

Minor  
Odysseys





## MINOR ODYSSEYS





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Images of the voyage on Greek seas  
from prehistoric antiquity to modern times

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Maria Lagogianni-Georgakarakos  
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HELLENIC PARLIAMENT  
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Antonio Canova, *La Venere di Milo*, 1821  
Museum of Modern Art, New York  
The Museum of Modern Art, New York  
The Museum of Modern Art, New York  
The Museum of Modern Art, New York











# ΜΙΚΡΕΣ ΟΔΥΣΣΕΙΕΣ MINOR ODYSSEYS

Σε συνεργασία με την έκθεση στο Εθνικό Αρχαιολογικό Μουσείο  
In collaboration with the exhibition at the National Archaeological Museum

ΟΔΥΣΣΕΙΕΣ

Odysseys



*We had the garden  
at the edge of the sea*  
Yannis Ritsos, *The Ocean March*  
(1939-40)

**T**he sea is not simply a feature associated directly with Greece and Hellenism; it is the very soul of the Greeks. Sea routes and voyages have over time been a privileged field of action, development and culture at all periods of Greek history. The Aegean, the Ionian, and the entire Mediterranean, as well as every sea and ocean on which Greek ships sail, become not only a passageway but also a familiar place, a field for creation and, in the end, the homeland of the Greeks.

The figure of Odysseus, emblematic, true, and familiar, follows the course of Hellenism steadily. The voyages of the Greeks over maritime routes were, as early as antiquity, a means of survival, but also of osmosis with all nations and other cultures. The supplying of material goods, fishing and trade were inseparably linked with the discovery of new lands and people, the exchange of ideas and cultural associations. This way of life, based on relations of extroversion and dialogue, left a permanent seal on both the world theory and daily life of the Greeks on every level, political, social, economic and cultural. It also shaped the culture of tolerance, solidarity and hospitality, strong examples of which we are experiencing these days, and indeed in an environment of international recognition, owing to the influx of refugees and migrants. And finally, it made sea voyages into the means for constant searching and an indicator of prosperity.

We are told stories of voyages and sea cultures in *Minor Odysseys*. But contrary to its title, this temporary exhibition in the Peristyle of the Hellenic Parliament is large and significant, not in quantitative but in qualitative terms. Selected antiquities from the inexhaustible, priceless collections of the National Archaeological Museum are presented here together with more recent paintings and historical maps from the Parliamentary Library's collections.

The superb ancient works and objects dating from the prehistoric period to late antiquity, together with splendid seascapes of modern Greek painting from the 19th century to the present day, and the historic examples of European cartography from the Renaissance to the Enlightenment, these magnificent records of history and culture, taken as a whole, provide a timeless image of Greek sea voyages.

The unique ancient works entrusted by the National Archaeological Museum –the country's foremost museum, a true treasury of Hellenic antiquity– to the Hellenic Parliament, do not merely adorn the Parliament Building but, together with the more mod-

ern works of art and historic items from the Parliamentary Library, provide us all with superb images of civic behaviour, self-knowledge and aesthetics, and initiate us imaginatively into past, present and future voyages.

Nikos Voutsis  
Speaker of the Hellenic Parliament

The exhibition *Minor Odysseys* provides an insight that is timeless as well as profoundly timely. Every day we experience minor and major Odysseys in the hope that we will reach our Ithaca. In this exhibition, we can feel the power and enchantment of the sea as it joins together peoples, cultures, entire worlds both similar and different, ideas, arts, languages, religions, hopes, disappointments and dreams: people with other people.

Here, the works of ancient art that are being exhibited – works from the Minoan, Mycenaean and Roman periods – interact with paintings from the 19th and 20th century, thus linking yesterday with today.

This dialogue between the ancient hulls and sails, amphorae for oil and vessels for scents, statues of marble and statues on canvas brings to life images from the endless voyage of life.

Lydia Koniordou  
Minister of Culture and Sports





*The sea is not our sweet grey mother?  
[...] It's our sweet great mother*  
James Joyce, *Ulysses* (1922)

The figure of Odysseus, the ingenious traveller who «knew many cities, learned the desires of many people», lived right in the middle of the sea, and suffered greatly in order to return to Ithaca his home «full of adventures, full of knowledge», has been charged with many and various symbolic meanings. Wandering, searches, the sea and the voyage, pursuit and compulsory departure, nostalgia, homesickness and existential anxiety are just some of the elements associated with Homer's hero.

Odysseus as name acquired a life of its own and became a noun, *Odyssey*, which also carries multiple meanings. Today, that hundreds of refugees and migrants live their own odyssey, risking their lives, as they try to reach Europe; that many times since to have forgotten her values compared with the past. It is worthwhile to keep in mind that the journey is not always a choice; such was the case of Odysseus. The sea may be a waiting bridge but at the same time a dividing moat. Thus, the exhibition *Paths of Survival* that was held last year by the Hellenic Parliament Foundation, in collaboration with the Union of Press Photographers of Greece, is linked in the best way with the exhibition *Minor Odysseys* that is now being held in the Peristyle of the Hellenic Parliament.

In a uniquely vivid and representational way, the exhibition *Minor Odysseys* narrates stories from the experience of the voyage and the sea over time, modelled on Odysseus. Prehistoric and classical antiquities, in a novel dialogue with modern Greek seascapes and historic European maps, constitute a visual pilot for seafaring voyages, imaginery tours of material objects and networks of trade, as well as through images, experiences and feelings of the soul and mind, by gazing at the sea as an opportunity for reflection and the creative reinterpretation of life.

In collaborations with the Hellenic Parliament Library and the National Archaeological Museum, the temporary exhibition *Minor Odysseys* seal successful cooperation between these institutions after the equally successful temporary exhibition *A dream among splendid ruins...* (September 2015 – July 2016), held in the National Archaeological Museum. Now, the leading museum is returning the favour by lending the Parliament ancient objects from its treasures as part of the effort being systematically made by the Library to foster an open cultural policy including activities accessible to the public.

Kostas Athanasiou  
General Secretary of the Hellenic Parliament



*New countries you'll never find,  
nor different seas*  
C.P. Cavafy, *The City* (l. 9-13)

It is a great honour for the Hellenic Ministry of Culture and Sports to collaborate with the National Archaeological Museum, the most significant museum in Greece, and the Hellenic Parliament, symbol of the Hellenic Democracy, through its Library, to present a special exhibition about the age-old sea voyage of the Greeks in the Peristyle of the Parliament.

This is an exhibition in which paintings by modern Greek artists are successfully correlated with archaeological objects from the prehistoric era to late antiquity that have survived to the present day, with the intention of conveying the museum's message experientially to the visitor regarding the timelessness and multiple significance of sea voyages in Greek culture.

These images of the Greek seas and voyages are associated with specific thematic units exhibiting ancient works of art and craft which, in one way or another, speak about the meaning of Greek seafaring, from the dawn of the Hellenic civilization to the present day.

In this way, the varied public who visit the Peristyle will, in addition to coming into contact with different aspects of the Greek maritime routes, will also have an opportunity to feel the poetic nature of the Greek seas, as recorded over time by the people who lived and were active on these seas for thousands of years.

Following a coherent and clear idea and the simple but essential separation into two main parts, which in turn are divided into six sub-units, dissimilar but related objects interact through an excellent museographic design.

We must congratulate the two organizations that have flawlessly planned and realized this exhibition, effectively promoting our rich cultural reserves, whether modern and contemporary or related to our cultural heritage.

In the certainty that this highly promising collaboration will continue, we extend our best wishes to the current effort, and hope that similar initiatives will be undertaken and cultivated more broadly.

Dr Maria Andreadaki-Vlazaki  
General Secretary of Culture





Collaborations give great joy. They bring people closer by creating strong communications networks, consolidating common values and cultivating the collective spirit. The reciprocity of a new collaboration with the National Archaeological Museum is presented in the exhibition *Minor Odysseys* on the occasion of the 150th anniversary of the Museum's foundation.

The main mission of the Parliamentary Library is to support the work of Parliament, to collect material, document and store it, and then to make it available to the citizens, and to serve other, multiple purposes through the richness of its collections and its conscious desire to play an active role in the society, as has been the case ever more frequently with parliamentary libraries worldwide that have shown growing political openness. It is, as always, in coordination with the National Library, with which last year it signed a Collaboration Agreement.

In this exhibition, a narrative is created inspired by Odysseus, king of Ithaca, hero of the Trojan War who, by devising the Trojan horse, ended the war after ten years of fighting, and began the return journey to his island home; a voyage that lasted for another ten years. From his privileged position, the cunning and multi-talented Odysseus went through a very long period wandering at sea on his way home, sole survivor of the shipwreck on the shore of the island of the Phaeacians, and ended as a refugee in his own homeland, where he was called upon to put forward a dynamic and effective claim for his rightful position and his family. Homer's *Odyssey* became a synonym for a years-long voyage full of adventures and associated primarily with rough seas. The exhibition *Minor Odysseys* is about people's relations and feelings for the sea that connects distant horizons and permits communication through devices and works dating from the pre-historic era to the present day.

The exceptional objects that support this narrative come from both participants. To the National Archaeological Museum's collections, belong 35 selected ancient works of high art. The Library of Parliament has contributed paintings, travellers' journals, prints and maps.

Its Art Collection, initiated in 1995, following the guidelines of the relevant Committee, today contains almost 850 works of all visual arts, representing the pantheon of Greek artists of the 19th and 20th century from all schools and trends. The Art Collection has been published in an illustrated album. Some striking publications of travellers' texts, prints and maps come from the Library's Special Collections.

