



MONUMENTAL ADVENTURES

— at the greek unesco monuments —



THE ACROPOLIS OF ATHENS

► credits

GENERAL COORDINATION

Anastasia Lazaridou, Dr Archaeologist, Emeritus Director of Archaeological Museums, Exhibitions and Educational Programmes
Nikoletta Saraga, Archaeologist, Deputy Director of Archaeological Museums, Exhibitions and Educational Programmes

GENERAL EDITING

Andromachi Katselaki, Dr Archaeologist, Head of the Department of Educational Programmes and Communication

IDEA CONCEPTION

Andromachi Katselaki

PROJECT MANAGER

Nikitas Georgiopoulos, Archaeologist, Department of Educational Programmes and Communication

PROJECT COORDINATION

Athina Papadaki, Archaeologist, MSc Cultural Management, Department of Educational Programmes and Communication

GRAPHIC EDITING

Spilios Pistas, Graphic Designer, Department of Educational Programmes and Communication

EDUCATIONAL ADJUSTMENT

Eleftheria Vlachou, Archaeologist–Museologist
Athina Papadaki

GRAPHIC DESIGN

Eirini-Margarita Kalomoiri, Graphic Designer, Museologist
Vasilis Dimopoulos, Graphic Designer, DEPC, DAMEEP
Spilios Pistas, Graphic Designer, DEPC, DAMEEP
Eirini Charalampidi, Graphic Designer, DEPC, DAMEEP

SCIENTIFIC RESEARCH–AUTHORS OF TEXTS

Ioannis Vaksevanis, Archaeologist, Byzantine Post Byzantine Antiquities
Eleftheria Vlachou
Ioannis Evrenopoulos, Dr Archaeologist, Prehistoric and Classical Antiquities
Athina Papadaki

TEXT EDITING

Ioannis Vaksevanis,
Athina Papadaki

SCIENTIFIC REVISION

Ephorate of Antiquities of the City of Athens
Department of Information and Education–
Acropolis Restoration Service

TRANSLATION

Translix USCS IKE

PHOTOS

Radiant Technologies: Andreas Santrouzanos
Spilios Pistas, Eirini Charalampidi

PRINTING

Pressius Arvanitidis

► acknowledgements

Vasiliki D. Georgaka, Archaeologist,
Ephorate of Antiquities of the City of Athens
Eirini Kaimara, Archaeologist, Head of the Department of Information and Education–Acropolis Restoration Service

ISBN 978-960-386-607-7

NOTICE OF INTELLECTUAL PROPERTY

The Hellenic Ministry of Culture has the copyright on the photographs of antiquities and on the antiquities that comprise the visual content of the photographs. The Organization for the Management and Development of Cultural Funds of Greece (©ΥΠΠΟ-ΟΔΑΠ) receives all fees for the publication of photographs bearing the Ministry's copyright (Law 3028/2002). There are also used images with copyright ©UNESCO, ©Wikimediacommons, ©OUR PLACE The World Heritage Collection. Different image origin is mentioned in the image origin section. The Hellenic Ministry of Culture remains exclusively competent to grant permission to third parties to use the photographs and the antiquities that comprise their visual content.

Copyright © 2023 Ministry of Culture



HELLENIC REPUBLIC
Ministry of Culture

General Directorate of Antiquities
and Cultural Heritage



Directorate of Archaeological Museums,
Exhibitions and Educational Programmes
Department of Educational Programmes and Communication



Operational Programme
Human Resources Development,
Education and Lifelong Learning

Co-financed by Greece and the European Union



The project is co-financed by the European Social Fund through the Operational Programme “Human Resources Development, Education and Lifelong Learning”, NSRF 2014-2020.



The Acropolis of Athens

10 steps to...



1

During the Mycenaean era, it was probably the seat of the local ruler (*wanax*).

The hill of the Acropolis was fortified in the 13th century BC with a “cyclopean” wall around the settlement and the palace.

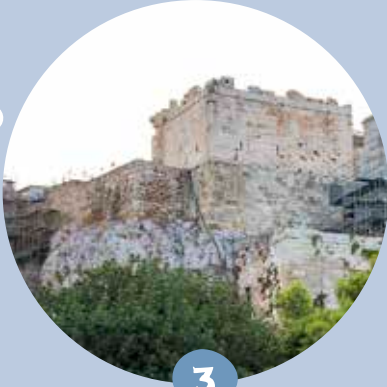


2

The emperor Basil II visited the church of Panagia Athiniotissa there.

During the Byzantine era, the Parthenon was converted into a Christian church dedicated to the Virgin Mary.

...the Acropolis



A part of its defensive walls was built from the ruins of the buildings that were destroyed during the devastating raid of the Persians (5th c. BC).



On the 28th day of Hekatombaion, it was the birthday of a great goddess: her birth is depicted on the pediment of her temple.

At that day¹ the great festival in honor of the goddess Athena was concluded.



Near the entrance of the sanctuary is the temple of Athena Nike (Victory).



The central temple had a gold and ivory statue of the goddess, a work by Pheidias.

The impressive statue of Athena, almost 13 m high, was in the Parthenon.



The Propylaea and the Parthenon were converted into a powder magazine during the Ottoman era.

As a result, the Propylaea was blown up due to lightning in 1645 and the Parthenon by the Venetian Francesco Morosini during the siege of the Acropolis in 1687 Φραντσέσκο Μοροζίνι (1687).



According to legend, under the floor of the Erechtheion there was the salty spring of Poseidon.

The *Erechthean sea* gushed up when Poseidon struck the rock with his trident.



Important sites of the democratic constitution were located near this hill.

The *Areios Pagos*, the courts of ancient Athens, and the *Pnyx*, where the *Ekklesia*, the assembly of the Athenians, was held.



Two gods competed there over the name of the city.

The contest between Athena and Poseidon ended with Athena winning and the Athenians dedicating the Acropolis hill to her worship.

The Acropolis of Athens

*The
sacred rock*



WHAT?

- The religious center of ancient Athens, dedicated to Athena, the city's patroness, with a nationwide radiance. Today it is a symbol of ancient Greek civilization with a global impact.

WHERE?

- Regional Unit of the Central Sector of Athens, Attica Region.

WHEN?

- second half of 5th c. BC.: rebuilding of the Sanctuary of Athena and construction of monumental temples. Heyday of the Sanctuary and of the city of Athens.

what do the numbers say:


1.500.000+
VISITORS
every year


35.000 £
THE PURCHASE
of the Parthenon sculptures
by the British government

9.000
MARBLE TILES
covered the roof
of the Parthenon


1.140
KILOS OF GOLD
the weight on the statue
of Athena Parthenos.

...in the UNESCO list!

The monument was included
in the UNESCO World Heritage List
based on the following criteria:



criterion i

The Acropolis of Athens is the ultimate expression of architectural adaptation to the natural environment.

criterion iv

It is a model of an important architectural complex from the 16th c. BC onwards, culminating in the monuments of the 5th c. BC.

criterion ii

Its monuments significantly influenced Greco-Roman antiquity and modern neoclassical art.



criterion iii

It is a prominent testimony to ancient Greek religion. Here the fundamental myths of the city were born, and the goddess Athena was worshipped in her various attributes.

criterion vi

Its monuments symbolize the zenith of Athenian democracy and are linked to the universal values of Democracy, Philosophy and the Arts.

