of victory. In Greek art the goddess Nike (Victory) was represented as a winged female; common tradition, confusing her with two goddesses, supposed the name of Athena Nike to be a wingless Nike (Nike aiptos). The story related by Pausanias grew up that the Athenians had deprived her of the Victory of wings to prevent her flying away.

The Pergos, or platform, on which the temple stands was paved with marble and surrounded by a marble parapet, sculptured in high relief, and surmounted by a bronze screen. The grooves into which the slabs were bedded are still visible on the edge of the platform. Many fragments have been recovered and are now in the museum. The reliefs on which date from c. 410 B.C., represented a band of Winged Victories attendant upon Athena, and include the famous Victory adjusting the sandal.

At the top of the small flight of steps that gave access to this temple is a block of Hymettian marble, with marks of an equestrian statue. A Greek inscription of c. 357 B.C., recording that it was dedicated by the cavalry and executed by Lykions of Eleutheraion, son of Mykon. The block appears to have been turned upside down and used for a statue of Germanicus when he visited Athens in A.D. 18. A second inscription (below the block) records this event.

From the platform may be gained a magnificent view (best at sunset) of Phaleron Bay, Piraeus, Salamis, Acro-Corinth and the mountains beyond it. Again, the tide of Argos, with lighthouse behind it, and the outline of the left town of Samos. In the foreground the eastern part of the Parthenon is clearly seen—the three steps, according to legend Xanthe kept watch for the return of his son Theseus from his expedition against the Minyae. Theseus, who had promised to boost a white sail if he was successful instead of his usual black sail, forgot it when seeing the black sail, thought his son was dead and threw himself into the sea.
WALL OF KIMON

Returning towards the Parthenon, we notice two large platforms on the natural rock, which may have been the *Precinct of Zeux Polesian.* Immediately in front of the Parthenon, the architectural remains of a circular *Monopteros of Rome and Augustus* have been assembled on a raised foundation which is still awaiting investigation. The colonnade was supported on nine stone columns. The inscribed architrave was recorded by Cyrricus of Ancona.

Between the latter and the Museum appears to have been the *Mausolion*, from which the columns of all states, the marble chips, sculptured blocks, and parts of cisterns which have been found here.

In front of the Museum, the parapet above the Wall of Kimon encloses the Theatre of Dionysus (*View over the Odeon and Stairs to Hymettos*). Herodotus Altheus, king of Perugia, created a group of columns (probably in bronze), representing the Gigantomachia, the Amazonomachia, the Battle of Marathon, and his victory (in 208 B.C.) over the Gauls of Asia Minor. Phalaris relates the story of the statue of Dionysus from the Gigantomachia was blown by a strong wind into the theatre below. Marble copies exist in various European museums.

Walking west along the massive Wall of Kimon (restored), we pass a triangular enclosure, where a cross wall of the Erastasium is visible, and come near the S.W. corner of the Parthenon, to two deep pits revealed earlier.

In the first may be seen the polygonal retaining wall of a terrace for the Parthenon, started perhaps by Clisthenes (510 B.C.) as a precaution replacing the Helakonomos (comp. below). This crosses the Mysian rock which can be seen beneath it. The staircase shows that the outer side of the polygonal wall once bordered the terrace. In the second excavation site the corner of a poros retaining wall in ashlar masonry of Kimonian date, temporarily increased the surface area of the Acropolis, and represents the levelling up before the Wall of Kimon, with its Periclean superstructure now visible. The thirty terraces were destroyed the *Pentagon*, or *Pentaclos* (cistern), though the lower strata of the polygonal wall undoubtedly consisted of rubble obstructing the Pentaklos. Here were found the greater part of the poros sculptures in the museum, the terraced material by the ashlar wall and the Periclean rampart. The possible time-warp in the destruction of a building and the use of debris, combined with the fact that the sherds found were not scientific record, has led to considerable controversy over the extent.

The W. front of the Parthenon is approached by a flight of nine steps cut in the rock, continued upwards by seven more in poros of the fragments survive. These served as a decorative retaining wall of the Parthenon terrace, and later were used for votive offerings. As is shown by some 38 rock cuttings where the various stelai were fixed before the steps at the w. end stood the bull set up by the Council of the Areopagius. Below them was the Periclean Entrance Court, connected as part of Mnesicles' commission to the Acropolis; rock-cut names of the sculptors from c. 480 B.C. on.

The 40 paces in front of the Propylaea are some foundations of poros on which the celebrated bronze Statue of Athena Promachos by Phidias. Blocks forming course of its pedestal, with huge egde-joint moulding, lie little to the S. The statue, which Demosthenes calls "the great bronze Athena," was as a trophy of Athenian valor in the Persian war. Details of the form are well known from the modern description of Niketas Choniates, and from contemporary medals. The goddess was represented standing with a right arm leaning on her spear, and holding in her left a shield, and in relief (on the Lykia and Cretan) designed by Phidias. The statue was engulfed in a riot in 1205, because the superstitious people believed that his suggested that it was entered upon the E. by a propylaea. The court was closed on the S. side by the Chalkotheke, or magazine of bronze, dated from c. 480 B.C. The foundations show it to have been not quite opposite (c. 42 yds by 15), the E. wall being slightly askew. It was later embellished with a S. portico which reached upon the steps leading to the Parthenon.

On the inner N. wall are laid five fragments of a long base with inscription.
C. The Parthenon

The **Parthenon**, or Temple of Athena Polias, represents the culmination of the Doric, in its classical, style as a monument it has no equal. The temple was designed to provide a new sanctuary exclusively for Athena Polias, where her statue might be suitably housed and the continually increasing treasure stored, and was erected in 447-438 B.C., as the central feature of the Acropolis, on a high site on the S. of the Propylaea. It was known as the Parthenon in 447; in 438, at the Great Panathenian Festival, the first building on the Acropolis, it is situated on its highest point midway between E. and W. Under the order of Pericles as "survans" general were the architect Iktinos and the contractor Kallicrates, who built the Southern Long Wall. The most celebrated sculptors in Athens, rivals or pupils of Phidias, such as Agorakritos and Alkamenes, worked on the pediments, the frieze, and the metopes. Phidias supervised, but did he not actually direct the sculpture himself? The Parthenon remained virtually complete by 432. Structurally the Parthenon remained virtually intact for 2000 years. New embellishments were added from time to time, such as the pedimental bronze statues of Athena, Poseidon, Apollo, and Hermes in 305 B.C., and the pedimental statues of Athena, Poseidon, Apollo, and Hermes in 296 B.C. There are grounds for believing that the statue of Athena Polias was in place in the 5 C. B.C. when the Panathenian festival was still ongoing.

The Parthenon was the home of the cult statue of Athena Parthenos, which was dedicated at first to Athena Parthenos ("the Virgin of the Acropolis"). It was later moved to Athena Polias ("Athena of the People"). The Parthenon was destroyed by fire in 462 B.C. and in 494 B.C. by the Persians, but it was rebuilt by the Athenians. The temple was later used as a church by the Byzantine Greeks.