Likewise highlighted is part of the Library's interesting map collection, which contains a total of some 5000 maps dating from the 16th century to the present day. An effort is currently being made to «awaken» it, to develop it with acquisitions of modern material that will, in daring and imaginative ways, turn our gaze to the future. It will be documented, digitized and posted on-line, thereby making it known and accessible to web-visitors. It will also encourage and support, as well as possible, our country's rather

weak geographical and cartographic tradition. The Library contributes maps to be shown in organizations' and institutions' exhibitions; they are also accessible to researchers who wish to study the Collection.

Maps are still interpretative tools, since their compilers continue to make automatic and unconscious or even conscious choices in order to express a viewpoint, in relation to the evidence presented and the manner in which it is presented. The maps reflect the knowledge and viewpoints of the period and the society that produced them. Rigas Feraios with his historic map the *Charta*, was not so much trying to depict reality but was rather seeking to formulate a specific proposal for a future in the Balkan area following the withdrawal of the Ottoman Empire.

The maps offer a high degree of visual quality, combining design, information and colours, small scale painting, the written words, calligraphy symbolism and printing technology. They are ideal exhibition material.

In closing, I would like to thank all those who toiled for to this collective effort with their knowledge, skills and coordination to achieve the superb result of this Exhibition and the Catalogue that accompanies it.

Elli Droulia  
Historian, Head of the Hellenic Parliament Library

A new exhibition entitled *Minor Odysseys* is a follow-up to the major exhibition *Odysseys* at the National Archaeological Museum and to the complementary temporary exhibition «*A dream among splendid ruins... Strolling through the Athens of Travellers, 17th–19th c.*» that was presented at the National Archaeological Museum and co-organized with the Hellenic Parliament Library. It presents images of the voyage on the Greek seas from prehistoric antiquity to modern times, was also co-organized by the National Archaeological Museum and the Parliamentary Library, and is being held in the Peristyle of the Parliament Building from March to November 2017. It broadens and lends meaning to the timeless Greek seafaring spirit and to sailing on the «wine-dark sea». The Greeks' passion for exploration discovered in the sea a channel for their civilizing and seafaring epic, confirming their penetration of the farthest limits of the seas through the evidence of settlement and the accompanying technical devices that are revived here through inspired works by contemporary artists expressing their Odyssean desire to return home.

This new exhibition portrays and updates panoramically the symbiotic interdependence of the Greek Nation with the sea, a field of activity and creation, its idiosyncratic physiognomy, the search, innovation and ecumenical theories of life, the dominant principles of the Greek spirit and ethos.

This new exhibition promotes and lends colour to our nautical tradition, it teaches, inspires and motivates us to revive and continue the experience that highlights Greek seafaring lords and their invaluable heritage, pioneers of universal connectedness and collaboration.

Dr Elena Korka  
General Director of Antiquities and Cultural Heritage



## Introduction to *Minor Odysseys*

*In any case we would always voyage  
in our own places*

O. Elytis, *The Odyssey*

On 3 October 2016, the National Archaeological Museum celebrated the 150th anniversary of its foundation. To honour this significant event, the exhibition entitled *Odysseys* was inaugurated, an archaeological, semiological and poetic exhibition inspired by Homer's epic and the archetypal nature of Odysseus. The exhibition narrative covered the societies that developed in the Hellenic cultural area from the 5th millennium BC to late antiquity and attempted to represent the long, bold chronicle of man the traveller. Major modern Greek poets C.P. Cavafy, George Seferis, Odysseus Elytis and Yannis Ritsos offered the clue that bridges past and present, through a special dialogue, over time but timely, about the voyage to Ithaca, love, death and human creation.

The celebration of the 150th anniversary of the National Archaeological Museum began earlier with the exhibition *A dream among splendid ruins... Strolling through the Athens of Travellers, 17th-19th century* (September 2015 – July 2016), with Athenian antiquities that came to light through excavations and with images created by European travellers to Athens as the metropolis of classical culture, in works of art and illustrated books. That exhibition was the first collaboration between the National Archaeological Museum and the Hellenic Parliament Library, combining 35 marble sculptures from the Museum's collections with 14 paintings and prints and 22 illustrated books from the Library's collections. This visual tour of the Athens of antiquity-lovers and of Classicism highlighted the cultural environment within which archaeological research was systematized and the National Archaeological Museum itself came into being. This is why it also functioned as a predecessor of the anniversary events that culminated in the *Odysseys*.

In reciprocation of our successful collaboration, during which for the first time the Parliamentary Library lent a significant number of unique pieces from its Art Collection and Special Collections, the National Archaeological Museum has loaned the Hellenic Parliament 35 selected antiquities. These, in conjunction with 21 paintings by modern Greek artists and 21 historic maps from the Library's collections of art and maps, make up the temporary exhibition *Minor Odysseys*.

Our new joint exhibition, now in what is called the Peristyle of the Parliament Building's Plenum Hall, is not simply a branch of the larger *Odysseys* exhibition, but is rather another version of it. On the one hand, the Parliament honours the National Archaeo-

logical Museum and the celebratory nature of these events that continue with the *Odysseys* as core, and on the other, the “dialogue” of the antiquities with modern works of art and historical documents, lends further meaning to the *Odysseys*.

The *Minor Odysseys* do not aspire to present exhaustively the idea and all aspects of the major exhibition, but represent a more gestural, artistic and aesthetic approach. What this smaller exhibition lacks in extent and number of objects, however, it gains in historical depth and cultural weight, since the prehistoric crafted objects interact, in an original way, with the seascapes of modern Greek art, and the prints of European cartography.

As a whole, the various exhibits of *Minor Odysseys* offer the viewer images of sailing on Greek seas from prehistoric antiquity to modern times, showing its timeless multiple and poetic nature. Thus, in this current treatment we are focusing more specifically on the concept of travelling the seas in which Hellenism flourished, in particular the Aegean.

The exhibition is structured into three main parts. In the first – entitled «The endless voyage on the Greek seas», as well as the second on the theme «The sea as source of artistic inspiration» – selected antiquities, the majority of which are from the Museum’s prehistoric collection, commune with paintings by modern Greek artists chosen from the Parliament’s Art Collection, creating selective relations on criteria related to meaning, iconography, style and aesthetics. The third section entitled «The paper Archipelago: The Aegean of the Hellenism» presents outstanding historic maps of the Aegean and Greece more broadly, which in turn are correlated to the ancient objects and paintings in the two previous sections.

The first section, with the *Endless voyage on the Greek seas*, presents the strong and long-term ties of the Greek people with seafaring and the concomitant financial activities on which growth and extroverted Hellenism were based over time. The sea, as a basic feature of Greek territory, was a field not of isolation, but on the contrary, one of contact. As a connecting link, it determined the osmosis of its inhabitants through exchanges on both the practical level and the broader cultural one.

A monumental painting of a European ship or seascape by a Greek artist, the depiction of a ship on the «mysterious» frying-pan shaped vessel, and a bronze replica of a boat (cat. no. 1-3) open the exhibition allusively, with the subsection portraying *the voyage on the wine-dark sea*. *Trade* is illustrated in paintings depicting ships (cat. no. 4-7) and on Mycenaean and Canaanite amphorae (cat. no. 5, 6, 8). *Fishing* is represented by the emblematic fisherman from Phylakopi on the island of Milos (cat. no. 10) and by attractive painted images of fishermen, boats and nets (cat. no. 9, 11, 12).

In the second section, on the theme *The sea as source of artistic inspiration*, the sea is represented in Greek visual arts over time as either a landscape in itself or as a partial motif. The contemplative nature of the Greek sea induces people to gaze not only at nature, but also at the human presence that animates it. At the same time, the perception of antiquity is indicatively depicted by the modern Greek artist through the influence of the Homeric myth and classical iconography.

The *marine locations* of Greece, with their calm atmosphere, are represented in a number of interesting modern seascapes (cat. no. 13-16, 19, 21), while the features and motifs that they embody are represented by characteristic finds of shells and pebbles

(cat. no. 22, 20) and Minoan scenes with nautiluses and cuttlefish (cat. no. 17-18). *The rocks, the coasts and the sky*, as representing particularly interesting features of the marine environment, inspired the anonymous prehistoric artist, whether in the shape of the pots (cat. no. 37-38) or in their decorative motifs (cat. no. 26-32, 34), as well as the eponymous modern Greek painter (cat. no. 23-25, 33, 35). At the same time, the person who is gazing thoughtfully at the sea, seeking answers or ways out of his or her existential quandary, is represented indicatively by the mysterious Cycladic figurines (cat. no. 36) and the enigmatic figures in the modern painting (cat. no. 39). *Nostos* (return home), a concept with major significance for the Homeric legacy, is suggested by the nostalgic painted seacoast (cat. no. 40), the lonely himation-clad figure of late antiquity (cat. no. 41) and similar forms in metaphysical painting (cat. no. 42-43).

The third section presents the *Paper Archipelago as the sea of the Hellenism*. Exhibited here are historic items from European cartography, either as single printed sheets or in illustrated books, which extend chronologically from the late Renaissance of the 16th century to the Enlightenment of the 18th century, thus covering the more recent period in European history. The territory of Greece is charted, with the Aegean at its centre, demonstrating that the Archipelago is perceived by European civilization as the primary Greek sea, even in periods when the Greek element is absent from historic events.