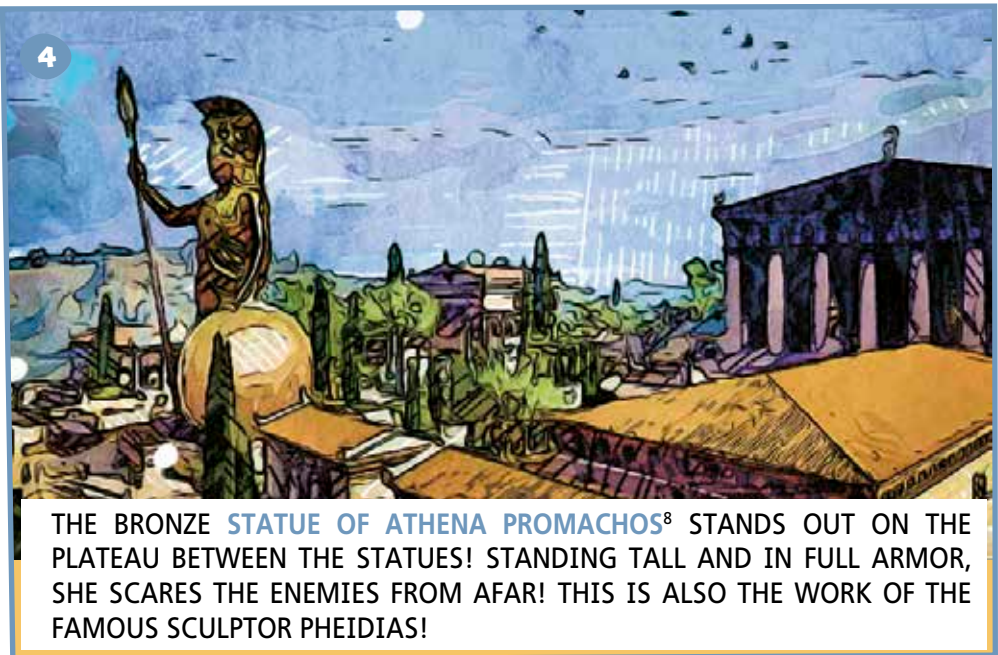
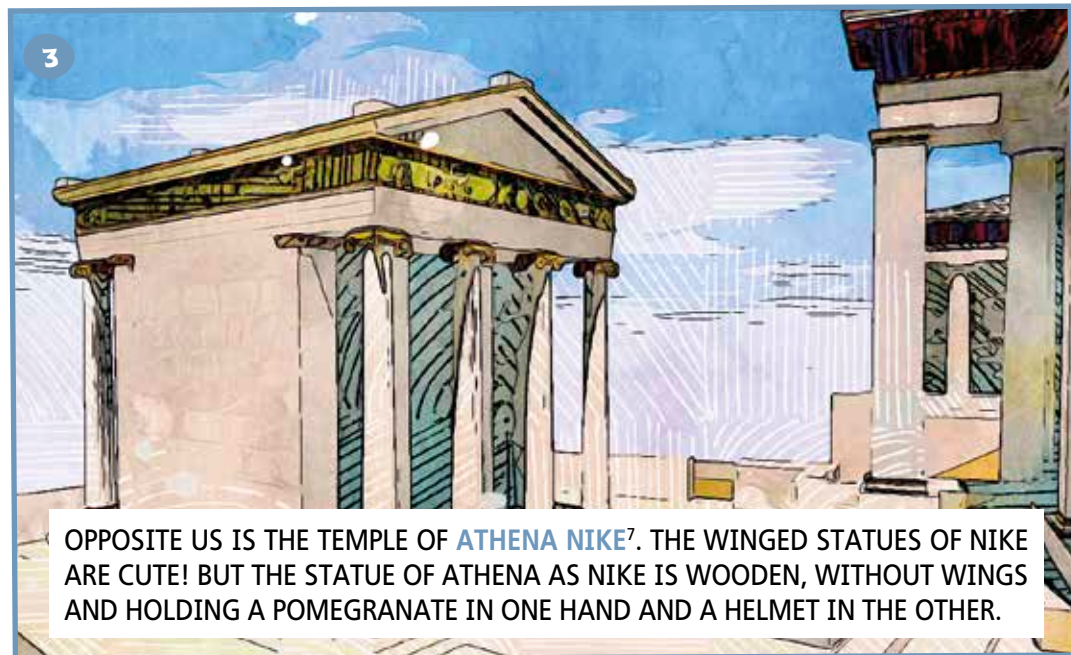
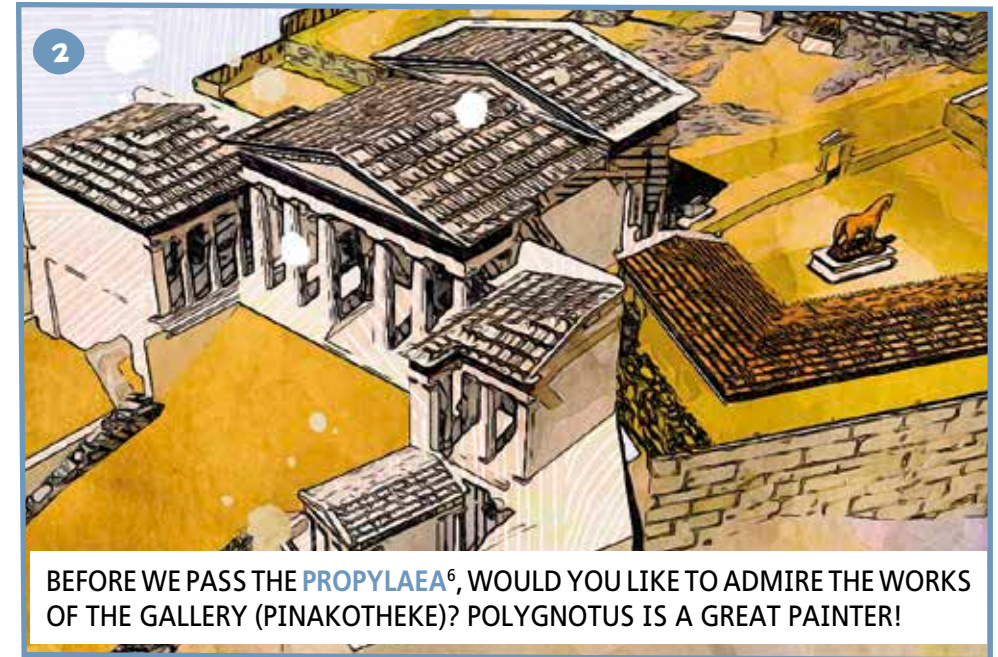
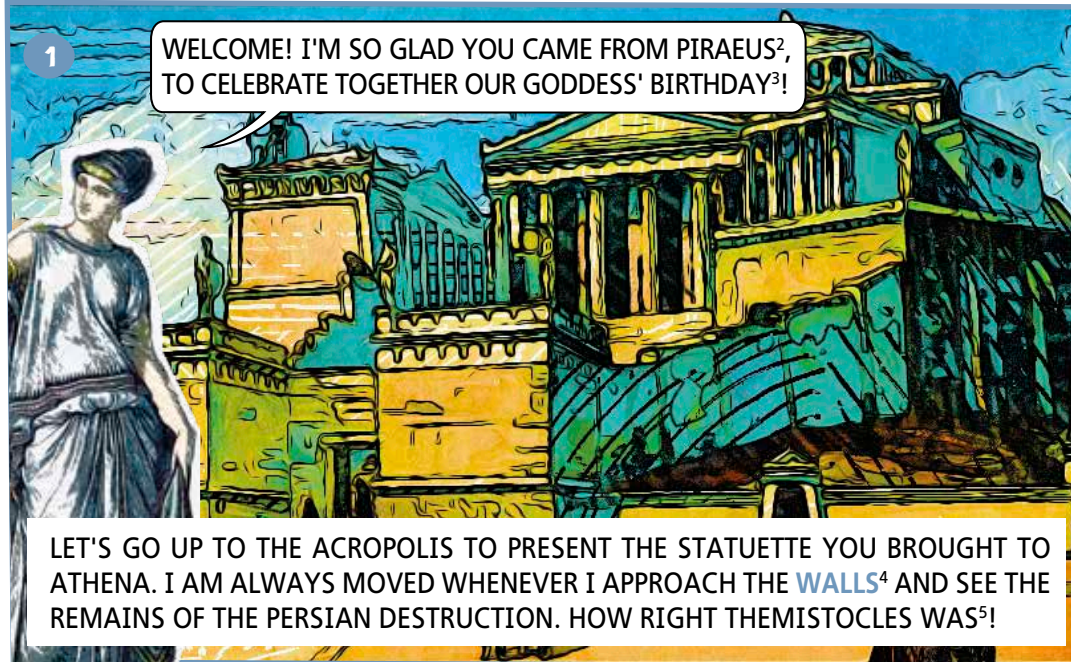