History: At least four temples were built successively on the Parthenon site. The oldest temple, the Erechtheum, was built in the 6th century B.C. The second temple, the Parthenon, was built in the 5th century B.C. The Erechtheum was a peripteral temple of the mid 6th B.C. which was destroyed in 405 B.C. The interested visitor may get an idea of the Erechtheum by looking at the restorations of its entablature set up in front of the museum, outside, at the S. corner. He may then pass round the museum to the W. of the Acropolis, and stand by the Acropolis, looking into the area between the S. face of the temple and the S. wall of the Acropolis. There can be seen the mighty poros capitals of the Erechtheum and, behind them, fragments of the columns and other architectural elements set up in a museum.

The scheme to replace the poros Erechtheum, mostly perhaps after the fall of the Persians, seems to have occurred under Aristides after the victory at Marathon, but as new marble quarries were opened on Pentelikon, by 447 B.C. the Erechtheum had been demolished and the remains stored. The terrace on the E. side was raised, and the marble terrace on the W. side was raised above it. A massive limestone pedestal 252 ft. long, was laid on the rock, from which it rises in levels by 22 courses of marble. The marble statue became the focus of the temple, the old statue was removed, and a new one of the Parthenon was already in situ when it was erected. The Parthenon was dedicated to Athena Polias in 432 B.C. by Pericles, who also ordered the construction of the Acropolis from marble. The work of the Parthenon was completed in 432 B.C. by Iktinos and Jctinos, who were also responsible for the construction of the Acropolis. The Parthenon was destroyed by fire in 462 B.C. and in 494 B.C. by the Persians, but it was rebuilt by the Athenians. The temple was later used as a church by the Byzantine Greeks.

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Exterior. The foundations are best studied on the s. side, where the steps of the earlier temple may still be distinguished beneath the marble steps that form the Crypteia of the present temple. The Pteron consists of 46 columns (8 by 17), an octostyle arrangement, matched only by the earlier Temple G at Selinus in Sicily. The columns, which have a base diameter of 6 ft, rise to a height of 34½ ft. The column is formed of 10-12 drums of varying height and has 20 shafts fluting.

A peculiarity of all Greek buildings of the best period, specially remarkable in the Parthenon, is the use of optical references exercised with great nautical precision. These include varying the breadth of the intercolumniation throughout the building, thickening the corner columns, and grading the size of the triglyphs. Lines that appear horizontal in fact curve, and lines that appear vertical are slightly inclined. If we stand at one corner and look down the upper step, we notice a perceptible rise in the centre giving to the temple a convex character. The rise is less than 3 in. in 100 ft on the front and 4½ in. in 228 ft on the flanks; the latter giving a radius of curvature of 12 miles. The rising curve is imparted to the entablature. The axes of the columns lean outward to the extent of nearly 2½ in. in their heels. The inclination was detected by measuring the lowest drum of a corner-column, which will be 2½ in. shorter on the inside than on the outside. The columns themselves have a concave, or swelling, design to correct the optical illusion by which the upper shafts appear concave.

The deep Architrave was adorned at a later date with gilded bronze shields, fourteen on the f. front and eight on the w., between which were inserted in bronze letters the names of the dedicators; the shrine may have been presented by Alexander the Great in 334 B.C. after the battle of the Granicus. An inscription on the s. front is in honour conferred on the Emp. Nero by the Athenian people but deciphered by means of the marks left by the nails. On the s. and n. sides were bronze nails or pegs for hanging festoons on days of festival. The Frieze above was decorated with triglyphs and metopes. The Cornice consisted of a slab overhanging the frieze, the projecting part of which supported the sculptures of the pediments. On its underside were marbles with guttae. The upper part was surrounded by a band of cyma reversa. The apex of the pediment, 5½ ft above the stylobate, was crowned with an immense anthemion, or leaf ornament as a coronet, of which a few fragments have been recovered. The wooden roof had tiles of Pentelic marble, from which the rain water ran off without any channel. At each of the four corners was a lion's head purely ornamental since the mouth was not pierced, and the ears were surrounded by pavo antennae.

Details were brought into relief by polychrome decoration. Many moulding retain traces of ornaments beautifully drawn; in some of the most prominent parts the pigment itself remains. Strong colour seems to have been confined to the parts that were inside. The intense whiteness of the columns, architraves, and broader surfaces was probably modified by some ochreous colour as an extension only as to aspire rich golden hue produced by time on marble surfaces. The channels of the triglyphs, or possibly the triglyphs themselves, were painted dark blue, as were also the six guttae below them. The ceilings were adorned with deep blue panels and gilt stars.—In the British Museum is a column from the Parthenon.

Sculptures. Eastern Pediment. We know from Pausanias (1, 24, 4) that the subject was the birth of Athena, but there is little left on the pediment, which was ruined when the Byzantine apse was built. What we actually see are a cast of neck, shoulder, and outstretched arm (original in British Museum); four heads of the horses of Helios' chariot rising from the sea (front two, east from N.M.; two originals in cast of reclining figure of Diogenes at Theseus); original in cast of head of Herakles' horse, with original battered remains of another horse-heads behind. Of the various fragments found, some in the Acropolis Museum, some in the British Museum; a putto in a niche is believed to have been copied from the central group. (For recent discussion of the composition see, see A.I.A., 1963.)

The Western Pediment represented the contest of Athena and Poseidon for the possession of Attica. What we see are (originals) are: King Kekrops seated and his daughter Pardrossos kneeling with her arm over his shoulder (he is seated on a snake, one part of which is in the British Museum); in the s. angle, remains of a reclining female figure. These figures, practically intact when Jacques Carrey made his drawings, those destroyed by the clumsy Avance of Morouna.

The Metopes were originally 92 in number: 14 at either end and 32 on each of the s. and n. sides of each. They remain in situ, but with rare exceptions (notably the w. metope on the s. side; in course of removal in 1796 they were so battered as to be unrecognizable. Their artistic value appears to have been very great. They are described in the British Museum and one is in the Louvre. The remaining 31 are, with the exception of some fragments in the Acropolis Museum, and in the Vatican Gallery, entirely destroyed in the explosion of 1687 and are only imperfectly known from Carrey's drawings. The metopes in the British Museum and the Louvre are all from the s. side, illustrate the contest between Lapiths and Centaurs at the marriage feast of Parnassus. Those of the n. side are in the British Museum and those of the w. front appear to be an Amazonomachia; twelve of them, badly damaged, are in the British Museum and one in the Louvre. All the metopes appear to have been deliberately destroyed in the 1796-98.

The interior has been closed to visitors to protect the structure. In the peripteral colonnade the ambulatory, 14 ft wide and nearly 16 ft at the ends, is equipped with drainage channels. The ceiling was formed of coffers lined from the ends to the walls by marble beams; four of these remain in situ at the w. end, restoration is in progress. The Stoa, or temple proper, stands on a socle raised two steps above the stylobate. Unlike the usual Doric temple of three chambers, it was divided by a blank partition wall into two halls, each with a portico of Doric columns. The ends of the walls forming the sides terminate in facing the portico columns. The Phormo, or the portico, opened through the cella, while the Ophiomados, facing w., fronted the Parthenon at the east. Frieze, see below.