The maps of the 16th, 17th and 18th centuries, which assisted navigators on voyages, are at the same time products demonstrating the viewpoint and education of the period; they are associated not only thematically with the land of Greece, but also indicatively with the ancient Greek culture, since they start out from the original *Geography* by Claudius Ptolemy (cat. no. 44, 46), illustrate the work of Strabo (cat. no. 48) and attempt to recreate the image of ancient Greece (cat. no. 61, 64). Greece and the Archipelago in the great atlases of Ortelius and Mercator (cat. no. 47-50), as illustrated in the island maps of Bordone, Porcacchi, Boschini and Dapper (cat. no. 45, 51, 53, 55-56), in the descriptive works of Pococke, Bowen and Choiseul-Gouffier (cat. no. 59, 60, 63), and in the elaborate decorations in the works of Cluverius, Vischer, Weigel and Delisle (cat. no. 52, 54, 57, 62), are portrayed as marine regions linking Europe with the eastern Mediterranean, not only economically, but also historically and culturally. Among these western European cartographers, the Greek scholar Nikolaos Sophianos stands out (cat. no. 49, 58) through his attempt to associate the modern Greeks with their historic past.

It is precisely this interconnection of modern and contemporary Greeks with their past – both the historical, which Sophianos studied philologically, and the pre-historic, which this Corfiot humanist could not have known, but which we today can document archaeologically – that is being attempted through the *Minor Odysseys*. Guided by the sea and the voyage, as they left their indelible imprint on Greek culture over time, from the archetypal figure of Odysseus, we are piloted visually through objects and experiences, over routes and places, images and feelings, with the common denominator of freedom, reflection and acceptance. The Odyssean type of person, ready to respond to the challenges of life and to overcome all obstacles, is the creator and bearer of culture. He has infused Hellenic antiquity with his constantly moving course; he has imbued the search with vigilance, and bequeathed the model of the bold traveller, receptive of new ideas. The Odyssean heritage is visible at the best moments in the historical course of our nation and its culture, but also sought by global culture, at its most human moments.

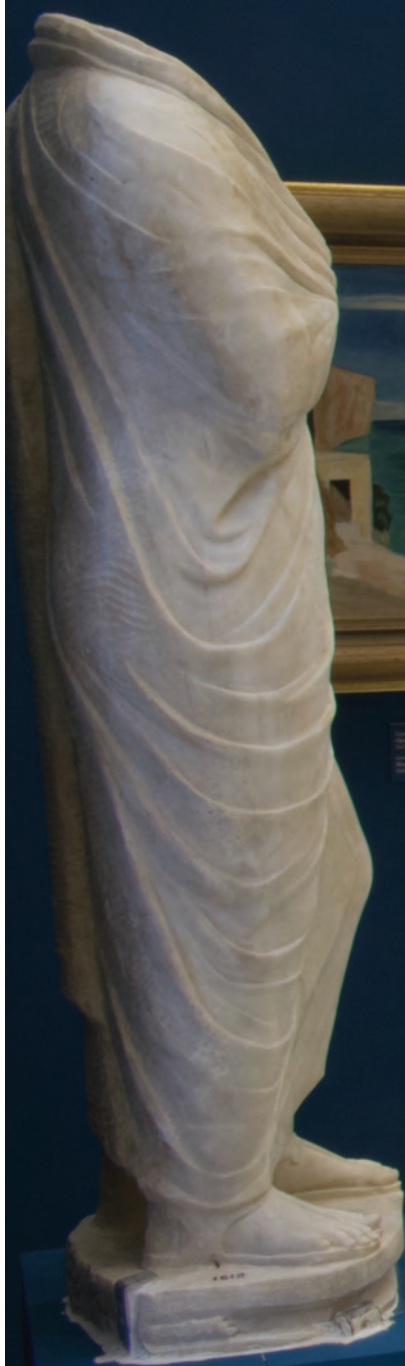
In this light, *Minor Odysseys* call upon us to undertake a great voyage of aesthetics, self-knowledge and cosmopolitanism.

The exhibition has been co-organized by the Hellenic Parliament Library and the National Archaeological Museum. We extend our warm thanks to the Speaker of Parliament Nikos Voutsis, and the Minister of Culture and Sports Lydia Koniordou, under whose auspices it is being held. Our warm thanks are also extended to Kostas Athanasiou, General Secretary of Parliament, and Maria Andreadaki-Vlazaki, General Secretary of Culture, as well as to Elli Droulia, Director of the Hellenic Parliament Library, and Elena Korka, General Director of Antiquities and Cultural Heritage at the Ministry of Culture and Sports for their support of the exhibition's aims.

This temporary exhibition could not have succeeded without the harmonious collaboration of the two institutions and all their contributors. Archaeologists, art historians, museologists, artists, conservators, graphic artists, photographers, technicians and typographers all worked together zealously to realize it.

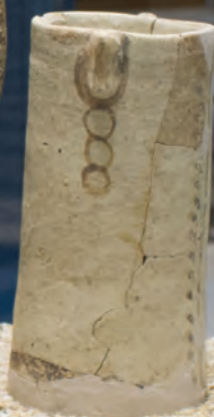
Dr Maria Lagogianni-Georgakarakos  
Dr Thodoris Koutsogiannis





Marble statue of a female figure, possibly a Greek or Roman deity or noblewoman, standing and facing slightly to the right. She is wearing a long, flowing robe with deep, rhythmic folds that cascade down her body. The statue is positioned on a blue rectangular pedestal. The background is a dark blue wall.





Ορθόγυιο λέμβου  
16ος αι. π.Χ. (Υπατροκυκλαδική Ι περίοδος)  
Ναός Κεφάλης Κίως  
Εθνικό Αρχαιολογικό Μουσείο, Π 21532

Model of boat  
16th cent. B.C. (Late Cycladic I period)  
Temple of Kephala, Keos  
National Archaeological Museum, Π 21532

Τηγανόσχημο σκεύος  
2800-2300 π.Χ. (Πρωτοκυκλαδική ΙΙ περίοδος)  
Σύρος, νεκροταφείο Χαλανδριανής  
Εθνικό Αρχαιολογικό Μουσείο, Π 6177.1

Frying-pan vessel  
2800-2300 B.C. (Early Cycladic II period)  
Syros, Chalandriani cemetery  
National Archaeological Museum, Π 6177.1

The endless voyage on the Greek seas

Jean Altamuras  
*The Port of Helsingør, 28 Aug. 1874*

oil on canvas, 38 × 55.3 cm

signed and dated below left:

Helsingör, 28 Aug. 1874 Jean Altamuras

Hellenic Parliament Art Collection, inv. no. 418

Jean Altamuras (Florence 1852 – Spetses 1878), son of the Italian painter Francesco Saverio Altamura and the avant-garde Greek painter Eleni Boukoura, was one of the most promising modern Greek painters. Even though his premature death – at the age of just 26 – deprived us of the full development of his talent, Jean had time to paint exceptional works, particularly seascapes, in which he had specialized in his studies at the Academy of Fine Arts in Copenhagen (1873-76).

From this period of his studies in Denmark is the painting of *The Port of Helsingør* (known as Elsinore, on the eastern tip of Denmark), completed on 28 August 1874. The foreground is dominated by the anchored sailing ship, the volume of which is reflected in the water; in the background is the picturesque port. At the top of the composition is the sky, depicting with the short nervous brush strokes the play of light, conversing with the beautiful rendering of the sea below, and revealing to us a superb colourist and seascape artist; the work can comfortably be included in the great tradition of European seascapes.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 26, 483 (no. 27); Κυπραίου 2011, p. 161.







The endless voyage on the Greek seas / on the wine-dark sea

## Frying-Pan Vessel

2800-2300 BC (Early Cycladic II period)

clay, diameter 22 cm

Syros, Chalandriani cemetery

National Archaeological Museum, Π 6177.1

The clay frying-pan vessel was found in 1873 at Chalandriani on Syros by the doctor and anthropologist Klon Stephanos, in the first systematic excavation of Cycladic tombs of the 3rd millennium BC to be recorded in the history of the search. This enigmatic vessel has a shallow concavity and incised decoration on the base that is not visible. The incisions were filled with impressed white material. The scene depicts a stormy marine landscape. In the middle of the dense waves of spirals facing right, a ship with oars struggles to reach its destination guided by a fish on the prow. Frying-pan vessels are characteristic of the mature Cycladic culture. The mystery of their use and symbolism remains unsolved for us, but it was familiar to the early island world of the bluest waters of the Mediterranean.

### Indicative Bibliography:

Στέφανος 1874, p. 520, fn. 7; Νικολέντζος 2016, p. 267, cat. no. 1.





*The endless voyage on the Greek seas / on the wine-dark sea*

### Replica of a Boat

16th c. BC (Late Cycladic I Period)

bronze, length preserved 15 cm

Temple of Kephala, Kea

National Archaeological Museum, Π 21532

This bronze replica of a boat was found in room VII of the famous Temple of Kephala on Kea, together with part of a Minoan bronze devotional statuette. The boat was undoubtedly the offering of a believer, appropriate for the life of the island settlement and its courageous seamen, who travelled on vessels of this type as far as the coasts of the eastern Mediterranean and Egypt. Boats of this type are often found in the iconography of Crete (New Palace period) and of Santorini and survived for centuries in the Mycenaean world, thanks to their performance on the open sea.

#### Indicative Bibliography:

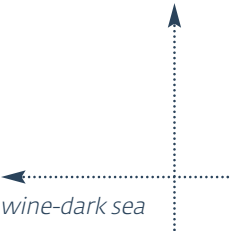
Caskey 1964, p. 327, pl. 56c; *Οδύσσειες* 2016, p. 268, cat. no. 3.