92
“METOPES”
on the Parthenon

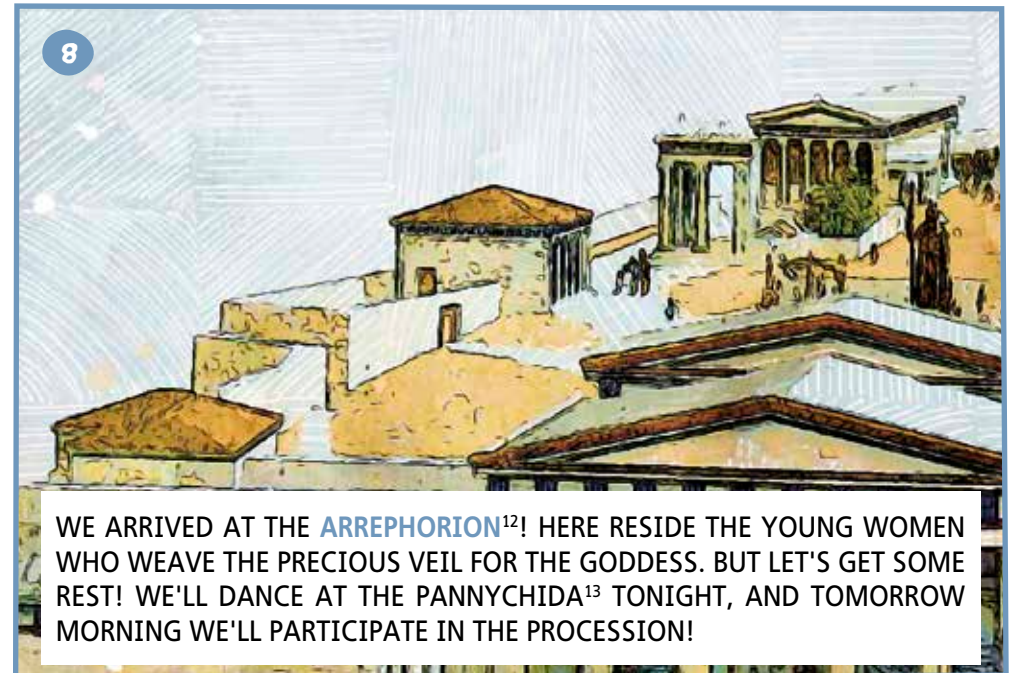
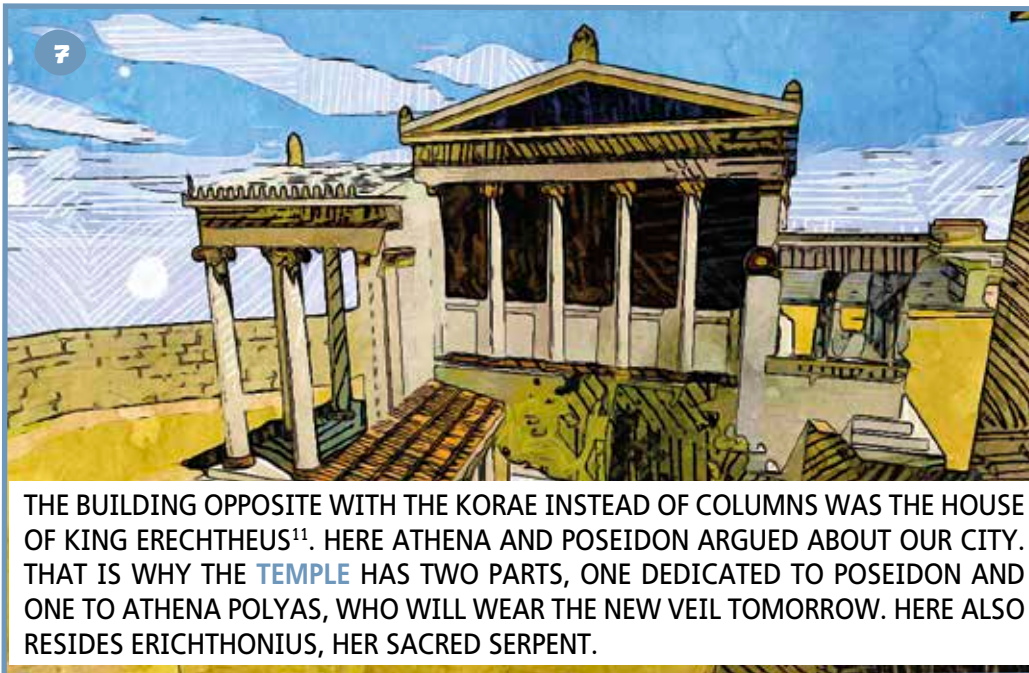
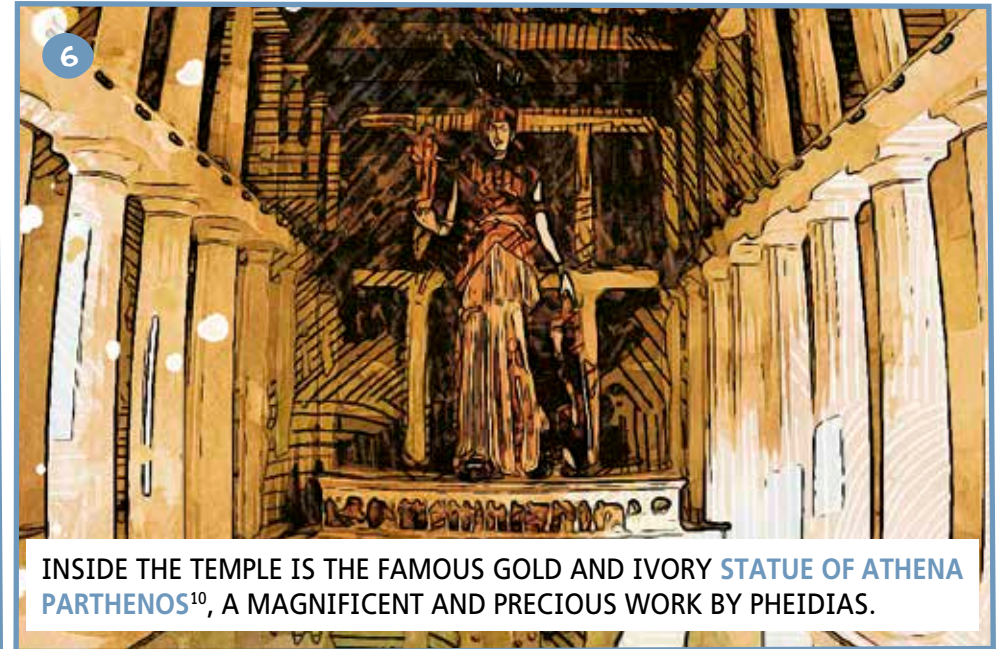
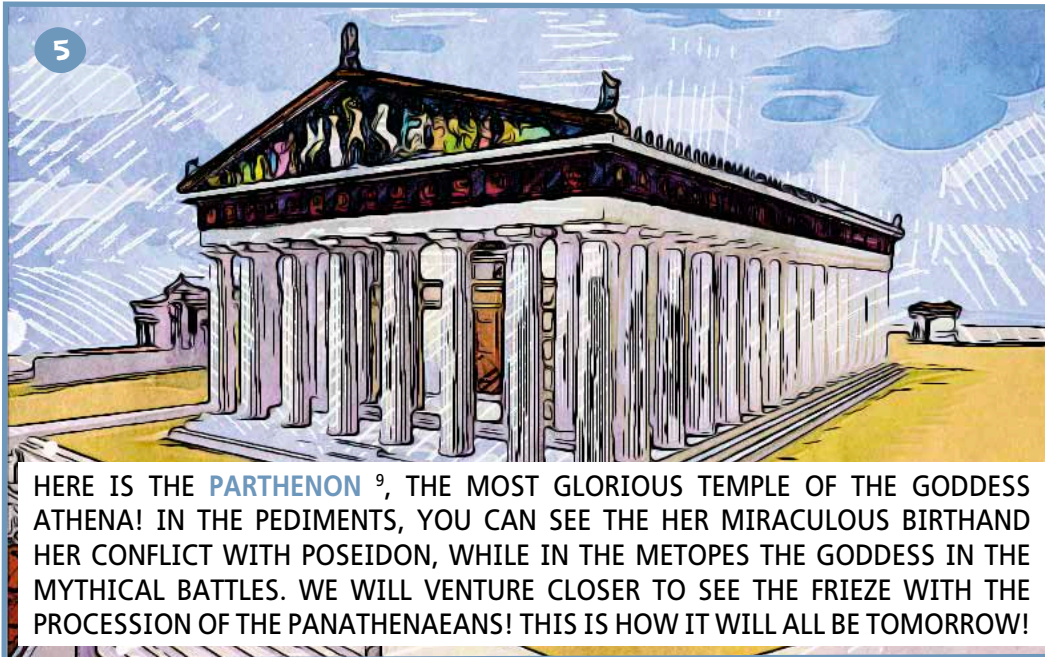
6

KARYATIDES
(columns in the shape
of women) in the
Erechtheion

Walking around the Acropolis...



...with the artisan Melinna!



The environment...

«There is but one entry to the Acropolis.
It affords no other, being precipitous
throughout and having a strong wall.»

Pausanias, *Attica*, I.22:4.

In the middle of the Attica basin, in the center of the modern metropolis and capital of Athens, the rocky hill of the Acropolis dominates, with a view of the Saronic Gulf. It is a naturally fortified 156m high hill, inaccessible from all sides except the western one, where the main access to the site existed already in prehistoric times.



Z. E. Dodwell, *The Acropolis from the West*, 1805.



...and the landscape

- From the seat of the palace of the Mycenaean ruler in the 13th century BC, the Acropolis was gradually transformed into a center of religious worship. After the Persian wars, it became the main and most revered sanctuary of Athens, dedicated to the worship of the patron goddess Athena.
- In the context of Pericles' ambitious building program (5th c. BC), a monumental landscape of unique beauty is formed, as a series of architectural and sculptural masterpieces is harmoniously integrated into the natural environment of the area and built on the overlapping layers of the rocks.