The Parthenon was largely destroyed to make way for an apsidal r. end and the temple was adapted to Christian use. Its form can be traced from the lowest courses of its walls and markings in the floor. The walls were covered with paintings. Here were placed votive offerings to Athena. The portico was closed on the w. by a thick wall with a sliding wooden door 13½ ft wide and 32 ft high, leading to the cella.

The Acropolis of Athens is presumed to have inherited its reconstruction of the w. w. corner of the Parthenon.

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visible, but the more obvious remains are a slender column of Hellenistic date reused here after a fire. Bronze barriers between the columns formed an ambulatory, from which privileged persons ascended to the Parthenon. The Parthenon is a temple of Athena Polias, by Pheidias. It is considered the most impressive temple of ancient Greece and was built in 447-432 BC. The temple was dedicated to the goddess Athena and was a part of the temple complex of the Acropolis of Athens.

During the 18th century, the Parthenon was used as a church and later as a warehouse. In the 19th century, the Acropolis of Athens was restored, and the Parthenon was opened to the public. The temple has undergone several restorations since then, and it remains one of the most important examples of Classical Greek architecture. The Parthenon is a wonder of ancient architecture and remains a symbol of the power and beauty of the ancient Greeks.
D. THE ERECHTHEION

Looking towards the Erechtheum from the W. colonnade of the Parthenon we see the foundations of a temple, published by Dörpfeld in 1886 and ever since considered as the subject of endless controversy as to its identity, its date, its relation to its neighbours, and how long it continued in use (Ida Thallon Hill). It is now generally called the Temple of Athena and is believed by Dinsmoor to be of Peisistratid (529 B.C.); but suggested by astronomical calculations from its orientation.

Two column bases (once attributed to the Mycenaean megaron) are ascribed to a Geometric predecessor. The temple is the only pre-Persian building in Athens of which complete foundations are extant; it is ascribed to the Archaic sculptures (Independently dated stylistically to 500 B.C.), now in the museum. The building, amphitheatral in arrangement, composed of 12 columns 6, was partially destroyed in the Periclean sack and portions of it remained as foundations, used as fill for later terraces. The rear part of it seems to have survived to be rebuilt as a treasury; it may have been the "Oidipodromon" referred to in the Kallias decree (639 or 635) and the "Meson facing the West\" described by Herodotus in his Black-then-walls (it was destroyed about 432 B.C.)

This Erechtheum, one of the most perfect specimens of Greek architecture, stands near the W. edge of the rock, about midway between the E. and W. ends. Designed to succeed to the Old Temple, it was finished after 406 B.C. and was its proud plan to the sacred precinct of the ancient sanctuaries that preceded it. Like the Parthenon, it was built of Pentelic marble.

The Legend of the History of the construction of the Erechtheum was the reign of the kings of Athens and Poseidon, Eurytus. Poseidon is the judge here called Erechtheus, the story, and as such is of much importance in the history of the city from the time of their meeting in the Parthenon. They are the story of the kings, and the name of Poseidon's throne is derived from the Erechtheum. These names and their changes are subject to various traditions, but the sacred temple is better known from the time of the Parians to the Herodotean times.

At the time of the building of the temple, there are no dates in the time of the Parthenon, and the story of Poseidon's throne is still in existence. At the time of the Erechtheum, the names of Poseidon and Erechtheus are the names of Poseidon's throne. These names and their changes are subject to various traditions, but the sacred temple is better known from the time of the Parthenon to the Herodotean times.

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An enlarged cistern, cut deep into the rock in medieval or Turkish times, destroyed most of the evidence which might have allowed a positive identification beneath the ante-chamber of the Erythrai "sea" (see above). The visible fragments of brick vault are medieval; the "sea" or well was presumably covered with marble tiles and seen through a window. When the wind blows it will give the sound of waves.

To reach the North Porch we descend a modern staircase, replacing an ancient flight. The court enclosed between the stair and the building was paved and probably served a ritual purpose. The "North Porch" forms a lateral pronaoa to the Erechtheum proper, hence in the description ἐπίστροφον ἢ τοῦ θυσιῶν. Formed of an Ionic colonnade of four columns in front and one at each side, its architrave, its frieze in dark blue Eleusinian marble, its pediment, and its richly decorated n. door, this porch is one of the most noble pieces of Attic art. The superstructure was restored from fragments found in the theatre, an offering leads from the crypt to the basement of the temple. Here was the altar of the Wood and the sculpture of the Astyanax (see above) cut from the marble slabs of the porch, and the statues of the Karyatids at the level of the Atrium. The door of the house was decorated with figures of the Karyatids and Siphnians at Delphi. Virtually all the statues in the porch appear to have been borrowed from statues in the temple. The sculptor did not attempt to create a new and different style; he followed the Karyatids at Delphi, and the sculptor of the Erechtheion was no exception to this rule. 

The Erechtheion is a temple of special significance to the Athenians, and it is one of the most famous in ancient Greece. It was dedicated to Athena Polias, and several prominent figures have been associated with its history. The temple is located on the Acropolis, and its construction began in 421 BC and was completed in 407 BC. It is an example of the Ionic order, and it features a number of unique architectural elements, including a porch on the south side of the temple, a naos (inner sanctuary) dedicated to Athena Polias, and a cella (inner cela) dedicated to Poseidon. The Erechtheion is also known for its many statues, including the Karyatids on the north porch and the Siphnian figures on the south porch. These statues were a major attraction for visitors to the temple, and they continue to be popular today as they are displayed in the Acropolis Museum in Athens. The temple is a testament to the skill and craftsmanship of the ancient Greeks, and it is one of the most important landmarks in Greek history.
the sculptors took as models the girls of Karyatids, in Laconia; whereas the Caryatids, Prof. Dinsmoor suggests that here the figures represent the athenians, bearing Athena's burdens on their heads.

The temple was given structural unity by its balancing pediment and by the emphatic nature of the frieze, which, save where the steps of the *s. pertica* interrupted it, extended right round the building and the architrave. Unique in design, it consisted of coarse-grained marble figures, cut in high relief and attached by bronze clamps to the ground of dark Eleusinian stone. Two large blocks of the background are still in situ above the columns of the *s. front*; part of the frieze and the *n. porch* also remains. The holes for fitting the sculptured figures are plainly visible. Of these only 112 small fragments have been recovered, mostly in bad condition; they are in the Acropolis Museum. The theme of the work is not known.

It must be remembered that here, as in the Parthenon, to the beauty was added the attraction of colour. The capitals of the columns were painted with gilt bronze ornaments, and inlaid with coloured glass 'gems'. The paintings of the porches were painted blue and had gilt bronze stars.

**E. THE ACROPOLIS MUSEUM**

The *Acropolis Museum*, founded in 1876 and reconstructed after the Second World War, was reopened in sections in 1956-61. It occupies the s.e. corner of the Acropolis and is sunk below the level of the rock in order not to interfere with the skyline. Started as a repository of finds collected haphazard on the citadel, it was gradually enriched by the systematic excavations of Kavallias in 1885-90, and by the whole of the rock was laid bare. Within the exception of the large and the vases (now in the National Museum), it contains all the principal objects discovered since 1834 on the Acropolis. As an educational and development of Attic sculpture, the collection is unique. The arrangement is chronologically.