*The endless voyage on the Greek seas / on the wine-dark sea*



Pavlos Prossalendis the younger  
*Ships at Sea*

oil on canvas, 80 × 120 cm  
signed lower left: P. Prossalendi  
Hellenic Parliament Art Collection, inv. no. 426

Pavlos Prossalendis the younger (Corfu or Venice 1857 – Alexandria 1894) belonged to the Corfiot family of Prossalendis, with a long tradition in the visual arts.

Here he has painted a typical academic seascape, taking its every feature superbly into account. The large ship dominates the centre, while a second, smaller ship in the background provides the measure of scale. The sea and sky interact chromatically, while the stronger lighting on the left behind it silences any tendency to full isomerism. The oblique placement of the ship lends vigour which, together with the waves of the sea and the mobility of the clouds, convinces the viewer that it is a voyage on the open sea in an ocean-going ship.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 27, 483, no. 38.





The endless voyage on the Greek seas / trade

## Canaanite Amphora

14th – 13th c. BC (Late Helladic III A-B period)

clay, height 56 cm

Mycenae, chamber tomb 58

National Archaeological Museum, Π 2924

Amphorae of this type came from the pottery workshops of the eastern Mediterranean and were used for many centuries as the most customary vessel for transporting both liquid and solid products from the Syro-Palaistinian ports to the Aegean and Egypt. As has been claimed recently, the incised symbols on the handles of these vessels indicate Cypriot merchants and traders. As seen in recent excavations of ancient ports and shipwrecks, Cypriot seamen dominated maritime trade in the last centuries of the 2nd millennium BC, and served the market needs of the Mycenaean palaces. Amphora Π 2924 was found in a rich grave in Mycenae, suggesting that such exotic merchandise ended up both in palace storehouses and in the possession of persons with authority and wealth.

### Indicative Bibliography:

Ξενάκη-Σακελλαρίου 1985, p. 184; Cline 1994, p. 170, no. 303; Rutter 2014.





*The endless voyage on the Greek seas / trade*

## Stirrup Jars

13th c. BC (Late Helladic III B period)

clay, height from 8.8 to 14.1 cm

Acropolis, Athens

National Archaeological Museum, Π 12975, Π 12979, Π 12990, Π 12988, Π 12987

Stirrup jars are the most common and most characteristic pots of the Mycenaean world, though they were inspired by a Minoan pottery workshop in the 17th century BC. The particular placement of the pipe-shaped spout on the shoulder and of the handles around a false mouth at the top of the vessel permitted absolute control over the flow of its content. Thus, stirrup jars soon became the ideal containers for the transport and trade of aromatic oils, the main export product of the Mycenaean palaces to the markets of the east, and to Egypt. Large numbers of such vessels have been found in the palaces, settlements and graves of the Mycenaean states, and throughout the eastern Mediterranean, Egypt and the Near East. These particular pots were found in the excavations of the Athens Acropolis in the 19th century and appear to have been grave gifts in a lost cemetery on the south slope.

### Indicative Bibliography:

Graef – Langlotz 1925; Paschalidis *at press*.





*The endless voyage on the Greek seas / trade*

Ioannis Koutsis  
*Sailing Ship at Dusk*

oil on canvas, 32 × 51 cm  
signed bottom right: Ι. Γ. Κούτσος  
Hellenic Parliament Art Collection, inv. no. 749

Ioannis Koutsis (Spetses 1880 – Athens 1953), member of a declining family of ship-owners and merchants, dedicated himself to painting after World War I, returning to his birthplace and working particularly in seascapes; he was once a student of Constantinos Volanakis. His relationship with this particular theme was reinforced both by his family origin and his activity in Piraeus.

In *Sailing Ship at Dusk* he utilizes his special colour sensitivity and the more general atmosphere created as the daylight fades, while still reflected on the sea. The artist, working in the *plein air* spirit, is equally interested in the realistic features of his scene. The placement on the right of two human figures, who are working with their nets, animates his composition.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 28, 483, no. 43.







The endless voyage on the Greek seas / trade

## Commercial Stirrup Jar

13th c. BC. (Late Minoan III B period)

clay, height 42 cm

Orchomenos

National Archaeological Museum, Π 5851

This large stirrup jar was found in the Mycenaean palace building at Orchomenos, Boeotia, early in the 20th century. The shape of the vessel, the composition of the clay and the wave-like band that encircles the base of the handles and spout suggest that it was made in western Crete early in the 13th century BC and was transported, with its valuable content, as merchandise to powerful Mycenaean Boeotia. The inscription on the broad zone of the body, which contains three poorly-written symbols of Linear B script (*ti-sa-ri-*) and a false symbol, place this vessel from Orchomenos among the group of inscribed stirrup jars made in Mycenaean Kydonia (the modern city of Chania) that travelled to Mycenae, Tiryns, Midea, Eleusis and Thebes, recording clearly and as a type of trademark, the name of either the pottery workshop or their place of origin.

### Indicative Bibliography:

Mountjoy 1983, p. 32; Judson 2013, pp. 79-80.





*The endless voyage on the Greek seas / trade*

Constantinos Volanakis  
*Fishermen near an Island*, 1875

oil on canvas, 46.5 × 82.5 cm  
signed and dated below left: C. Bolanakis München 75  
Hellenic Parliament Art Collection, inv. no. 332

Constantinos Volanakis (Herakleio 1837 – Piraeus 1907) is the most important of all Greek seascape artists.

The work *Fishermen near an Island* belongs to his period in Munich (1864-83). It is the combination of a landscape and a seascape, with a calculated percentage of sea and sky, successfully linked with the intervention of land, a serene coastal landscape with white buildings and a group of figures. The two men fishing on the boat in the foreground introduce us to the theme and animate the composition. The dominant feature is the pure lyric light, diffused over the entire scene, which is thus elevated to an idyllic atmosphere.

Indicative Bibliography:

Κασιμάτη 2009, pp. 138, 183, no 45; *Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 23, 482, no. 21.





The endless voyage on the Greek seas / fishing



### The Vase «of the Fishermen»

16th c. BC (Late Cycladic I period)

clay, height preserved 26.8 cm

Phylakopi, Milos

National Archaeological Museum, Π 5782

On the cylindrical terracotta base of a lamp, four men are represented in a procession, wearing a loincloth and holding a small dolphin in each hand. The depiction of men with fish, a theme that has been elegantly termed «the return of the fisherman» is fairly rare. It appeared in the same period on the famous frescoes of Akrotiri on Thera (Santorini), where it is associated with coming-of-age rituals, but more generally proves the special importance, financial and symbolic, of fishing in the Bronze Age Aegean.

Indicative Bibliography:

Powell 1996; Γεροντάκου 2010.



K.K.



*The endless voyage on the Greek seas / fishing*

Spyridon Papanikolaou  
*Fishing Boat*

oil on canvas, 54 × 97 cm

signed below right: Σ. Παπανικολάου

Hellenic Parliament Art Collection, inv. no. 622

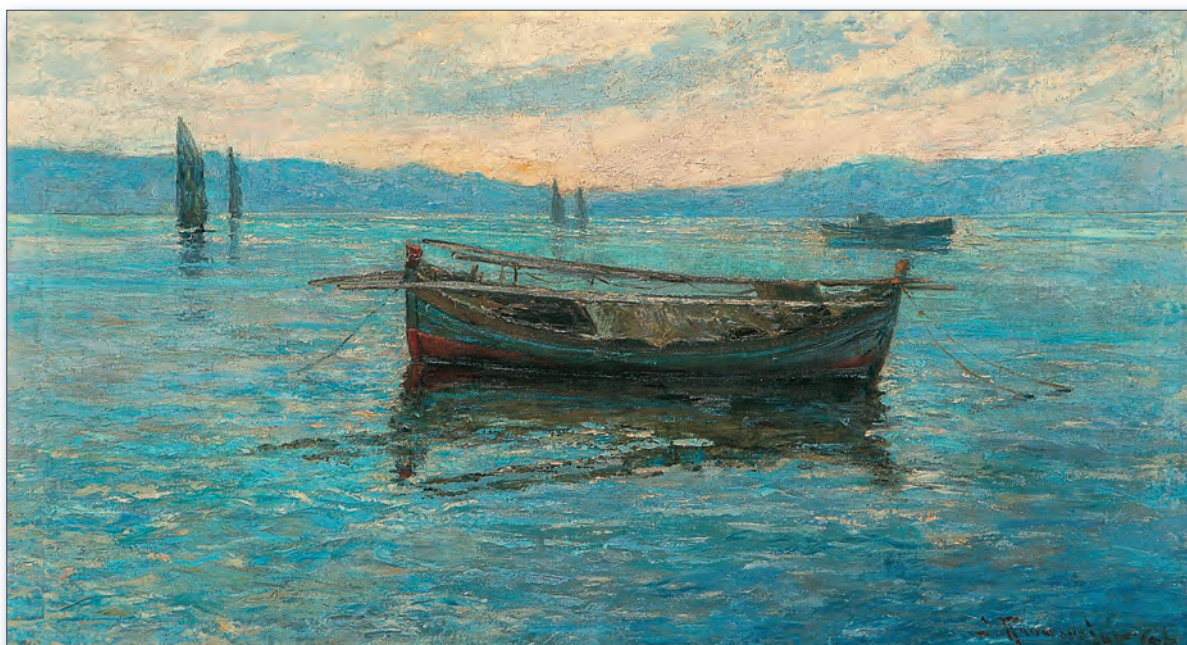
Spyridon Papanikolaou (Monasteri, Triphyllia 1906 – Athens 1986), after initially working in sculpture until 1937, then turned to painting exclusively, adopting a basically realistic style.