Green details

One of the most sacred spots on the rock of the Acropolis was the olive tree given by the goddess Athena to the inhabitants, who approached it with reverence. It was burned by the Persians when they invaded Athens in 480 BC but was reborn, as was the city. The mores were the “descendants” of the first olive tree: in the Panathenaean games¹⁴, the prize was amphorae filled with oil from its fruit.

The Acropolis of Athens through time

4th millennium
First traces of habitation on the Acropolis hill.



late 13th c. BC
The Acropolis is fortified with a strong wall and becomes the seat of the ruler (*wanax*).



late 8th c. BC
The worship of Athena Polias is established.



570–550 BC
Hekatompedon, the first monumental temple on the sacred rock, was founded.



480 BC
The Persians invade in Attica and destroy many buildings on the Acropolis.



mid-5th c. BC
Pericles' grandiose project is inaugurated: the Propylaea, the Temple of Athena Nike, the Erechtheion and the Parthenon are built.



262–229 BC
Athens is under Macedonian control.



2nd c. BC
The kings of Pergamum Eumenes II and Attalus I build magnificent porticos (*Stoa*) around the Acropolis.



86 BC
The Roman general Sulla besieges and plunders the city.



2nd c. AD
The Theatre of Dionysus and the Odeon of Pericles are remodeled. Also, the Odeon of Herod Atticus is built.



267 AD
The Eruli, Skythians from the North, invade Athens and destroy. The only monuments that survived were those of the Acropolis.



5th/6th c. AD
With the spread of Christianity, the Parthenon is converted into a church.





9th–12th c.

The Panagia Athiniotissa in the Parthenon becomes the Cathedral of Athens. The Erechtheion is converted into a church, maybe of the Virgin Mary and the Propylaea into a bishop's residence.



1204

The Franks conquer Athens. The fortification of Acropolis is strengthened, the Propylaea becomes the palace of the rulers, the Parthenon is converted into a Frankish church, and the Erechtheion becomes a bishop's palace.



1456–1833

The Ottomans occupy Athens. The Turkish authorities settle in the Acropolis. They turn the Parthenon into a mosque, the Propylaea into the headquarters of the Turkish garrison (*disdaris*) and the Erechtheion into his harem.



1885–1902

The first systematic excavations and the first extensive restorations of the Acropolis are carried out.



1801–1802

Lord Elgin forcibly removes sculptures from the monuments of the Acropolis and transports them to England.



1687

During the VI Venetian-Turkish War, the Venetian Francesco Morosini bombs the Acropolis and the Parthenon is blown up.



1922–1939

Nikolaos Balanos undertakes the restoration and conservation of the ancient monuments.



27 April 1941

The Germans invade Athens victoriously and raise their flag on the Acropolis.



1975

The Acropolis Monuments Conservation Committee is founded.



1987

Inclusion of the monument in the UNESCO World Heritage List.

Historical figures through the ages

Thousands of pilgrims and believers flocked to the Acropolis and brought magnificent offerings to the patron goddess Athena.

Public officials and priests participated in the worship events, while foreign ambassadors and delegations visited the sacred hill.



The wealthy Athenian Rombus carries a calf as an offering to the goddess Athena.
570 BC. Acropolis Museum.

FROM MYTH...



The mythical King Kekropas

half man half snake, is considered the founder of Athens.

The mythical king **Erichthonius**¹⁵, also born as a snake and raised by Athena, established the *Athenaea* festival, which evolved into the Panathenaea. The mythical king **Erechtheus** killed Poseidon's son in battle, and the god killed him on the rock of the Acropolis. The tombs of the mythical kings were located underneath the Erechtheion.

Athena and Poseidon

fought over the name of the city. The olive tree, the marks of the trident and the salty spring were the "sacred signs", the marks they left on the rock.

...TO HISTORY



The Athenian politician and general Pericles (495–429 BC)

inaugures the brilliant project of rebuilding the temples on Acropolis in the middle of the 5th century BC.

The young Arrephoroe

were girls 7–11 years old from prominent families of Athens who resided for a year in the Acropolis in the service of Athena Pallada.

The architects **Iktinos**, **Kallikrates**, and **Mniskles** and the sculptors **Pheidias** and **Agorakritos** are some of the genius creators associated with the monuments of the Acropolis.

DEDICATORS AND PILGRIMS



Alexander the Great

dedicated three hundred Persian armors to the Parthenon, spoils from his first victory at the river Granicus (334 BC).



Basil II, Emperor of Byzantium

visited the church of Panagia Athinotissa on the Parthenon and offered precious presents.



Lord Byron

Visited the Parthenon in 1811. His poem "The Curse of Athena" expresses his anger at Elgin's looting.

FIGHTERS



The general-in-chief Odysseas Androutsos

took over the administration of Central Greece in 1822. A few years later he was imprisoned and murdered in the Acropolis.



Manolis Glezos and Lakis Santas

on the night of 30 to 31 May 1941 climbed through a secret passage in the Acropolis and lowered the Nazi flag.



Melina Merkouris

as Minister of Culture (1981–89, 1993–94), launched a campaign to return the Parthenon sculptures stolen by Lord Elgin and still in the British Museum.

CELEBRITY GUESTS...



1958

Elizabeth Taylor



1958

Marlon Brando



1964

François Mitterrand



1998

Prince Charles



2016

Barack Obama

A monument is born

The Acropolis, a wondrous monument even since antiquity, has not only not been erased from people's memory over the centuries but has remained a distinctive landmark of Athens and an international symbol of civilization.

The 15th-century traveler Kyriakos Agonites is the first to call the castle of Athens “the Acropolis”.

FROM MANUSCRIPTS TO PHOTOGRAPHY

In the following centuries, as the prestige of Athens as the centre of classical education remains unchanged, many travelers and scholars from the West visit the monuments of the city, draw and record the antiquities, at the same time gathering important information about them.



L. Dupré, the French consul
L. Fauvel in Athens, 1819.



The first photographic record of the Parthenon in 1839
by Pierre-Gustave Joly de Lotbinière, using a daguerreotype.

DESTRUCTION...



4. North fortification wall of the Acropolis (“themistocleion”).
The remains from the sanctuaries destroyed by the Persians
were used as building material for its construction.

Over time, the monuments of the Acropolis have been severely damaged by natural causes or human intervention.

In antiquity, the Persian invasion in 480 BC and the raid of the Eruli (267 AD) caused considerable damage.

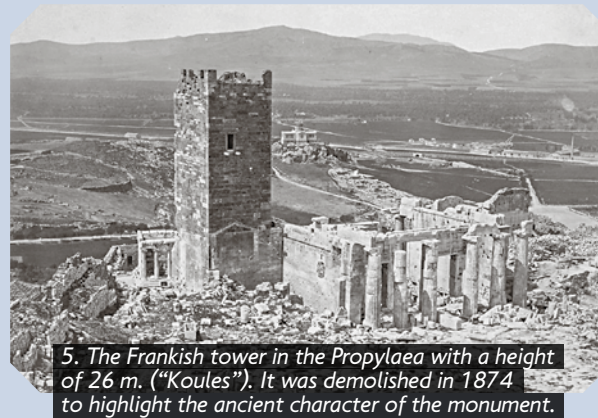
...AND PLUNDERING



On 26 September 1687, during the siege of the Acropolis by Francis Morosini's Venetians, a shell fired from the hill of the Muses blew up the Parthenon, which was a powder magazine. The monument, which was standing intact until then, falls apart!

In 1801–1802 Thomas Bruce, Earl of Elgin, removes sculptures from the monuments of the Acropolis, forcibly removing them with crowbars and saws. Many of them were destroyed or broken in transit. The only one to react was the French consul Fauvel, although his motives were probably related to the Anglo-French controversy of the times¹⁶.

THE THOUSAND FACES OF A MONUMENT



5. The Frankish tower in the Propylaea with a height of 26 m. ("Koules"). It was demolished in 1874 to highlight the ancient character of the monument.

With the prevalence of Christianity, the Acropolis turns into a powerful fortress of the city. The temple of Panagia Athinotissa, into which the Parthenon is converted, becomes a major pilgrimage site.

Afterwards, the Franks and the later western rulers (1204–1456) strengthened its fortifications and transferred their administration here, establishing their luxurious palace in the Propylaia. With the arrival of the Ottomans, the Acropolis is still inhabited and the Parthenon becomes a mosque for almost four centuries (1460–1833).

In the new Greek state, the German architect Karl Friedrich Sinkel proposed to house the royal palace in the Acropolis—a plan which fortunately failed!

STATE CARE AND PROMOTION



The first extensive restoration works begun by Nikos Balanos at the beginning of the 20th century.