**ADMISSION** weekdays 9-5, Sun & hol. 10-2; closed Tues. no additional charge for photography; cameras must otherwise be left in the secure Concise Guide in English (1965). Students are referred to the 'Catslogue of the Acropolis Museum', 2 vols. (Cambridge, Vol. I (1912) by G. Dickens (1921) by Stanley Casson (1921) by Stanley Casson (1939) by Henry Payne & G. M. Young.

**VESTIBULE** 1347. Colossal marble owl; 1338. Panel of a pediment dedicated to Ares. To commemorate a victory, &c., Pyrrhic dance, which the youths are executing (late 4th C.); 1326. Female figure, with a lateral base, with relief of an apobates (a soldier who leaps on an enemy chariot at full speed); 2281. Male head.

We turn left. The first three rooms contain Pedimental Sculpture, and are in poros limestone or imported island marble, from destroyed buildings on the Acropolis. Much shows traces of the bright paint that was favoured for accentuating the design and movement of the figures. Room I: 532, 554. Fragments of a leopard, in Hymettian marble, perhaps from the metopes of the Hekatompedon; 4572 is notable for its painting. 1. Pediment of a small building (c. 570 B.C.); the oldest building from the Acropolis; it shows a female relief from the Acropolis; and the Hydria of the back of the head, driving her car; on the left is the figure of a female (Hera) and on the right (Hera) and on the right a figure of a male (Mars). 4. Lionesses rending a bull, one of the earliest groups, within the pediment of the Hekatompedon. 122. Lion's head in Hymettian marble; 701. Architec. head of a running Gorgon, perhaps the acroterion of the pediment of the Hekatompedon.

**Room II.** In the doorway, 36. Owl; 41. Serpent's head. Within, 36. Left and right portions of a pediment 1. Herakles and Triton (the same to light in 1938); 2. Typhon, a blue-bearded monster with human heads and bodies ending in a serpent's tail (trees of vivid painting). It has been suggested that the lions in the next room should be identified with these two to form the pediment of the Hekatompedon. 37, 40. Serpents from the pediment (comp. above). 9. Right side of a pediment representing the Introduction of Herakles to Olympus; Iris presents him to Zeus who has Hera or Athena beside him, Musephoros, a man bearing a cask on his shoulders, Hymettian marble; 342, c. 570 B.C. (570 B.C.), one of the earliest examples of native art in marble; it shows techniques suitable to working in limestone; an offering on the base bears the name Rhombo. Triophy and fragments. In a glass case, terracotta figures found S. of the Acropolis 555-59. 52. The 'Olive-tree' Pediment, with its remarkable representation of a building: the mosaic, roof-tiles, and other architectural details are lovingly rendered. On the left a single olive-tree within a walled precinct. Although the figures allow various interpretations, the temptation to recognize Athena's token, the olive-tree, is hard to resist. 583, Kore, wearing chiton and Doric peplos, one of the earliest of these figures (see below). 575. Maidens (fragmentary) in Hymettian marble.

**Room III.** 3. Part of a colossal group of two lions attacking a bull, remarkable 5th C. work which may have been the centrepiece of the pediment of the Hekatompedon (comp. above).

Room IV. are two primitive korai (777, 791) executed in Naxian marble in the 4th C. B.C.; one very stiff, once thought to be a Samian workmanship, headless; 615. Lower part of an enthroned female figure (note the feet); 620, another, clumsily executed.

Room IV. are displayed the majority of the Korai, or maidens, the chief treasure (because unique as a group) of the museum. The female statues were dedicated as votive offerings to Athena in the 5th C. B.C. in the precinct of one of her temples. Ruined in the 4th and 5th centuries, but still preserved, they were discovered during surveys in 1852-85 mainly at the E. of the Parthenon and N.E. of the temple. All the figures are clothed and painted, and each knee is offered in one hand. Under the Peisistratid the Doric dress gave way to the Ionic; we see in the figures the simple symmetry and harmony of the wooden Doric pediment and chiton being worn by the linen Ionic chiton worn with the himation. The new dress, both thinner and more voluminous, posed new problems in the body, the contour of which was more emphasized in places by the thinner nature of the material and more covered in other places by the increased drapery. The manner of wearing the himation marks an increase of diagonal emphasis of line. Parallel to the topographical terms, we notice the developing naturalism of the features, including the smiling of the archaic 'smile'. This development was once taken as the sign of 'Attic' art over Ionic or Ionian styles; but it seems to have been a development common to sculpture in general,
more characteristic of a period than of a region. The korai are arranged with other works of their period, but the exact chronology of the period of Attic art and the importance of outside influences (i.e., ‘Samian’) on it are still the subject of scholarly controversy.

The room divides into three sections. In the first: 1340. Head of a horse in Pentelic marble (cf. from a 5C votive relief); 581. Worshipper bringing a sacrificial sow to Athena. Grouped together are four figures assigned to the same artist, probably called Philaidas; 679. The Kore (c. 530 B.C.), so called from the girdled Dorian peplos and the diadem over her chiton; it is famous alike for the facial expression and the preservation of the ancient color. 590. Horseman (c. 560 B.C.), the head is a good cast of the ‘Ramplin Head’ in the Louvre first recorded by Humphry Payne in 1936 as belonging to this figure. This and second statue (500 below) may be a memorial to Hipparchos, the horse-racing son of Peisistratos. 143. Hound. 59. Lion, a spout from a temple cornice. 906. Horseman in Persian or Scythian dress, dedicated by someone with Northern interests (? Miltiades c. 520 B.C.)

762. Relief of Hermes, the three Graces, and a boy; 1343. Fragmentary figure of a bearded man, wearing the exoeme (singles); 669. Kore, the head to the right, the body restored; 570. Head of a Kore, both the head and the modelling of the dress strikingly in Ionic styles, but the draping shows important innovations; this is thought to be the earliest example of a chiton and himation pattern which became standard (c. 540).

In the second section: 700. Equestrian statue carved in one piece (Persian); of the rider nothing survives above the hips. 665. Kore (mid-6C), damaged by fire; the muscles are modelled with great accuracy as usual at this period. 145. Small torso of a warrior, marked by fire. 594. Kore (headless) of Ionian workmanship, the ephebeia (shawl) is thrown over the himation and colours are missing. 664. Nike, c. 480 B.C. 673. Kore with himation draped unnaturally on the left shoulder. 675. Kore, preserved with much original color; having the high forehead and features characteristic of Chiot art, but the Kore of developed expression but wearing an Ionic himation incompletely rendered (c. 500 B.C.); 673. Kore, probably by a Chiot artist; 110. Horseman, in island marble decorated with four human and four animal heads.