His theme, the *Fishing Boat*, is placed horizontally in the middle of the composition, with other vessels discernible in the background. The realism of the scene is overshadowed by the general impression, which is achieved through multiple tones of blue thereby making it a work with an impressionist nuance.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 47, 487, no. 142.





The endless voyage on the Greek seas / fishing

Constantinos Maleas  
*Nets*

oil on canvas, 64 × 140.5 cm

signed below left: K. Μαλέας

Hellenic Parliament Art Collection, inv. no. 295

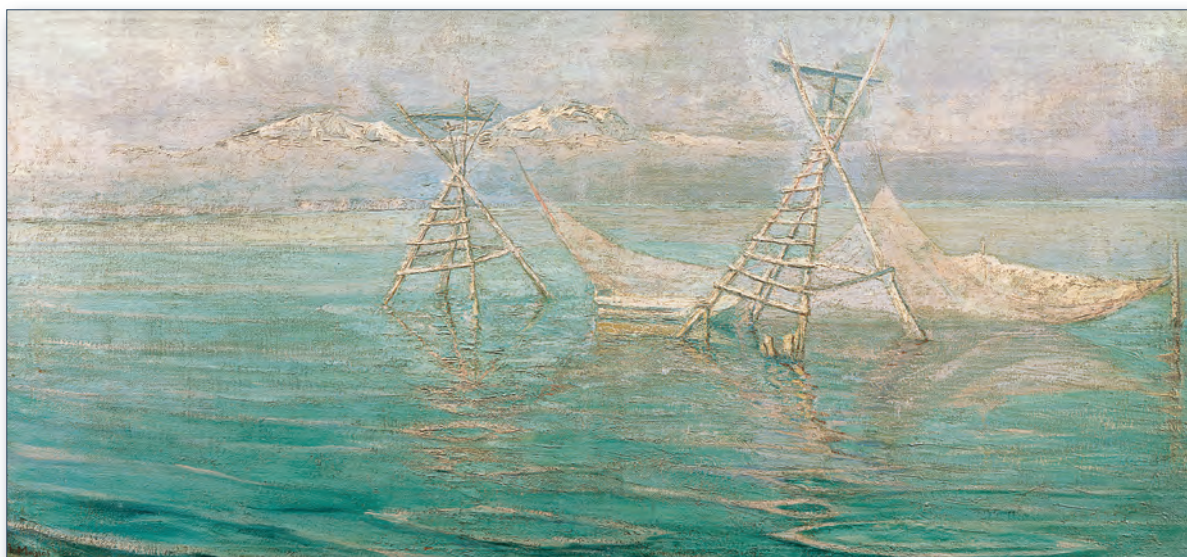
Constantinos Maleas (Constantinople 1879 – Athens 1928) is among those who reformed modern Greek painting in the 20th century.

In *Nets*, his theme functions ostensibly to render the water in the foreground, the sky in the background and mountains that are lost in the mist. In a personal post-impressionist idiom, Maleas does not insist on a descriptive rendering, but by utilizing the dissolving impression of the light and its reflections on the surface of the water, he produces a unifying composition, in tones of blue and white. The relief colour, the atmospheric perspective and the lyrical mood are co-harmonized in a superb rendering of the Greek open air.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 34-35, 485, no. 86.





*The endless voyage on the Greek seas / fishing*





The sea as source of artistic inspiration

Spyridon Skarvelis  
*Benitses on Corfu*

oil on canvas, 73 × 116 cm  
signed below left: Scarvelli

Hellenic Parliament Art Collection, inv. no. 788

Spyridon Skarvelis (Corfu 1868 – Corfu 1942) is a mature representative of the Ionian islands' great artistic tradition; he specialized in the technique of water colour with landscapes as his theme.

Depicted in this oil painting is the seaside Corfiot village of Benitses which is rendered in a *plein air* style, with heavy colours and mild lighting, remaining faithful to the Italian tradition of his studies. He records with precision all the realistic features of the scene – the landscape, the buildings, the ships – combining them harmoniously in a final balanced result, rendering a serene atmosphere.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 30, 483, no. 48.







Nikolaos Othonaios  
*Church of Saint Nicholas Patron Saint of Sailors on Aegina*

oil on canvas, 42.5 × 63 cm  
 signed lower left: N. K. O.  
 Hellenic Parliament Art Collection, inv. no. 748

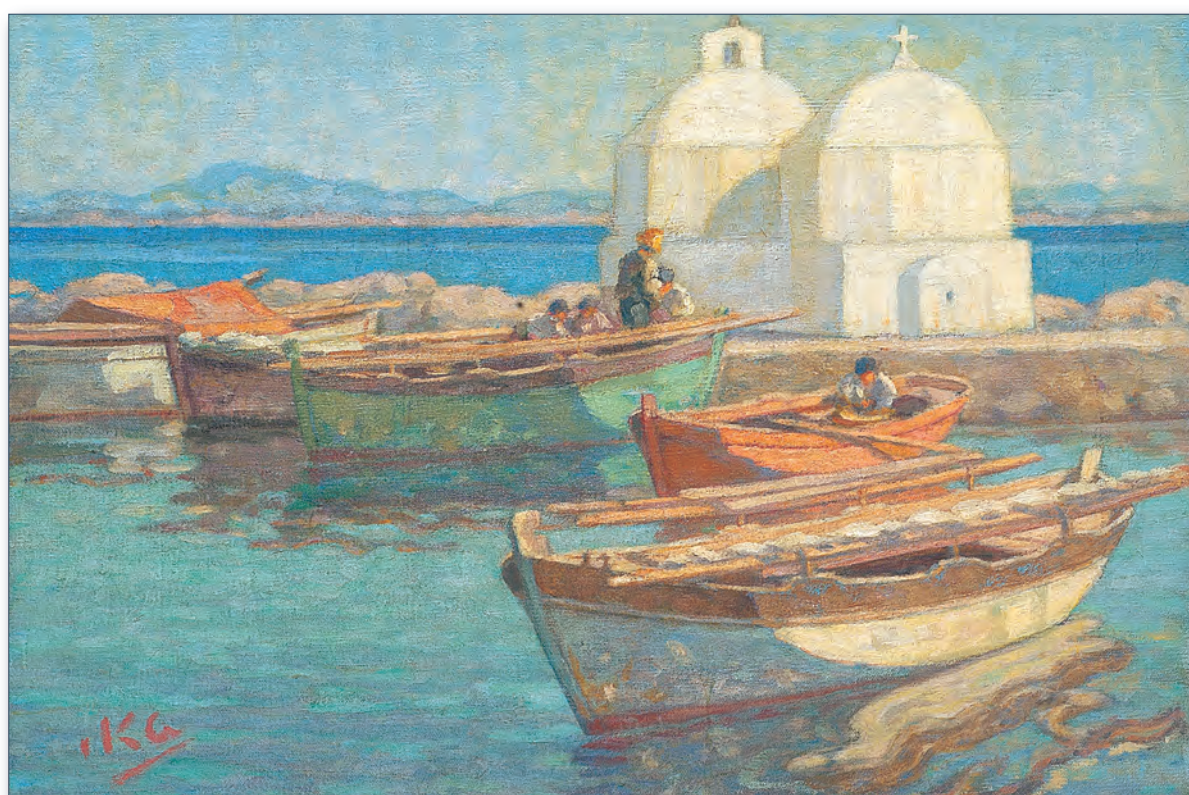
Nikolaos Othonaios (Kalamata 1877/1880 – Skopelos 1949) devoted himself to landscapes and especially to seascapes, where he was influenced by his teacher Constantinos Volanakis.

In depicting the coastal landscape of Aegina with the church of St Nicholas, he moves between landscape and ethnography, as the centre is dominated by the fishermen in their boats. The clear brightness and playful reflections of the boats' shadows on the water reveal an impressionist approach to the theme, with interest in changeability and the chiaroscuro created by the dominant role of light.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 32, 484, no. 66.







Sophia Laskaridou  
*House on the Seashore, 1906*

oil on hardboard, 36.5 × 49 cm  
signed and dated lower left: Σ. Λασκαρίδου 1906  
Hellenic Parliament Art Collection, inv. no. 469

Sophia Laskaridou (Athens 1882 – Athens 1965) was an emblematic figure in Greek art, as she was one of the first women to be accepted into the Athens School of Fine Arts (1903-07), especially after her own dynamic intervention on the matter.

The mild seaside landscape, with the house on the shore as point of reference, is a personal impressionist rendering. The rich colour palette, relief brushstrokes and bright reflections, all means of expression, collaborate flawlessly to render a landscape with a strongly lyrical disposition and a thoughtful style. The volume of the house in the background symbolizes the human imprint on the natural landscape and the eternal relationship of human beings with the sea.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 37, 485, no. 101.





Kostas Plakotaris  
*Port*

oil on hardboard, 70 × 89 cm  
signed below left: Κ. Πλακωτάρης  
Hellenic Parliament Art Collection, inv. no. 759

Kostas Plakotaris (Constantinople 1902 – Athens 1969), although he familiarized himself with the modernist trends of European art relatively early, he remained dedicated to representation, working mainly in landscapes.

In rendering his *Port*, he analyses his theme, both the constructed features (houses and boats) and the natural ones (sea, mountains, sky), based on a strictly geometric vocabulary. This cubist transcription of the coastal landscape is further intensified by the application of pure colour, in tones of blue and grey, approaching in this way the idiom of Orphism.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 46, 486, no. 134.