In 1832 the pioneer archaeologist Kyrriakos Pittakis from Athens became the first Curator of Antiquities in the newly established Greek state¹⁷. In the decade 1880–1890 the excavations of Panagis Kavvadias and Georg Kawareu bring to light important ancient sculptures.

In the post-war period, the damaging effects of the old restoration techniques combined with environmental problems led the Greek state to set up the Acropolis Monuments Conservation Committee (ESMA) in 1975. The ESMA and the Acropolis Monuments Conservation Service (ASMA) work continues today in cooperation with the competent Ephorate of Antiquities of the City of Athens.

A unique monument...

Classic values

The monuments of the Acropolis form an extremely harmonious whole, both in the way they are integrated into the environment and in the way they are combined. A sense of balance between architectural volumes and visual enhancements prevails. The symmetry of proportions gives the buildings homogeneity of form, monumental grandeur and unprecedented grace. The complex as a whole echoes not only the greatness of the city, but also the achievements of the intellectual and artistic creation of its time.



In the Parthenon, there is no straight line, no perpendicular angle!



Erechtheion is built on a hillside, with one side 3 meters lower than the other. The configuration of the terrain and the need to house different worship places and sacred places explain its complex and ingenious design.

I tried to act, to create a harmonious and human work. And I did it with this Acropolis in the depths of my ego, deep inside me... The Acropolis made me a rebel. Remember the Parthenon, clear, pure, intense, restrained, violent... Power and purity...

Le Corbusier¹⁸, *International Congress of Architecture in Athens*, 1933.



The perfect temple

The Parthenon is considered the perfect expression of Greek architecture. The temple combines the Doric style with Ionic elements and introduces many innovations. There are a greater number of columns than in earlier temples, while the Doric columns are thinner and more densely placed. The correct proportions and the famous “refinements”, with the main feature being slight deviations from straight lines, correct any visual distortions due to perspective.

Monumental gates

The complex of the Propylaea is built at different levels in order to harmonize with the slope of the rock at that point. The majestic gate foreshadows the splendor of the sacred rock of the Acropolis.

...with timeless radiance★1

The castle of Athens is the most beautiful jewel in the world, and all the kings of the world could not build one like it

King Peter IV of Aragon¹⁹, 1380.

From the mid 18th century, the monuments of the Acropolis were elevated to unsurpassed standards of beauty and perfection. At this time, the neoclassicism draws its standards from the principles of the art of the ancient greek classical period. The famous “Athenian trilogy” at Panepistimiou street in Athens stands out: the Vallianeio Megaron of the National Library of Greece, the main building of the National Kapodistrian University of Athens and the Megaron of the Academy of Athens, works by Christian Hansen, Theophilus Hansen and Ernst Chiller.



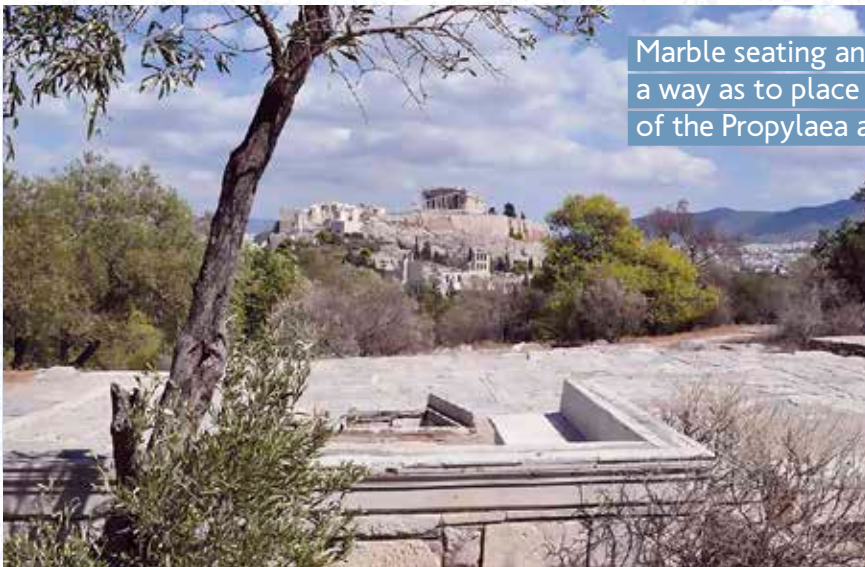
6. Vallianeio Megaron of the National Library of Greece.



7. National Kapodistrian University of Athens.



8. The Megaron of the Academy of Athens.



Marble seating and small stone structures have been arranged in such a way as to place the visitor at the points with the best view of the Propylaea and the Acropolis.

A Walk with a View

The architect Dimitris Pikionis in the 1930s, redesigned the most important Athenian landscape, the promenade around the Acropolis and the hill of Philopappou. The paved route incorporates ancient monuments, structures and plants into a single landscape, harmoniously integrated into the environment. The route is a historic monument, a genius mixture of fragments of the past and a favorite walk through the city.

A unique monument...

The sculptural decoration of the Parthenon

The rich decoration of the Parthenon encapsulates all the splendor of classical Athens and is full of symbolism and references to the mythological origins and history of the city. The eastern pediment depicts the birth of the goddess Athena from the head of Zeus, and the western pediment depicts the conflict between Athena and Poseidon over the naming of the city. The frieze depicts the Panathenaean procession for the delivery of the veil to the patron goddess, in front of the other gathered gods. The 92 metopes depict scenes from mythical battles (the Battle of the Giants, the Battle of the Centaurs, the Battle of the Amazons, and the Trojan War). The extraordinary sculptures were highlighted in bright colors, few traces of which still survive.



9. Parthenon, part of stone VI of the eastern frieze with Poseidon, Apollo and Artemis.

Renowned sculptors, painters, artists and craftsmen of the time created the unique masterpieces of the Acropolis.

Among them, perhaps the greatest of them all is the versatile Pheidias.

General manager and general overseer was Pheidias

Plutarch, Pericles, 12–13.



10. Representation of the gold and ivory statue of Athena at the "Parthenon" in Nashville, Tennessee.

The gold and ivory statue of the goddess Athena

The statue, the work of Pheidias, stood on the Parthenon's cella, surrounded by a Π-shaped colonnade. The statue was 12 m. high, its core was made of wood, the bare parts were made of ivory, while the gold plates on the garments weighed a total of 1140 kg.

...with timeless radiance ★2

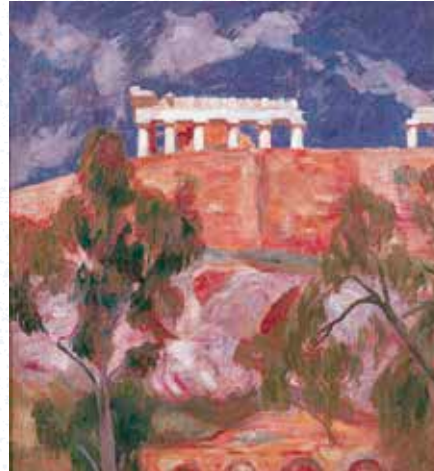
*Queen is the Acropolis over there
wearing the sunset like a purple veil.*

Kostas Karyotakis, Athens, 1921.

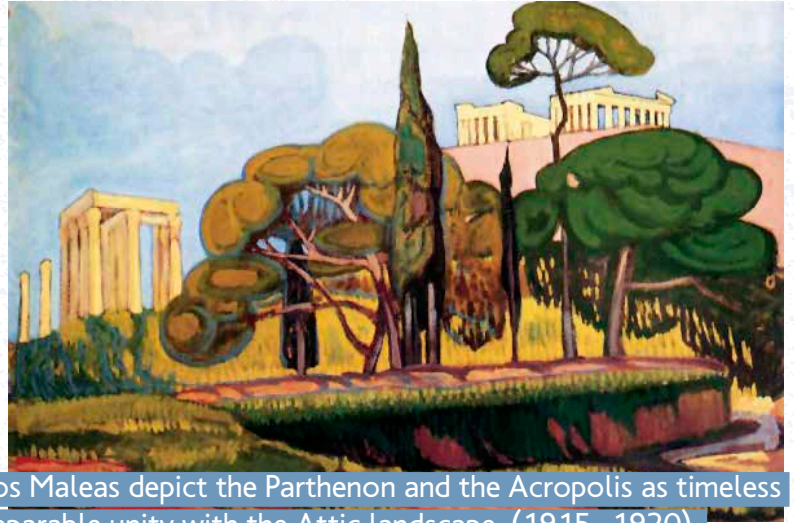


The metope with the goddess Hera and Hebe was considered a depiction of the Annunciation by the Christians.

The sculpture and painting of modern and contemporary times have often borrowed themes and styles from the Acropolis and its decorative elements.



Lycurgos Kogevinas and Konstantinos Maleas depict the Parthenon and the Acropolis as timeless symbols, underlining their inseparable unity with the Attic landscape (1915–1920).