The third part of the room is grouped about a fine selection of korai of the last quarter of the 6C B.C. 682. The hair and dress are the striking example of late-Peisistratid elaboration (c. 525); the figure is still heavy and stiff. 1342. Chariot relief (comp. 1343, above). 684. The face is intellectual, the eyes straight, the mouth firm, the cheeks round. 1156. Shekudder finely modelled, although the head is too large, the face most delicately rendered (near the end of the 6C). 670. Clad in an Ionic chiton, with features showing a considerable advance in naturalism. 625. Seated Athena (headless), found at the N. foot of the Acropolis, conjecturally identified with that by Endoios, seen by Pausanias. The goddess wears the Ionic chiton and appears, from the position of the right foot, to have just sat down— an early example of such modeling. The aegis on her breast was coloured. Koreas; 653, 682, and 594 repay attention; 671. A severe beauty; 696. The ‘Polos’ kore; new garment and the simplicity of the hair.

Room V. Pedimental figures of the Gigantomachia from the Temple of Athena (c. 525 B.C.). These are particularly striking.

86. Inside, though presumably never designed to be so seen: 631. Athena, with lance and aegis, newly restored; two terminal standing giants. Here also are *681. ‘Kore of Aetna’, the largest of the korai, with unusual vertical emphasis of the drapery, and (1) a base may or may not belong to it; the base bears the dedication of the donor, the donor, and of the sculptor *Aitorn (both Attic work in marble c. 525 B.C.). 1360. Kore, damaged by fire, but beautiful and dignified.

6 VI is devoted to works of the ‘severe’ style, a stage in the development of the Classical style from the Archaic. Most characteristic is the Kritian Boy (c. 480 B.C.); the weight is at last correctly placed, and the body liberated from archaic stiffness; the confident and bodily proportions of the early classical style are already somewhat shown by the boy and head belong together; relief. *‘Mourning Athena’; 7689. Head of a Kore, with a kouros, delicately shows important innovations; this is thought to be the earliest example of a chiton and himation pattern which became standard (c. 540).

In Room VII are arranged the mutilated fragments from the Parthenon sculptures; their probable relative positions can be seen from the plasters constructed in 1896–1904 from the then available evidence; ‘description’, the Madrid ‘luteal’, Carrée’s drawings, portions of the British Museum, etc. The composition of the w. pediment is fairly certain; that of the e. end considerably less so, since the central group was not preserved. In the Christian alterations, most of the figures still in Carrey’s day are in London (comp. the ‘Blue Guide to London’); West Pediment. The subject is the contest of Athena and Poseidon. 882. Head of a horse from Athena’s team; 1081. Head from Athena’s team, with hoofs, etc.; 185. Part of torso of Poseidon fitted to a fragmentary piece in London; 1735. Seated goddess; 888. Orestes (1): 887. Torsos and legs from the statue of Illissos.—East Pediment. The birth of Athena. 1202. Two fragments of Hera’s robe.

In this room are 705. Metope, Centaur carrying off a Lapith woman; 703. Centaur’s head, from the S. metopes of the Parthenon; 1399. Head of a Lapith boy.

In Room VIII, admirably lit and mounted at eye level, is the celebrated fragmentary part of the Parthenon Frize that remains in Athens. Many of the slabs were blown clear in the explosion and buried, thus escaping the flight. The slabs have been arranged in correct order; their original positions are indicated on a wall diagram. The subject is the Panathenian festival.

Thus the frieze is displayed on an inside instead of an outside wall for which it was designed; the relative positions are reversed: the sculptures from the N.
The Academy, made famous by Plato’s school of philosophy, was a wooded spot, 2 stadion in diameter, situated at the end of an avenue (the 6 stadia from the Dipylon). From here visitors traveling to the other side were led through the Psyche valley and the pedestrian path that led to the secluded college. The site was dominated by a temple, and the surrounding area was filled with statues and sculptures. The area was sacred to the Muses, and it was here that Plato taught his students.

The ancient theater that hosted the great philosophers and their disciples was surrounded by a amphitheater, where the Acropolis was visible from a distance. The theater was later used by the Romans as a military camp, and it was eventually abandoned and buried under layers of earth and debris.

The temple of Athena Nike, located on the Acropolis, was dedicated to the queen of the gods and was considered one of the most beautiful buildings in ancient Athens. Its columns were adorned with gold and precious stones, and it was a symbol of the city’s wealth and power.

The Erechtheion, built to honor both Athena and Poseidon, was a complex structure with a porch and a temple to the goddess. Its columns were made of marble and were decorated with elaborate carvings and sculptures. The temple was later used as a fortress and a变得更 powerful and influential.

The Temple of Theseus, dedicated to the mythical founder of Athens, was a simple but elegant structure with a single column and a pediment. It was later used as a storage facility and a meeting place for the city’s leaders.

The temple of the Agora, built in honor of the gods Apollo and Artemis, was a large and impressive structure with a pediment and a column. It was surrounded by a colonnade and was used as a market and a meeting place for the city’s citizens.

The Panathenaic stadium, built for the Panathenaic festival, was a large and impressive structure with a long, straight track and a stadium for spectators. It was later used for horse races and other sports events.

The temple of the Oracle of Athena, located on the Acropolis, was a small and simple structure with a pediment and a column. It was the site of the famous priestess, the Pythia, who was known for her visions and prophecies.
structure in Pentelic, the sculptured members in Parian. The masonry
locks only the roof and, save for the sculpture, is excellently preserved.

The columns are shorter than those of the Parthenon, though the
capitulation is heavier; the same optical refinements are incorporated.
The pronaos (to 1) is arranged unusually with the entasis in the
columns of the third side of the podium; the E. pediment is given
an added emphasis by the sculptural arrangement. The 10 Metopes
in front are a fine array of the Twelve Labors of Hercules; those omitting
the Augane Stable, the Stymphalian Birds, and the Cretan Bull;
the Metopes above the E. pediment: four on each flank, show eight
of Theseus, the remainder are blank.

The subject of the W. pediment may have been a Centauromachia. The
pediment itself is unknown; in the lower colonnade of the Stoa of Attalos
small fragments attributed to this pediment and contically restored
epiphanies of Hercules.

INTERIOR. The E. pediment is still covered by its owner and its importance is emphasized within as without by its sculpture in the
Iconic Frieze of heroic combat which extends beyond the entrance
bride the ambulatory and returns above the columns of the pro
since the E. wall was removed and the columns of the Pro
rejected in 1936-37, the Cella, with its barrel vault, strikes a
balance between its pagan origin and its dedication to St George;
proportions were altered during construction, probably
influence of Iktinos, and a surface treated to take plaster and
readied in preparation for frescoes, was never completely
installation of the intercolonnade is still a matter of debate
consort: The walls bear sculptured slate slabs dating from 896 B.C., some parts
of a 'Stone Chronicle' listing dedications from 1555-1804;
 visited in 1675, and memorials to others who died in the
17-19 C. the building seems to have been used at a Protestant
of George Watton (d. 1810) bears a defaced
epitaph by Byron. The marble floor was ruined in the
1792 and later. Two blocks of Eleanian limestone
which bore the cult statues by Alkamenes erected c. 420, were re
on the E. wall in 1936 and restored to position; the clay moulds
for cast the statues themselves came to light 10 yds from the temple.