## Pithamphora of the «Palace Style»

ca. 1500 BC (Late Helladic II A period)

clay, height 78 cm

Kakovatos, Elis

National Archaeological Museum, Π 19127

The large pithamphora was found broken at the entrance to the monumental tholos tomb A in Kakovatos. It belongs among the vessels of the «palace style», as the pottery group that dominated the 15th century BC has been named, and is characterized by elaborate shapes with dense decorative motifs that derived their repertory from the Minoan tradition. Most of the works of this ceramic style have been found in the tombs of wealthy leaders of the early Mycenaean world and on sites from the later palace years of Minoan Crete and are related to the rise of a dynamic new group of Aegean leaders. This pithamphora from Kakovatos is believed to be the product of a local workshop. It is decorated with nautilus, rocks and corals, rendering kaleidoscopically the mysterious landscape of the sea floor.

### Indicative Bibliography:

Kalogeropoulos 1998, pp. 128-129, no. 6, pl. 42a-b; Νικολέντζος 2011, pp. 46-49, 152-153, 156-157, pl. 73 (NAM 13721).





*The sea as source of artistic inspiration / marine locations*



Emile Gilliéron fils  
*Copy of a Minoan Wall Painting, 1934*

painted on plaster, height 1.4 m, width 1.53 m  
 National Archaeological Museum, Gilliéron 1934/01

In 1902, Sir Arthur Evans found in the east wing of the palace of Knossos the fragments of a wall painting on a large frieze depicting argonauts and seaweed motifs. When he published it in 1935, the excavator argued that the wall painting decorated the east-west corridor on the upper floor of the palace, south of the «royal apartments» that collapsed after it was abandoned.

As noted in the same text, the reassembly of the fragments was done by a significant artist of the period, Emile Gilliéron fils, who collaborated for many years with Evans. The same artist, an important copyist of antiquities, undertook to reproduce the palace wall paintings precisely, together with a variety of Minoan and Mycenaean finds, for the needs of the Casting Workshop at the National Archaeological Museum, where he worked from 1925 to 1939. This particular work was created for the temporary *Exhibition of Copies of Cretan-Minoan Art* which was inaugurated in October of 1934 in the National Archaeological Museum and was warmly received by innumerable visitors and journalists of the period.

Indicative Bibliography:

For the original work, see Evans 1935, pp. 888-891; Immerwahr 1990, pp. 99, 142, 177, no. 32. Regarding the copy, see Lemerle 1935, pp. 240-242; Paschalidis – Pliatsika *at press*.





Costas Tsoclis  
*Rocks*

mixed media on paper glued to wood, 118 × 146 cm  
signed below right: C. Tsoclis  
Hellenic Parliament Art Collection, inv. no. 804

Costas Tsoclis (Athens 1930), an artist with many styles in constant search of new means of expression, has actively experienced the pioneering art movements of the second half of the 20th century.

In his *Rocks*, he uses different materials in an original manner to achieve a final composition with a strongly illusory nature. The inclusion of three-dimensional objects to depict the rocks renders the boundaries between the real and the artificial difficult to discern, with the result that the optical illusion wins the viewer. The deliberately uniform colouring further joins the sea with the sky, while the volumes of the rocks are balanced by the clouds. The immediate dialogue of the plastic additions with the material leads to an evocative impression of the infinite.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 61-62, 489, no. 212.





## Tools made of pebbles

Prehistoric period

stone, maximum length 9.5 cm; minimum 4.5 cm

Possibly from the Acropolis of Mycenae

National Archaeological Museum, Π 23198 - Π 23234

Thirty-seven stone tools give the initial impression of a group of pebbles from the beach or the banks of a river. And yet, the rounded by the natural action of water stones also bear, on a flat or slightly curved side, traces of mechanical wear from their use as pestles or hammers. In addition, on some of them, a skilled stone worker has intervened and changed their form into the strict geometrical shape of a cube or rectangular parallelepiped, while almost all of them are polished enough to show the bright colours of the stone. All in all, their morphological and typological features recall pebble tools from the Neolithic period.

Indicative Bibliography:

Unpublished. Cf. Stroulia 2010, pp. 66-68.



K.M.







Maria Filopoulou  
*Greek Seashores*, 2003

oil on canvas, 100 × 151 cm  
Hellenic Parliament Art Collection, inv. no. 603

Maria Filopoulou (Athens 1964) moves within the framework of representation, also utilizing expressionist features.

In *Greek Seashores*, she combines landscape with seascape, with the dominant volume of the sea in the centre embraced by islets of land. Even the flat colour of the calm deep blue sky leads the eye of the viewer easily to the dynamic depiction of the sea. The sun plays on its surface with little white wavelets that give the impression of a sun-drenched summer day on a sparkling sea. The nature of this particular work represents symbolically the Greek sea par excellence.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 69, 490, no. 247.





## Shells from the Excavations on Syros 2800-2300 BC (Early Cycladic II period)

shells, maximum diameter (Π 12449) 9.6-10 cm;  
minimum diameter (Π 12499) 4-5.5 cm

Syros, Cemetery of Chalandriani

National Archaeological Museum, Π 12449, Π 12475, Π 12498, Π 12499, Π 12500

The scallops and conch shells presented in the exhibition were found in 1899 in small Early Cycladic graves at Chalandriani on Syros, by Christos Tsountas, the pioneering excavator and Ephor of Antiquities of the National Archaeological Museum. They were all grave goods, given to the deceased for their great voyage. The three conch shells would probably have been offerings of food, since similar shells are frequently found on ancient floors in island settlements. The scallops, however, must have had a special mission. Judging from the traces of colour on the inside of double shells from similar grave groups in the Cyclades, we can surmise their use as containers for pigments and make-up for aesthetic or ritual beautification. The finding of the two scallop shells (Π 12498 and Π 12449) in graves with jewellery and beauty utensils (graves 351 and 408) reinforces our interpretation.

### Indicative Bibliography:

Rambach 2000, pp. 106, 113, 129, pl. 44:4-5, pl. 47:3-8, pl. 48.1, pl. 58: 6-9, pl. 59: 1-4, pl. 182 no. 5176 (Π 12449) and 5288 (Π 12498); cf. Κωστώνη 2016.





Ektor Doukas  
*Sailing Ships at Sunset*

oil on canvas, 60.5 × 81 cm  
 signed lower right: E. Δούκας  
 Hellenic Parliament Art Collection, inv. no. 689

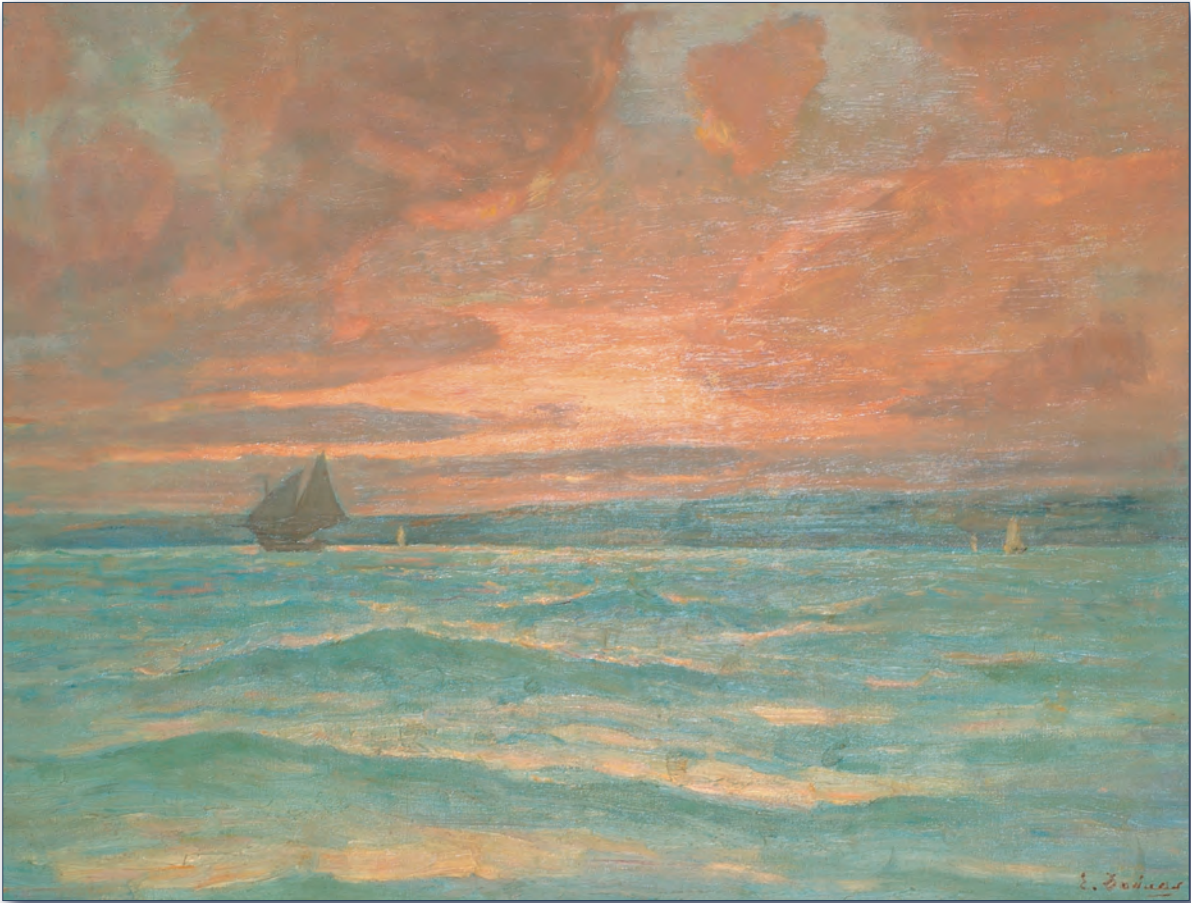
Ektor Doukas (Smyrna 1885 – Athens 1969) is a representative of an austere realism, supported by a solid painting technique, the result of his apprenticeship in Munich and Paris.