The Birth of Athena by Leonidas Drosis in the Academy of Athens copies the eastern pediment of the Parthenon (c. 1870–1885).



Henry Moore, Reclining Form, 1945.

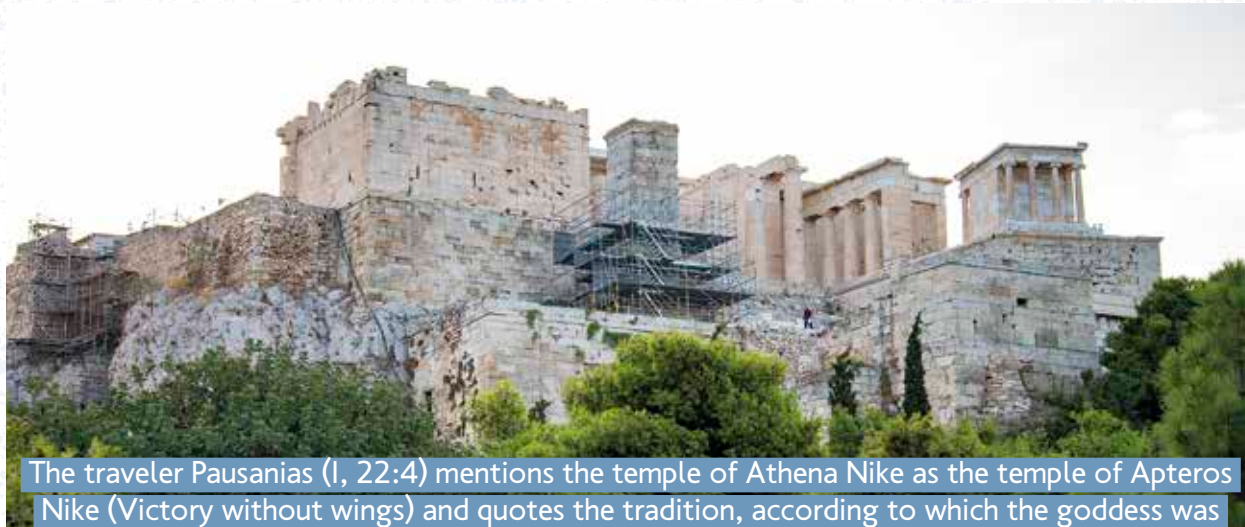


Pablo Picasso, Ilissus or Dionysus, 1893–1894.

A unique monument...

The City and its Myths

Myths were not only a source of inspiration for artists and poets but also a reference point for the self-definition of the ancient Athenians' identity. The Acropolis is the sacred space with which fundamental legends about the city are associated. Beginning in the 6th century BC, the myths and beliefs of the Athenians inspired the creation of temples, altars and votive offerings, corresponding to an extreme variety of cults, from which Athenian religion emerged in all its richness and complexity.



The traveler Pausanias (I, 22:4) mentions the temple of Athena Nike as the temple of Apteros Nike (Victory without wings) and quotes the tradition, according to which the goddess was depicted on her devotional statue without wings so that she would always stay in Athens.

The multiple faces of the goddess

On the rock of the Acropolis, the goddess Athena was worshipped in all her forms: as the goddess of the city (Athena Polyas), the goddess of war (Athena Promachos), the goddess of victory (Athena Nike), and the patron goddess of crafts (Athena Ergani). The Parthenon, the main temple, was dedicated to Athena Parthenos, the patron goddess of the city.

*Banished poet, in your century,
tell, what seest thou?*

*I see high in the ether
the Erechtheion of the Birds*

Odysseas Elytis, "Prophetic", *Axion Esti*, 1959.



According to mythology, the mythical king Erechtheus, later identified with Poseidon, resided in Erechtheion.

According to mythology, the place where Erechtheion is located was the site of the quarrel between Athena and Poseidon for the domination of the city. Poseidon, the god of the sea, struck the rock with his trident, and seawater gushed out. In turn, Athena struck her spear, and an olive tree emerged. The gods, who were the judges, gave the victory to Athena. The Athenians, however, wanting to reconcile the two rivals, dedicated a sanctuary under the same roof to each of them. Thus, was built the Erechtheion, the most peculiar of the buildings of the Acropolis.

...with timeless radiance 3

Cradle of Culture



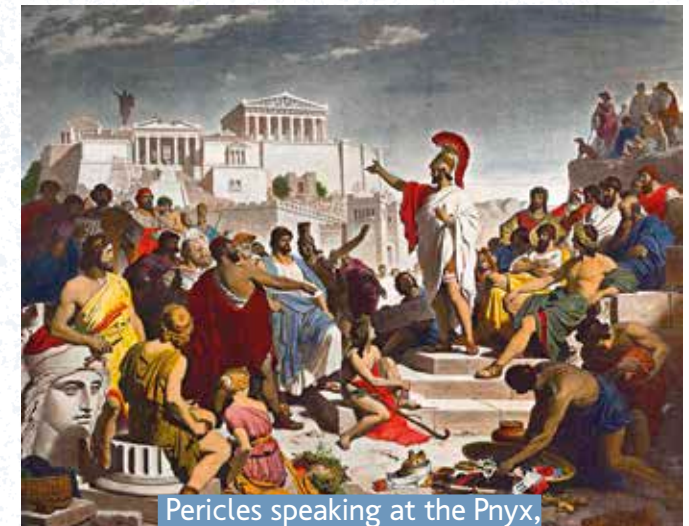
The first known photograph of the Acropolis was taken in 1921 when Edward Steichen captured the “mother of modern dance” Isadora Duncan and her daughter Thérèse, dancing like ancient Greek women at the Parthenon. The result was a masterpiece.



Though scandalous, Nelly's²⁰ photographs of the Acropolis are among the best of the 1920s and evoke the idealistic depictions of Greek mythology and refer to the idealistic depictions of Greek mythology.



Paul preaching in the Areopagus, James Thornhill, 1729–1731.



Pericles speaking at the Pnyx, Fresco by Philipp von Foltz in the Maximilian Palace in Munich, 1860.

Monumental dialogues



GREECE



Temple of Apollo Epicurius

The “Parthenon of the Peloponnese”.
Pausanias believes it was built by Iktinos,
one of the creators of the Parthenon.



GREECE

Sparta

The “rival awe” of Athens
in ancient Greece.



ITALY



Rome

The glorious capital of the Roman Republic
and then the Roman Empire, is the continuation
of ancient Greek civilization.



PERU



Machu Picchu

The ancient city of the Andes
is the most representative example
of 15th century Incan culture.



A message today...

The sacred rock of the Acropolis is the symbol of Athens, crowning the place that invented democracy and freedom of spirit, philosophy and theatre. The splendor of its monuments recalls the creative potential of human thought flourishing in the right environment and marks the triumph of reason and the beginning of the age of reason.

It was justifiably considered an achievement of the Athenian democratic state and the institutions that were formed there and inspired the civic thought and life of the Western world.

The Parthenon, in particular, has risen in the global consciousness from a unique architectural masterpiece to a universal symbol of civilization, and UNESCO has chosen it as its emblem, a symbol of the common course of humanity toward the creation of a civilized society.



11. The Acropolis hill.

...for a better tomorrow!

Goals 2030 >



16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



Peace, justice and strong institutions: promoting just, peaceful and inclusive societies.