In the 3C B.C. a formal garden, planted in sunken flower-pots, was
W. and S. sides of the temple. It has been explained as a
plantings with plants known to have been in antiquity (e.g., aralia);
shortly a are scarce remains of a large Hellenistic building covering
by the Stoa Areopagos. The AGORA (Ayorgas = assembly), or Kerameikos AGORA, was an
assembly-place par excellence where the citizens of Athens met
open air for all purposes of community life. In early days
the athletic displays and dramatic competitions, it became the
venue for the transaction of business or the discussion of philosophy.
Small compass traders rubbed shoulders with administrators and
industrial buildings and an ever-increasing number of
moneymakers. Witness to these past achievements. St Paul disputed in
Agora daily with them that met with him (Acts xxvii, 17).

History. The site, which has been occupied since the Protogeometric
villagers slowly in the 6C B.C., as the main square of the city, probably
in a site nearer the acropolis to the Acropolis. The earliest Coin,
known to date from the time of Solon, and the Peisistratid dynas
plan of the Acropolis was designed by Lycurgus, who, of course
rearranged with a view to the E. side of the square was removed in the
buildings. The Erechtheum (529-518 B.C.), when the agora was
expanded to the north side of the Areopagus, was largely built of stones from the shattered agora. When the old
walls were re-established in the SC part of the site was occupied by a large
plot which went out of use in the 6C B.C. (possibly to be identified with the
so-called Keleis; and not until the 4C B.C. was the area covered
residential dwellings throughout Byzantine, Frankish, and Turkish times, its
monument to the period being the little church that preserves

Institutions. The people of Athens belonged to four psephite (tribes),
whose identity survived the union under Athens, while their territory
three districts known as the Plain (Pediako), the City (Oikistai), and
Dikaios). The population was early divided into three classes,
the (peasants, or nobles; Geoddatai, or farmers of hill and plain: and
able, or artisans, all of whom were poeis facts equal members of the
Assembly. The able land held by free men was immemorably
reasonably to the family or clan. A fourth class of freemen without civic rights, known
poor, included agricultural labourers. At an early date, possibly about
or of the Dorian invasion, the kings of Athens had been overthrown by the
medically, who held the hereditary office of Areopagite (Areopagos) for life. Power
sometimes passed to the Areopagi, or Council of Nobles, who supervised
the executive archives elected by the Assembly: the Boulaios, the Polemarch,
and Cecropis, whose functions were, broadly speaking, respectively religious,
and civil. The Areopagus was chief magistrate and nominal
the polis, or city-state, and after these offices were restricted in 403 B.C.,
the position gave rise to the same. On relinquishing other Areopagi,
British visitors (1757), and memorials to others who died in the
17-19 C. when the building seems to have been used at a Protestant
of George Watton (d. 1810) bears a defaced
epitaph by Byron. The marble floor was ruined in the
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History. The site, which has been occupied since the Protogeometric
villagers slowly in the 6C B.C., as the main square of the city, probably
in a site nearer the acropolis to the Acropolis. The earliest Coin,
known to date from the time of Solon, and the Peisistratid dynas
After the overthrow of his more despotic son, Hippias, the Alkmaeonid Lacedaemonians (c. 508 B.C.) reorganized the tribe. Finding Attica composed of a number of petty principalities, he divided it into two districts, the Athenian and the Spartan, and split them into thirty tribes of ten families each, as in the earlier period of Athenian democracy. The tribes were divided into two districts, the Athenian and the Spartan, each composed of ten tribes of ten families each. At the same time, the council of 400, consisting of 30 members elected from each tribe, was increased to 300, and the presidency was made permanent. The office of archon was abolished, and a new system of electing officials was introduced. The officials were divided into three classes: the archon, the prytaneis, and the ephors. Each class was elected annually, and the archon was the highest official of the city.

The archon was the highest official of the city, and his duties included the supervision of the public works and the maintenance of order. The prytaneis were the heads of the dromaei, or the four wards of the city, and they were responsible for the administration of justice. The ephors were the guardians of the constitution, and they were responsible for the prosecution of indictments against officials.

The foundation of the New Bouleuterion (c. 500 B.C.), or Council House, was the most significant event in the history of Athens during this period. The building was erected on the Acropolis, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose. The building was designed by Ictinus, and it was the first public building in Athens to be erected with a purpose.
Beyond the gap stood the Temple of Apollo Patoios (Pl. 6), a structure, tetrasyle in antis, of c. 330 B.C., with colonnade of 8 Doric columns and walk in the Ionic style. The two Ornatoi have stood beneath its porch. The statue of Apollo by Euphranor stood within, probably placed there in 169 B.C. and in the 5th century.

Apollo Patoios, that is the father of medicine, was specially venerated by the Athenians who considered himself divine. He was patron of the city administration; before him magistrates were sworn in to office.

A 6C temple on the site was destroyed by the Persians and apparently left empty, in accordance with the Platonic oath for more than a century.

Adjoining are the remains of a slightly earlier cella, identified by the inscription on the altar with the Temple of Zeus Paterharios, the deity of the ancestral religious brotherhoods.

The foundations of the temple supported a porch added in the 2C B.C.

The temple founded the Stoa of Zeus Eleutherios extend to the railway, the cuttings which destroyed the temple, and the two projecting wings, and a marble altar of the 4C.

To the side of the temple on the side of the temple lie blocks of marble. The building had a colonnade of 8 Doric columns. It was decorated, according to Pausanias, with altars and statues of Euphranor. Under its colonnade is a private business. It is known to be a shop of philosophers with friends. An inscription was added in the 1C B.C.

The road was made on the site of the agora, the western agora, but only gradually become accessible to the public.

The street between the gate and the agora was lined with porticoes from the baths of the agora. Here we find the remains of the popular and commercial centre of the city, a meeting place for the people, and a place of business. The Agora is also the heart of the city, where the market is located. The Altar of the East is in the Agora.

The 1C B.C. excavations uncovered the Stoa Basilica of the Royal Poros, where the Archon Basileus held his court. A clear identification is provided by the text of Pausanias (1.3.11) and the relief to the north.

The temple of the temple of Ares (Pl. 6) has been marked in gravel; architectural fragments have been arranged at its 3D. At the time of the construction, known to be 13C archaeologists, the statue of Ares was known to be 13C. The temple was considered to be the Temple of Ares (Pl. 6), or Church of Aegina, and a much later Gymnasium.

The statue of Ares was a major feature of the city and its surrounding area. It was made of terracotta and was adorned with gold and silver. It was probably one of the largest statues ever made, and its height was said to be 100 feet. The statue of Ares was considered to be a symbol of the city and its people. It was also a popular place for the people to gather and discuss their affairs. The statue of Ares was considered to be a work of art and was highly regarded by the people of the city. It was also a place of pilgrimage and was visited by many people from all over the city. The statue of Ares was eventually destroyed, and its remains were buried in the soil. The statue of Ares was a significant part of the city's history and culture, and its memory lives on in the stories and legends that have been told about it.
the reign of Antoninus Pius (c. A.D. 120) it was rebuilt on a smaller scale, possibly as a lecture-hall. This was consumed by fire in the Herulian sack of 268. Much of the masonry used in the Valerian wall. About A.D. 400, a vast Gothic roof was put on the site extending well to the S.; this was perhaps the principal seat of the university until its closure in 529.