In this painting, the sailing ships define the horizon as well as the approximate centre of the composition, where its two parts, sea and sky are joined. The sunset hour Doukas chose paints the sky with warm, rosy colours that are balanced by the cool green-blues of the sea. The entire representation is transformed into a chromatic impression, while the large sailboat on the left stands out, becoming the symbol of a voyage.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 38, 485, no. 104.





The sea as source of artistic inspiration / rocks, coasts, sky



Lykourgos Kogevinas  
*Sunset*

oil on canvas pasted on cardboard, 35 × 44 cm  
signed lower right: L. Kogevinas  
Hellenic Parliament Art Collection, inv. no. 751

Lykourgos Kogevinas (Corfu 1887 – Athens 1940), a printmaker and painter with a particular gift for landscape painting, is an important representative of the French artistic tradition as well as the late Ionian Islands' School of Painting.

His *Sunset* is pure Impressionism, yet his technique is personal. The luminous heat of the setting sun, hidden behind a cloud on the horizon, invests every level of the painting accordingly, breaking up the predominant cold bluish colours.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 39, 485, no. 109.





The sea as source of artistic inspiration / rocks, coasts, sky

Paris Prekas  
*Santorini*

oil on canvas, 93 × 124 cm

signed upper right: Π. Πρέκας

Hellenic Parliament Art Collection, inv. no. 542

Paris-Alexander Prekas (Athens 1926 – Athens 1999), a multifaceted artist, was chiefly engaged in landscape painting, with a preference for painting ports and ships. In his oil rendition of Santorini, the composition is constructed with the buildings and landscape on the left and the seascape on the right, depicted from above (bird's eye view). The white buildings on the ground's brown surface are juxtaposed with the solid blue mass of the sea. His swift, nervous brush strokes do not insist on a detailed description, but allow a dynamic expressionistic character to emerge.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 59, 489, no. 201.





## Cylindrical Tripod Vessel

16th c. BC (Late Minoan I period)

clay, height 20.6 cm  
Akrotiri, Thera, Complex Δ, room 2  
National Archaeological Museum, Akr 1162

This vase, with its typical *anathyrosis* at the rim, originally had a lid that has not survived. Its decoration, with myrtle branches in successive zones, and the type of clay it was made of reveal its Cretan origin. Many Minoan clay and stone vases, as well as minor arts artefacts from Cretan workshops, have been found in the buildings and open spaces of the famous Akrotiri settlement. This particular vase was found near the western wall of room 2 of Complex Δ, i.e., in the same location as the famous Spring fresco.

### Indicative Bibliography:

Marinatos 1971, pp. 20-25, pl. 80c.







### «Eyed» Beaked Jug

16th c. BC (Late Cycladic I period)

clay, height 31.5 cm

Akrotiri, Thera, Complex Δ, room 2

National Archaeological Museum, Akr 1160

Jugs of this type are known as «eyed» due to the characteristic relief protrusions at the spout, reminiscent of eyes that «watch and control» the flow of its contents. The slender beak-like spout and short handle crown the capacious body of the vase, which is vividly decorated. A wide zone with running spirals and myrtle branches, wraps around the vase like a frieze. The combination of black and white added colours indicates a vase painter who might also have practiced the art of free painting. The bicoloured «eye» jug was found along with the tripod vase Akr 1162 (cat. no. 26) and more than 200 ceramic utensils in room 2, Complex Δ, i.e., in the same location as the famous Spring fresco.

#### Indicative Bibliography:

Marinatos 1971, pp. 20-25, 35, pl. 70a.





*The sea as source of artistic inspiration / rocks, coasts, sky*

28.

### Small Jug

16th c. BC (Late Cycladic I period)

clay, height 25.5 cm

Akrotiri, Thera, Complex Δ, room 6  
National Archaeological Museum, Akr 1181

29.

### Large Jug

16th c. BC (Late Cycladic I period)

clay, height 35 cm

Akrotiri, Thera, Complex Δ, room 9.1  
National Archaeological Museum, Akr 1002





28



29



30.

### Bridge-Spouted Jug

16th c. BC (Late Cycladic I period)

clay, height 18.7 cm

Akrotiri, Thera, Sector A, room 2.2

National Archaeological Museum, Akr 207

31.

### Small Bridge-Spouted Jug

16th c. BC (Late Cycladic I period)

clay, height 12.9 cm

Akrotiri, Thera, Sector A, room 2.2

National Archaeological Museum, Akr 153

Terracotta vases constitute the most numerous group of movable finds at prehistoric Akrotiri on Thera; numbering in the many thousands, they are preserved in excellent condition because the destruction layers were sealed by volcanic ash. One of the most typical groups of local ceramic production includes jugs, both simple and bridge-spouted. These vases are covered in a white slip that was rubbed and polished with some tool or pebble (a type of mechanical polishing) and decorated with plant motifs, i.e., reeds, legumes, and myrtle branches. Decorative themes from the natural landscape were also popular in Cretan ceramics of the same period. However, their painted rendition on Theraan vases vividly recalls the arid landscapes of the islands, where it is difficult for life to germinate and bear fruit on rocks and in small fields.

#### Indicative Bibliography:

Marinatos 1969, pp. 21-22, pls. 18, 35, 55, pl. 51; Marinatos 1970, p. 53, pl. 48.1; Georma – Karnava – Nikolakopoulou 2014.

K.P.





30



31

### Cylindrical Rhyton or «Flower Pot»

16th c. BC (Late Cycladic I period)

clay, height 18.4 cm

Akrotiri, Thera, Complex Δ, room 9.1

National Archaeological Museum, Akr 1030

Cylindrical vases with perforated or solid handles attached beneath the rim and a small hole in the flat base, which is not visible, are called rhyta or «flower pots». They were named by Spiridon Marinatos who excavated the prehistoric settlement of Akrotiri on Thera. A vase type created on Thera, it was very popular at Akrotiri and is not encountered anywhere else in the Aegean. These vases are decorated with plant motifs, mainly leafy branches and reed-like ornaments. The hole in the base is situated near the circumference, frequently in a spot near the side that has the most intricate decoration. The use of these vases was apparently linked to ritual practices such as libations (*choes* or *spondes*). Pairs or groups of Cycladic rhyta have been found in almost all the buildings of the settlement.

#### Indicative Bibliography:

Marinatos 1970, p. 55, pl. 51; Georma – Karnava – Nikolakopoulou 2014.





*The sea as source of artistic inspiration / rocks, coasts, sky*

Dimitris Andreadakis  
*From Earth to Sky, 2001*

watercolours on paper, 56 × 76 cm  
signed and dated below right: Ανδρεαδάκης 2001  
Hellenic Parliament Art Collection, inv. no. 411

Dimitris Andreadakis (Chania 1964) is one of the most prominent representatives of contemporary Greek figurative painting, while landscapes are a subject matter he devotes much attention to.

In *From Earth to Sky*, he created a unified space, where all the elements of nature are joined. Skilfully employing the technique of watercolour, using transparent colour, he left certain parts lighter to differentiate the shades of blue, white, and grey-brown. The composition was conceived in such a way that the sea functions as the element linking land and sky, ultimately creating a transcendent, universal space.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 69, 490, no. 246.







The sea as source of artistic inspiration / rocks, coasts, sky

## Minoan Bridge-Spouted Vase

ca. 1500 BC (Late Minoan Ib period)

clay, height 20.5 cm

Unknown provenance

National Archaeological Museum, Π Μ.986 (14116)

This singularly shaped vase with its wide mouth, basket handles, and added, open spout, which is known as bridge-spouted, is decorated with double axes, radial «anemones», and dotted and wavy lines. Its shape mimics metal examples of luxury ware. It was produced in a Cretan ceramic workshop of the early 15th century BC, i.e., the period during which the Minoan world had just recovered from the consequences of the eruption of the volcano of Santorini and had rebuilt its economy, social structures, and artistic production. The double axe was still a recognizable symbol of the Cretan origin of the island's artefacts and products, before the gradual change that came about with the appearance of the first Mycenaean rulers.

Indicative Bibliography:

Betancourt 1985, pp. 187-206.





*The sea as source of artistic inspiration / rocks, coasts, sky*

Yannis Michailidis  
*Still Waters, 2005-07*

diluted acrylic on paper pasted on canvas, 196 × 230 cm  
Hellenic Parliament Art Collection, inv. no. 839

The self-taught Yannis Michailidis (Skiathos 1940) devoted himself to Byzantine and folk art, and to Abstraction as well. The Aegean was one of his first subjects, to which he constantly returns.

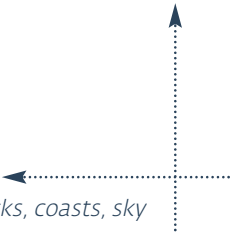
At first glance, the painting produces a strictly two-dimensional impression, which is disrupted by the undulations that provide depth. By employing his special technique, with its transparent chromaticity, built on blue shades and sparkling whites, he fully rendered a sense of the endless scope and boundlessness of the waters. Here the landscape of the Aegean Sea, abstractly depicted, acquired a symbolic and contemplative character.

Indicative Bibliography:  
Πλέσσα 2008.