1. Very close to today's Fifteenth of August. Also, see note 14.
2. Piraeus, was a demos of the Athenian city, which became the central port of Athens in the 5th c. BC, when Themistocles fortified it.
3. Our guide is inspired by a votive inscription from the Acropolis. The artisan Melinna commissioned the goddess Athena Erganes a stone statuette in the 4th century BC, which she fashioned using part of her earnings: in gratitude for the goods her successful work secured for her, so that she raised her children by the art of her hands, Our story is set on the eve of the procession of the Panathenaeans. Melinna, as a craftswoman, belongs to a lower social class and, despite being a woman, moves freely in public places unaccompanied in the exercise of her profession.
4. The surviving walls of the Acropolis were constructed after the Persian Wars in two phases. First, the northern wall was built by Themistocles in 479 BC (*Themistocleion*). Kimon built the southern wall after his victory at the Eurymedon River in 467 BC (*Kimoneion*). During the construction of the northern wall, material from the monuments destroyed by the Persians was used. The current entrance to the Acropolis is the Beulé Gate, part of the late 3rd c. AD fortification after the invasion of the Eruli.
5. Themistocles advocated for strengthening the fortification of the city for its safety. According to Diodorus Siculus (IA, 40), Themistocles even used a ploy to circumvent Spartan opposition to building the wall after the Persian Wars. He transported ambassadors to Sparta and prolonged negotiations until the Athenians completed the Long Walls from Athens to Piraeus, and the Spartans were faced with a *fait accompli*!
6. The Propylaea was built by the architect Mnesicles between 437–432 BC. The north wing of the Propylaea consists of a room, which the traveler Pausanias describes as the Gallery (*Pinakothekē*): the room was decorated with works of great painters such as Polygnotus and Aglaophon.
7. The Temple of Athena Nike is small, in Ionic style and was built between 426–421 BC, according to the plans of the architect Kallikrates. The frieze, the work of the sculptor Agoracritus, depicts on three sides scenes of battles between Greeks and Persians, while on the eastern side, the gods of Olympus watch the battles. On the panels are reliefs of winged Nikes. Little is known about the devotional statue of the goddess. The description of the statue is mentioned by the traveler Heliodorus (2nd c. BC).
8. The imposing bronze statue of Athena Promachos (fighting in the front lines), the work of Pheidias, was 7 m high and stood on a 2 m high pedestal. It was the greatest tribute of the Acropolis, a gift of the Athenians to the goddess after their victory against the Persians in the battle of the Eurymedon River. It was attached to the sacred rock and visible even from the sea to travelers from the Sounion side. It seems to have existed until 395 AD, as it is said to have frightened Alaric during his invasion of Athens.
9. The Parthenon, the work of Ictinus and Kallikrates, was built in 447–438 BC on the site of older temples dedicated to Athena. For centuries served as the best example of ancient temple architecture. The rich sculptural decoration and Athena's gold and ivory statue were the work of the sculptor Pheidias.

10. The most famous devotional statue of Athena and one of the most famous works of Pheidias. According to Pausanias (Attica, 24:5–7), Athena Parthenos (the Virgin) stood upright at about 13 meters, including the pedestal. The naked parts of the goddess' body were made of ivory, while her long tunic garment was made of gold leaf. She held a winged Nike in one hand while the other rested on her shield, holding a spear decorated with a dragon. The statue was depicted on many representations, but unfortunately, not the prototype. The statue remained in the Parthenon until the 5th century AD.

11. The Erechtheion was built between 421–406 BC. The name is related to Erechtheus, the mythical king of Athens, who was originally worshipped at this site. There were “sacred spots” at the site, such as the tomb of Kekropas, the olive tree of the goddess Athena and the traces of Poseidon's trident on the rock, from which salt water gushed forth. In the southern part of Erechtheion was the Prostasis of Korae, where six statues of korae (young women) occupied the place of the columns. Later they were called Karyatides because they were associated with the girls from Karyes in Laconia, who performed a dance in honor of the goddess Artemis.

12. In the month of Skirophorion (mid-June–mid-July), ancient Athens celebrated the Arrephoroea, i.e., the transfer of the “incongruous sacred objects,” the secret ritual objects of the goddess Athena. The arrephoroe were probably four girls, 7–11 years old, chosen each year from prominent Athenian families. Two of them would weave the veil of the goddess for the Panathenaea, while the other two would undertake with great secrecy the transportation of the covered “unutterable relics”. This was how the ceremony was completed. The arrephoroe seem to have been charged with the worship of the mythical daughters of King Kekropas at the neighboring sanctuary of Pandrosos. They lived in a special building, the Arrephorion and followed a special diet. They wore white garments and specially fashioned gold jewelry, which they dedicated after the Arrephoroea ceremony and the end of their service to the goddess, at which time the archon king would choose four new arrephoroe for the following year. The arrephorion is no longer visible as it has been hidden for protection.

13. A pannychida, an all-night vigil, on the seventh day of the Panathenaeans, after the torch relay, that is the transportation of the “sacred fire” from the Akademia, the altar of Prometheus, to the Acropolis.

14. The Panathenaea was an important festival of Athens, dedicated to the goddess Athena and distinguished between the Small (every year) and the Great Panathenaea (every four years) from 566 BC until the end the 4th century or the beginning of the 5th century AD. The events lasted 4 days and from the 4th century BC up to 8 days. Initially, only the inhabitants of the area around the Acropolis celebrated the “Athenaea,” but after the unification of the demoi of Attica, with the “synoekismos” attributed to Theseus, the celebration expanded in importance and extent throughout Attica. Pisistratus was the first to organize the Great Panathenaea. Most researchers believe that the Panathenaea in classical times followed roughly the following program: on the 1st day, rhapsody and music competitions; on the 2nd day, gymnastic competitions for children and adolescents; on the

3rd day, gymnastic competitions for men; on the 4th and 5th days equestrian competitions; on the 6th day, competitions based on local traditions and on the 7th day torch relay and pannychida. In the athletic games the prizes to the winners were vessels commissioned by the state, the so-called Panathenaic amphorae. Each Panathenaic amphorae contained about 36 liters of oil. The multi-day celebration culminated on the 8th day (28th of Hekatombaion) with the great procession to the Acropolis, where the Athenians offered their gift to their patron goddess. This was a veil that covered the wooden statue of the goddess Athena inside the Erechtheion.

15. The city's history, geography and name can be traced back to mythical events in which the mythical first kings of the city, from Kekropas to Aegeas, who lived in the Acropolis, play an important role. The myths have several variations, and the mythical figures of Erechtheus and Erichthonius are often confused. Erechtheus is also often confused with the god Poseidon. The tombs of the mythical kings Kekropas and Erechtheus, the residence of the sacred serpent Erichthonius, and the “sacred signs” were located in Erechtheion, while the worship of the daughters of Kekropas (Pandrosos, Aglavros and Ersi) took place in the neighboring temple of Pandroseion.

16. It is said that Fauvel himself intended to plunder antiquities on behalf of the French ambassador in Constantinople and that Elgin's crews used the tools, scaffolding and carriage that Fauvel had prepared a few years earlier for this purpose.

17. For 30 years, Pittakis made untiring efforts to protect the antiquities of the Acropolis and Athens. See Βασ. Χ. Πετράκος, *Η Ελληνική αυτοπάτη του Λουδοβίκου* Ross, Athens 2009, p.40.

18. Charles-Édouard Jeanneret-Gris (1887–1965), known as Le Corbusier, was a Swiss architect famous for his contribution to modernism or early modernism. For his speech at the International Congress of Architecture in 1933, see <https://www.greekarchitects.gr/gr/αρχιτεκτονικές-ματιές/«η-ακρό-πολη-με-έκανε-επαναστάτη»-id783>

19. For this reason, when Athens was the capital of the Duchy of Athens, under Catalan rule (1311–1387), King Peter IV of Aragon sent in 1380 twelve ballistae guards to guard the castle of Athens. The “Praise to the Acropolis” is considered the first evidence of the recognition of the Acropolis in the Middle Ages by the West. The “Praise” was discovered at the end of the 19th century by the Catalan historian Antoni Rubio. This reference is mentioned in a modern marble inscription placed in 2011 at the Beulé Gate at the foot of the Propylaea. See also the collective volume Μ. Ντούρου-Ηλιοπούλου, Τ. Τανούλας, Ν. Κοντογιάννης (επιμ.), *Καταλανοαραγωνική κυριαρχία στον ελληνικό χώρο*, 2012, and <https://rethnea.gr/to-εγκώμιο-της-ακρόπολης/>

20. The Greek photographer Elli Souvoultzoglou-Seraidari (1899–1998), who gained international recognition for her work, was known by the stage name Nelly's

bibliography

Βαλαβάνης Π., *Ακρόπολη: Περιήγηση στο μουσείο και στα μνημεία της*, Αθήνα 2015 (έκδ. και σε άλλες γλώσσες).

Βλασσοπούλου Χρ. (επιμ.–κειμ.), *Ακρόπολη και Μουσείο: Σύντομο ιστορικό και περιήγηση*, Αθήνα 2004 (1η έκδ.) (έκδ. και σε άλλες γλώσσες).

Βλασσοπούλου Χρ., «Ακρόπολη Αθηνών», στο Ε. Κόρκα κ.ά. (επιμ.), *Ελλάδα: Μνημεία και χώροι παγκόσμιας κληρονομιάς*, Αθήνα 2009, 36–45.

Ένα όνειρο ανάμεσα σε υπέροχα ερείπια... Περίπατος στην Αθήνα των Περιηγητών, 17ος–19ος αι., κατάλογος έκθεσης, Αθήνα 2016.

Η Επανάσταση του 1821 και η Ακρόπολη (ειδικό αφιέρωμα), *Ανθέμιον: Ενημερωτικό Δελτίο της Ένωσης Φίλων Ακροπόλεως* 31–32 (2021).

Καζανάκη-Λάπηνα Μ.–Φ. Μαλλούχου-Tufano, *Η Ακρόπολη από τον μεσαίωνα ως τις μέρες μας*, Αθήνα 1993.