The Odeion, which was roofed by a single span c. 22 yrs wide, was surrounded on three sides by a two-storied portico and entered from the stea to the S. Traces can be seen of the lower story. Of the Anteon, which seated c. 1000 people, only a few marble seats are preserved together with some of the polychrome paving of the Orchestra. The remains of the Sthene have been buttressed with modern materials. The position of the façade of the Antoenee a rebuilding in the 2nd century, two seated figures (philosophers) which formed part of its decoration. The 'Gigantes', two of which are in fact Tritons, were installed in the façade of the Sth Century. Copied from figures on the Parthenon, the pediments, they also belonged originally to the second Odeion, with the six in number they supported the architrave of the rear-projected N. façade. The great Rectangular Court, behind the gymnasium façade, can be traced by a rough. wall.

To the W. reached by a rectangular lobby and a semicircular colonnade of the Square Court, with a Bath-House on the W., and on the E. a third Small Room surrounded by well-preserved rooms, which may have served as the administrative office of the university. The whole of this complex lies almost east-west (see below) and now believes to have fulfilled the same function.

We cross the Panathenian Way, here marked by its stone channel and lined with bases of unidentified monuments. The occasional road crossed diagonally in front of the Stea of Attalos. To the N. of the stea there was a gravel surface, passed in front of the Library of Hadrian (see below), where in later times it was paved, and climbed the Acropolis on a ramp.

The E. side of the agora is closed by the Stoa of Attalos (see below), dedicated as the Agora Museum by King Paul in 1956. Erected by Attalos II, king of Pergamon (159–133 B.C.), as the inscription covered in 1661) on the architrave records, it was used for processions for watching the Panathenaic Procession and events in the Agora. It served for retail trade, and is mentioned by Athenaeus alone of classical authors. Pausanias ignores it. The stea was sacked in A.D. 427, but the room was incorporated in the Valerian wall so that the N. end survived through the ages to roof height, and sufficient of its plan and members were recovered to make an accurate restoration possible. The building was reconstructed on its old foundations in 1935–36 with materials from the same sources as those originally used, the expense being defrayed by private donations in the United States. The façade is of Pentelic marble, the remainder of creamy limestone from an ancient quarry of Piraeus.

Excavations beneath the foundations uncovered graves of the Mycenaean Protogeometric period and later. The earliest building on the site (3 c. B.C.), consisting of an irregular court surrounded by small rooms, was destroyed by fire in the first century B.C. (see below). The Paraboulat, or Court of the Eleusin, a portico court for festivals, was discovered by P. Schliemann in 1876. The building of this period was added in the 2nd century A.D., when the court was transformed into a large rectangular building, with a fine colonnade to the E. of the Agora. The N. tower of which was converted into the room of Panayia Polykratea ('Lady of the Tower'), now denominated.

The stea, a two-storied building 182 ft long and 66 ft wide, has a total of 45 columns, Doric below, double Ionic above, closed by a pediment. Within, the portico is divided lengthwise into two large aisles by a row of 22 columns, Ionic on the ground floor, Pergamene on the upper. Twenty-one rectangular chambers designed as shops opened on the back of the portico on each floor; each had a door opening into the inner aisle and a loophole in the back wall. The arrangement was modified in the reconstruction. The exterior staircase at the N. has been restored as originally planned; below it is a corridor with a bench is entered through an arched opening (the earliest known example of a visible arch in an Athenian building). The S. end follows the plan that were made at the end of the 1C A.D. (comp. below). In the centre of the stea are a Scena and the base of the Donor's Monument, more than 100 blocks of which have been recovered from the dismantled Valerian wall. It resembled the monument of Agrippa on the Theatre and, abe, about the level of the second story of the stea, a small temple. It was later re-dedicated to the Emp. Tiberius. Other wall stood against the terrace wall to the N.

The ancient design has been somewhat modified internally to house 2600 finds from the Agora excavations; the vast majority of these are pottery collections (available to specialists on application) on the first floor and in the basement, where there is a unique library of 6700 works on stone.

The GROUND FLOOR contains a selection of the most notable pieces of sculpture. Beneath the portico is displayed Marble Sculpture. S. END: S 2154, Apollo Citharoedos (350–325 B.C.), contrapuntally. H. 14165, Base for statues of the Diadumenos and Kore: note signature of Paseides; the monument was erected by Euphranor, daughter of Polyeuctos the Teissene. The decoration of Demaethenes concerns a lawsuit against Polyeuctos over the sculptures along the wall: S 2018–19 & 6628, the Haid and Odyssey. The inscription and inscription base for the first group, of the 2C A.D., signed by the Athenian on one of the long lower flaps of the Haid's Odeion stage front restored (mode). S 1882, Apollodorus (c. 420–418 B.C.), Nereid's acroterion (c. 400 B.C.). 17154, Cave of Pan relief, E. (c. 320 B.C.). S 429, Acroterion group of Hephastion (c. 450 B.C.). S 4329, II. of Naclus, from the temple of the Stea of Attalos (3C B.C.). 17161, Rider relief (early 4C B.C.), commemorating victory won by the tribe Leontis in the hippodrome, the battle of the Panathenaic Games (676, 679, 850, 1072, Reliefs from the other stea of the Areopagitie (3C B.C.), in the Agora Museum. S 654, Torso of Athena (second 4C B.C.), At the E. END: S 657, Portrait statue of a magistrate (end of 4C B.C.). This elaborate but lifeless piece may be compared with S 312, a relief from the N. corner of the stea of Zeus Eleutherios (3C B.C.), a vivid and fragmentary figure with drapery falling in the style of the inner colonnade: IG II 3781, Base of a statue of Euthynes, founder of the New Athenian Academy, under whom the dedication of the statue, the future Attalos II and Attalids, N. king of Pergamon, was studied as princess. S 270, Roman copy of portrait of Hero, 1664 Nymph with a water jar, copy of a famous 4C statue of Aphrodite. S 2554, Head of goddess, faithful replica of a classical original, unusually close to the Nike of Paaonos. S 2094, Head of goddess (4C B.C.), by an Attic sculptor of the first rank. S 6254, Statue
inscribed with a law of 336 B.C. against tyranny (the relief represents Demosthenes crowning the Demes of Athens).

The *Exhibition Gallery* (hours, see above), occupying the length of 16 shops, is arranged chronologically and demonstrates the almost broken occupation of the site from Neolithic to Turkish times. Representative pottery of all periods is attractively displayed. Case I. Neolithic bowls found in the S. slope of the Acropolis, the earliest evidence of habitation (note the red polished jar of the 4th millennium B.C. from the E. slopes of the Areopagus: Case 4 (r.) Mycenaean bronze sword; Case 5 (l.) Ivory toilet box carved with griffins bringing down stag, etc., of various periods, urn, grave, and pithos. Cases 13-18. Pottery of Geometric period from burials and sacrificial pyres (model of child's grave, etc.). Contents of the grave of a rich Athenian at S. P. 850 b.c. Case 23 (r.) Eucharis basket for containing a bronze Nike of Apollo (6 C. B.C.); Heads of Herms. On the right are three inscriptions: 1729: Rules of the library of Pantiates; 4890: Days owed to the treasury of the Hellenic League; 4120: List of Eponymous Archons, including the names of Hipps, Kleisthenes, and Pheidias for successive years (525-532 B.C.). 13872. Fragment of a large frieze belonging to the second group of Teraenides. **1231.** Krepis of a terracotta oil lamp in the form of an athlete bound to his breast with a victor's fillet (540-530 B.C.). To the left (Cases 26-28) standard vases with standardized shapes and measures; objects from a court of justice: Bronze vases (a) above; klypsydra, or water clock, in terracotta (3 C. B.C.), designed to measure the time allowed for pleadings (comp. Aristotle, *Politics*, 1346 B); 13676. Part of a kleroterion for selection by lot, with numbered balls.

There follow cases (39-32) of choice black- and red-figure, *vases*, decorated with particular vase-painters and potters: P 1268: Alkisthenes, by *Amasis* (r.); P 2015, P 2014; Two cups assigned to *Euphiletos*, Cups; P 1272: Youth reclining on a couch; P 2274: Youth reclining on a couch; P 22165, P 24116, P 24114. Four cups attributed to *Chalkos* (r.); P 2143: Kylix signed by *Gorgos* (c. 510 B.C.; possibly providing the link with the Berlin Painter 7); depicting Achilles and Meenous the Ethiopian in 2 C. B.C.; P 2131: Kylix by *Epiktetos*; Cylindrical vase (P. 530 B.C.; the best known example of this form, found in a well on the S. slope of the Acropolis, shows the introduction of Hierakon Pylon of the 3rd and 2nd centuries B.C.).

**20.** Bronze Nike head of 430 B.c. The head was originally decorated with sheets of gold over silver, which must have been hammered over the surface of the bronze. Edges of the sheets were bent in the modelled surface of the bronze. Channels and seams were covered by a packing of solid gold. This is still seen behind each ear and at the back of the neck.

To the left, B 262. Huge bronze shield, captured by the Athenians from the Spartans at the Battle of Parnion (Pylos), 425 B.C., crudely imitating an *Achishai* (Achishai) and *Achishai Monos* (Achishai Monos); Child's corinthian helmet (or 'pithos') in terracotta. Case 38: oil amphora (shards used in secret ballots by citizens recommending banishment); 487-417 B.C. with the names of Aristides the Just, Themistocles, Kritios, and Pericles as candidates for ostracism. Case 39. Household group of terracotta statues in terracotta. Case 42. A few of the 75,000 coins (mainly 5th to 4th C. B.C.) found in the Agora, including four in gold (Persian type: 465-425 B.C.; Alexander the Great, 336-223 B.C.; Silestro Valerius, 1694-1700, and Napoleon III, 1834). B 230. Statuette in ivory, legs from fragments; this is a replica (2 C. A.D.) of the Apollo Lykeios at Selli, near Sparta. Among the sculptural fragments to the left is (S. 9222) a reliefs copy of the cult image of the Mother of the Gods by Agora.

The end of the museum is devoted to Hellenistic pottery, Roman terracottas, which are ordered on wheels, lamps from the 7th C. B.C., illustrating a renaissance of evolution to the crude design of the original, Roman portrait pottery and Veiiian pottery (portrait of a Doct. S. 221). Young marble, a copy of the 2 C. A.D. of a Hellenistic prototype. Mosaic house of the 3 C. A.D.

To the left, the Stoa of Attalos, the mimar Valerian Wall (Pl. p. 73), was a Roman fortification built with stone from buildings partially destroyed in the Herodian sack of A.D. 70 (when the Emp. Valerian was killed). An inscription, attributed to Claudius Hyamus, the emperor when the Stoa was first built, still stands at the end of the Stoa, consisting of three forms, one of which has been dismantled in order to replace the precious earlier inscriptions incorporated in it, followed the line of the Stoa. Of the 20 formations erected after A.D. 70, the expense of Titius Flavius Pantaleon, who dedicated it to Athena and the Emp. Trajan (inscription from the lintel of the main door of the Stoa, which was made of nine large marble columns in the road (graffiti of youthful readers) and gave on to rooms grouped round a court, the principal rooms lay to the r. of the library and the stoa a street led to the road, towards the Roman market place, an arch provided with a small temple. The construction of this right-angled modification to the S. end of the Stoa of Attalos. A Pothekhe was the original circular portico erected in Augustus times from the base of the Doric temple at Thesprotia. Its hexastyle peripteral was the 1st.
6 Plaka

The name Plaka seems to be of recent origin and is stuck onto the area from the Athenian plaka (old, as opposed to a plaque), said to have marked the crossing of the principal streets (see below). The area it describes, has many boundaries but may be said to comprise that part of the old town east of Odeon Stoa and the N. and E. slope of the Acropolis, corresponding to the ancient deme of KIDATHANAEON and including four small districts known as Aitathara, Erithrai, Aitathara, and Anaphylaxis. In Turkish times this area was called Kapodistrias after the little cathedral. Its narrow streets have no pattern but follow the configuration of the terrain, which is higher in the higher sector. The principal streets are Adharnou and Kipartou which still follow Turkish (perhaps ancient) courses. The houses date for the most part from the mid-19C and despite popular occupation often possess a patrician origin. Many of them are occupied by taverns.

Plaka Monastiraki, or Monastiraki Square (6, 4), opens from the S. side of Odeon Stoa (Rte 5); from the Agora it may not be reached by following Odeon Adharnou (see below) to its exit. Here is Monastiraki Stn., where the Piraeus railway is still visible. In the ground stands the church of the Panagia, commonly called Monastiraki because of the monastery. As an aisled basilica of the 10C, with an elliptical cupola, it was restored in 1911.

At the S. corner, dominating the square, is the former Mouson Ttavropous, built in 1729 by the Veivdikis Ttavropous, when much of the Olympos was sacrificed in its construction. An open area approached by steps, precedes a plain square building surmounted by a heavy octagon; its minaret was razed after 1821. Used for years as a prison it became a museum in 1918. It was reopened in 1951 under the direction of Mrr. G. Kakoum as the Museum of Greek Popular Art (Monastiraki). It exhibits a rich collection of fine religious metalwork, silver from Myconian, Thasian, Lykian, and Crete, and especially from the Epirotika processional path, as well as coins, and beautiful embroidery, silvering, and silver ware from Asia Minor, Rhodian ceramics, marble, and wooden icons, and jewellery of a barbaric splendour which, rivaling the art of the colonists of the surviving mithraic (prayer) niches, expresses the art of Greek medieval art with the Near East.

The narrow Odos Fournousa, which runs S. toward the cathedral, has a handsome marble wall with niches that contained by antiques dealers and showrooms, and the Agora, to the E., marks a handsome view of the Agora, to the E., marks an entrance to the museum. The N. wall of Hadrian's Library, is the principal site of the Turkish Bazaar. The narrow Odos Kallimarmaro, which runs N. toward the cathedral, has a handsome marble wall with niches that contained by antiques dealers and showrooms, and the Agora, to the E., marks a handsome view of the Agora, to the E., marks an entrance to the museum. The N. wall of Hadrian's Library, is the principal site of the Turkish Bazaar.