Κορρές Μ.–Χ. Μπούρας κ.ά., *Μελέτη αποκαταστάσεως του Παρθενώνος*, 9 τόμ., Αθήνα 1983–2015.

Μαλλούχου-Tufano Φ., *Η αναστήλωση των αρχαίων μνημείων στη νεώτερη Ελλάδα (1834–1939): Το έργο της εν Αθήναις Αρχαιολογικής Εταιρείας και της Αρχαιολογικής Υπηρεσίας*, Αθήνα 1998 (και σε ηλεκτρ. έκδ.).

Μαστραπάς Α., *Η πόλις και το άστυ των Αθηνών*, Αθήνα 2003.

Μπούρας Χ.–Μ.Β. Σακελλαρίου–Κ.Σπ. Στάικος–Ευ. Τουλούπα (επιμ.), *Άθηναι: Από την κλασική εποχή έως σήμερα, 5ος αι. π.Χ.-2000 μ.Χ.*, Αθήνα 2000.

Μπούρας Χ.–Κ. Ζάμπας, *Τα έργα της Επιτροπής Συντηρήσεως Μνημείων Ακροπόλεως στην αθηναϊκή Ακρόπολη*, Αθήνα 2001.

Μηρούσκου Μ., *Τα μνημεία της Ακροπόλεως*, Αθήνα 1996 (1η έκδ.) (και σε αγγλ. έκδ.).

Ξενίδου-Shild B., *Οι γυναίκες στην ελληνική αρχαιότητα: Καταδίκη μνήμης*, Αθήνα 2001.

Παντερμαλής Δ.–Ελευθεράτου Στ.–Βλασσοπούλου Χρ., *Μουσείο Ακρόπολης: Οδηγός*, Αθήνα 2013.

Παπακατζίς Ν.Δ. (επιμ.–μτφρ.), *Παυσανίου Έλλάδος Περιήγησις*, τόμ. 1, *Άττικά*, Αθήνα 1974 (1η έκδ.).

Τανούλας Τ., *Τα προπύλαια της αθηναϊκής Ακρόπολης κατά τον μεσαίωνα*, 2 τόμ., Αθήνα 1997 (και σε ηλεκτρ. έκδ.).

Τραυλός Ι., *Πολοδομική εξέλιξις τῶν Ἀθηνῶν: Ἀπό τῶν προϊστορικῶν χρόνων μέχρι τῶν ἀρχῶν τοῦ 19ου αἰῶνος*, Αθήνα 1960 (επανέκδ. 1993).

Τριάντη Α.-Ι., *Το μουσείο Ακροπόλεως* [Κοινωνοφελές Ίδρυμα Ιωάννη Σ. Λάτση, Ο Κύκλος των Μουσείων 2], Αθήνα 1998 (και σε ηλεκτρ. έκδ.).

Τσάκος Κ., *Η Ακρόπολη και το νέο μουσείο της: Ιστορικός και αρχαιολογικός οδηγός*, Αθήνα 2014.

Τσίργαλου Α. (επιμ.), *Nelly's: Το έργο της φωτογράφου Έλλης Σουγιουλτζόγλου-Σεραϊδάρη*, 1899-1998 (κατ. έκθ.), Αθήνα 2023.

Χατζηασλάνη Κ. (επιμ.–κειμ.), *Μία μέρα στην Ακρόπολη αναζητώντας τη θεά Αθηνά*, Αθήνα 1997 (και σε ηλεκτρ. έκδ.).

Χατζηασλάνη Κ., *Τῶν Ἀθηνῶν ἄθλων*, Αθήνα 2003 (και σε ηλεκτρ. έκδ.).

Χωρέμης-Σπετσιέρη Α., *Τα γλυπτά του Παρθενώνα: Ακρόπολη, Βρετανικό Μουσείο, Λούβρο*, Αθήνα 2004.

Aggelakopoulou E.–Sotiropoulou S.–Karagiannis G., “Architectural Polychromy on the Athenian Acropolis: An in situ Non-Invasive Analytical Investigation of the Colour Remains”, *Heritage* 5/2 (2022), 756-787 (και σε ηλεκτρ. έκδ.).

Camp J.M., *The Archaeology of Athens*, Νιου Χέιβεν–Λονδίνο 2001.

Gotter U.–Sioumpara E.P. (επιμ.), *Identität aus Stein: Die Athener Akropolis und ihre Stadt*, Μόναχο 2022.

Gruben G., *Ιερά και ναοί των αρχαίων Ελλήνων* (μτφρ. Δ. Ακτσελή), Αθήνα 2000.

Harris E., “Wife, Household, and Marketplace: The Role of Women in the Economy of Classical Athens”, στο U. Bultrighini–E. Dimauro (επιμ.), *Donne che contano nella storia Greca*, Lanciano 2014, 183–208.

Hurwit J.M., *The Athenian Acropolis: History, Mythology, and Archaeology from the Neolithic Era to the Present*, Κέιμπριτζ–Νέα Υόρκη 1999.

Shear L.J., *Athena: The Festival of the Panathenaia and the Construction of Athenian Identities*, Κέιμπριτζ 2021.

Internet sources

http://odysseus.culture.gr/h/3/gh351.jsp?obj_id=2384

<https://whc.unesco.org/en/list/404/>

<http://www.acropolisvirtualtour.gr/>

Διαδραστική Περιήγηση στην Ακρόπολη της Εποχής του Περικλή <https://www.youtube.com/watch?v=7hcVCmuoOYM>

<https://theheartofancientathens.gr/acropolishstories>

<https://theheartofancientathens.gr/wordpress/wp-content/uploads/2019/04/Ανιχνεύοντας-το-Αθηναϊκό-ιδεώδες-μέσα-από-το-βλέμμα-του-Φειδία.pdf>

<https://theheartofancientathens.gr/wordpress/wp-content/uploads/2019/04/Από-την-Σαλαμίνα-στους-Αιγούς-Ποταμούς-η-Ακρόπολη-ανάμεσα-σε-δύο-ναυμαχίες-ορόσημα-1.pdf>

<https://www.youtube.com/watch?v=9E2ikD-VIKQ>

<https://www.ysma.gr/εκπαιδευτικές-δράσεις/ψηφιακές-εκπαιδευτικές-εφαρμογές>

<https://acropolismuseumkids.gr/>

http://repository.acropolis-education.gr/acr_edu/handle/11174/12 (Αποθετήριο εκπαιδευτικού περιεχομένου για την Ακρόπολη)

<https://theglafkaproject.ysma.gr/> (Το πρόγραμμα Γλαύκα: Ένα παιχνίδι για την αποκατάσταση των μνημείων της Ακρόπολης)

<https://www.parthenonfrieze.gr/?sn=0> (Η ζωφόρος του Παρθενώνα)

<https://acropolisfriends.gr/> (Ενωση Φίλων Ακροπόλεως)

origin of pictures

Cover: HMC/DAMEEP

1. HMC/DAMEEP

2. Συλλογή Packard Humanities Institute [Dodwell Collection] και J. McK. Camp. Βλ. «Ιόνια Νησιά και Δυτική Ελλάδα. Έργα από τα ταξίδια των E. Dodwell και S. Pomardi, 1801 και 1805-1806», Μουσείο Ασιατικής Τέχνης Κέρκυρας, Περιοδική Έκθεση 2014. <https://matk.gr/el/show-item/ionia-nisia-kai-ditiki-ellada-mouseio-asiatikis-texnis-kerkyra/>

3. HMC/DAMEEP

4. ΥΠΠΟ/ΥΣΜΑ. <https://www.ysma.gr/μνημεία/περιμετρικά-τείχη/>

5. [https://el.wikipedia.org/wiki/Φραγκικός_Πύργος_\(Ακρόπολη_Αθηνών\)#/media/Αρχείο:Acropolis_Frankish_tower.jpgs](https://el.wikipedia.org/wiki/Φραγκικός_Πύργος_(Ακρόπολη_Αθηνών)#/media/Αρχείο:Acropolis_Frankish_tower.jpgs)

6. HMC/DAMEEP

7. HMC/DAMEEP

8. HMC/DAMEEP

9. Μουσείο Ακρόπολης. <http://theacropolismuseum.gr/parthenonas-anatoliki-zoforos-lithos-6-vi>

10. https://upload.wikimedia.org/wikipedia/commons/0/02/Athena_Parthenos_LeQuire.jpg

11. HMC/DAMEEP

MONUMENTAL ADVENTURES
at the greek unesco monuments



HELLENIC REPUBLIC
Ministry of Culture

General Directorate of Antiquities and Cultural Heritage



- Directorate of Archaeological Museums,
- Exhibitions and Educational Programmes
- Department of Educational Programmes and Communication



European Union
European Social Fund

Operational Programme
**Human Resources Development,
Education and Lifelong Learning**

Co-financed by Greece and the European Union



ISBN 978-960-386-607-7