*The sea as source of artistic inspiration / rocks, coasts, sky*





## Marble Cycladic Figurines 2800-2300 BC (Early Cycladic II period)

white marble

National Archaeological Museum, Π 9116, Π 3914, Π 9117, Π 3920

36a. height 35 cm, canonical type, Dokathismata variety, unknown provenance

36b. height 25 cm, canonical type, Spedos variety, Amorgos

36c. height 15.8 cm, canonical type, Spedos variety, Amorgos

36d. height 21.2 cm, canonical type, Spedos variety, unknown provenance

The most recognizable marble artefacts of the Cycladic culture are the famous naturalistic «canonical type» figurines; the four examples in the exhibition are among them. These antiquities were donated to the National Archaeological Museum by the Archaeological Society at Athens and Elisavet Magiasi in the late 19th century and 1968 respectively, having been purchased from antiquities traders of the period. These particular figurines belong to the Dokathismata and Spedos varieties.

Artefacts of this type represent nude female figures standing frontally, arms folded under their breast, with the left forearm always above the right. Their feet are slanted, which keeps them from standing erect, while some are shown as having a swollen abdomen indicative of pregnancy. Traces of black, blue, red, and green pigments, detected on many marble figurines of the type, suggest they had additional anatomical details, as well as various ornaments, painted on them.

The significance and use of the approximately 1,400 Cycladic figurines known to date is unclear, since the majority came from illegal excavations and lacks secure provenance. One fourth was discovered in tombs. Even fewer were found in settlements, while most come from the mysterious deposit on the coast of Kavos Dascalio on Keros. Figurines of gods, portraits of actual people, slaves of the dead, children's toys, divine wet nurses, psychopomps, or brides from foreign lands are some of the interpretations put forth from the 1870s to this day, none being universally accepted. Thus for almost a century and a half, the Cycladic figurines remain the most enchanting and enigmatic creations of the islanders of the archipelago.

### Indicative Bibliography:

Unpublished. Regarding canonical type Cycladic figurines, see Barber 1994, 123-136; Σωτηρακοπούλου 2005, pp. 47-87.







36a



36b



36c



36d

37.

## «Beaker»

3200-2800 BC (Early Cycladic I period)

white marble, height 15 cm, Amorgos  
National Archaeological Museum, Π 3963

38.

## Collared Vases («Kandelas»)

3200-2800 BC (Early Cycladic I period)

white marble  
National Archaeological Museum, Π 4759, Π 4788, Π 3940, Π 3941, Π 11333

38a. height 18.6 cm, Glyfa, Paros, tomb 22 / 38b. height 9.5 cm, Panagia Paros, tomb 67  
38c. height 10.4 cm, Amorgos / 38d. height 5.4 cm, Amorgos / 38e. height 20.4 cm, unknown provenance

Vases made of white marble are the earliest luxury ware of the Cyclades. They appeared in the final Neolithic period (4300-3200 BC) and primarily characterize the subsequent Early Cycladic period (3200-2000 BC), the «golden age» of the Cyclades. Conical «beakers» are considered the typological descendants of the pointed vases of the fourth millennium BC, while collared vases were created during the first phase of the Bronze Age (Early Cycladic I period) and have numerous parallels in the ceramics of the islands. Indeed, the latter are popularly known as «kandelas» because of their second use as lamps in churches on the Cyclades. Their regular, symmetrical shape suggests that some type of lathe was used in their construction. Their precise use is unknown; however, it is almost certain they were prestige items, due to their laborious construction process and great weight, which would have made them cumbersome. Although found mainly in tombs, the wear on their integral handles and their surfaces reveals evidence of some sort of prior use in the settlements.

## Indicative Bibliography:

Vases no. Π 3963, Π 3940, Π 3941 and Π 11333 are unpublished. Cf. Λεγάκη 2016, pp. 179-180, cat. no. 69, 70. Regarding vases no. Π 4759 and Π 4788, see Rambach 2000, pp. 16, 25, pls. 4:9, 10:2, 142:5, 144:1.

K.P.



37



38e

38a

38d

38c

38b



Dimosthenis Kokkinidis  
*Battered Wharf*

acrylic on canvas, 100 × 110 cm  
Hellenic Parliament Art Collection, inv. no. 838

Dimosthenis Kokkinidis (Piraeus 1929), a restless and versatile artist, stands out for the power of his palette with its expressionist tension.

In *Battered Wharf*, a work of his last artistic period – presented in 2008, but with references to the *Seas* series from the 1980s – he employed a suggestive painted language. The abstractly rendered pair of figures on the left, placed in an unidentified spot, the pier on the right, also enigmatic, the turbulent sea that overwhelms the depiction, all the thematic elements compose a poetic, almost surreal scene. The puzzling location is consistent with his expressionistic chromaticity. Here, the boundlessness of the sea has an emblematic function, as a field for contemplation and humanity's existential quest.

Indicative Bibliography:

Κοκκινίδης 2008, pp. 27, 46, no. 27.

T.K.





The sea as source of artistic inspiration / rocks, coasts, sky

Gerasimos Steris  
*Homeric Seashore*

oil on canvas, 41 × 47 cm

Hellenic Parliament Art Collection, inv. no. 515

Gerasimos Stamatelatos (Cephalonia 1898 – New York 1987), known as Steris, was a singular artistic personality, with a storybook life and times. His personal Odyssey took him to Paris (1919-26 and 1927-31) and America from 1936/37 on, where he was active originally under the name Georges de Steris and then, from 1947 (a naturalized American citizen), as Guelfo Ammon d'Este when his tracks were lost; finally, between 1980-85, he lived in Nice, France.

Between 1932 and 1936, he created a series of paintings titled *Homeric Seashore*, which characterized by an expressive austerity, pure colours, and intense stylization, produced a poetic atmosphere as evidenced in the current work. This type of mythical seashore landscapes, resulting from, on the one hand, metaphysical painting in the style of Giorgio de Chirico and, on the other, from his personal search for the Greek landscape, with a plethora of landscapes depicting islands in the Aegean, established Steris' completely idiosyncratic response to the demand for «Greekness» as the main requirement of art during the interwar period and for the so-called 30s Generation.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 44, 486, no. 127; Koutsogiannis 2014, p. 158, no. 90.

T.K.







The sea as source of artistic inspiration / nostos

## Headless Himation-Clad Statue

2nd – 3rd c. AD

white marble, height 1.18 m

Unknown provenance

National Archaeological Museum, Γ 1618

The male figure has an integral elliptical plinth and is wearing sandals, a chiton, and a himation, wrapped around his body and forming a deep *kolpos* at his chest, holding his right arm bent at the elbow. The back of the statue is unfinished, indicating that it had been erected in front of a wall or in a niche.

It belongs to the *palliat* type of statue, whose origins can be traced to the statues of 4th century BC philosopher-poets and orators (Sophocles, Aeschines). The type was very popular from the Hellenistic until the late Roman period. Its sober stance and manner of clothing are indicative of moderation and, by extension, wisdom. The himation (Lat. *pallium*) was the quintessential Greek garment, proclaiming that the person wearing it, even during the Roman period, was a Greek citizen or belonged to the Hellenic world and its culture.

The individual depicted by this type, borrowed from honorary statues, such as the Hellenistic statue of Dioscourides, a prominent personality of the cosmopolitan island of Delos, which served as the inspiration for the corresponding figure in the painting of Sarantis Karavousis (cat. no. 42), wanted to appear as an exemplary, virtuous citizen; placing a scroll in his hand would have demonstrated his education.

### Indicative Bibliography:

Reinach 1910, p. 391, no. 10 (sketch with the remark «Athens»); Geothert-Polascek 1969, p. 150, no. Athen 13 (reference without inventory number and picture). Regarding the type in general, see Bieber 1959; Geothert-Polaschek 1969; Lewerentz 1993, pp. 18-57; Filges 2000.

C.T.





42.

Sarantis Karavousis  
*Delos*

oil on canvas, 103 × 82 cm  
signed lower right: KARAVOUSIS  
Hellenic Parliament Art Collection, inv. no. 662

43.

Sarantis Karavousis  
*Archaeological Landscape with Statues*

oil on canvas, 60 × 81 cm  
signed lower right: KARAVOUSIS  
Hellenic Parliament Art Collection, inv. no. 850

The artistic starting point of Sarantis Karavousis (Athens 1938 – Athens 2011) can be found in Italian metaphysical painting in the tradition of Giorgio de Chirico.

In his compositions – with scattered antiquities (columns, statues, *spolia*) – the whiteness of the marble is reinforced by an icy moonlight, deliberately chosen and reflected on the surface of the sea in the centre of the composition, thus creating a completely surreal atmosphere.

On the other hand, his pictorial references to specific ancient works confer an archaeological validity and the illusion of reality. Thus, the headless himation-clad statues on the left side of the composition, in both *Delos* and *Archaeological Landscape with Statues*, refer generally to the himation-clad type included in the exhibition (cat. no. 41), and specifically to the well-known Hellenistic statue group of Dioscourides and Cleopatra on Delos.

Indicative Bibliography:

*Έργα τέχνης από τη συλλογή της Βουλής* 2010, pp. 63, 489, no. 219; Koutsogiannis 2014, pp. 164, 166-167, no. 98-99.

T.K.







42



43

The sea as source of artistic inspiration / nostos







The paper Archipelago:  
The Aegean of the Hellenism

## Tabula noua Graeciae, Sclauoniae, & Bulgariae

woodcut, 32.5 × 40.5 cm

illustration from the edition

Clavdii Ptolemaei Alexandrini

*Geographicae Enarrationis, Libri Octo*

Vienna, Gaspar Trechsel, 1541

Hellenic Parliament Library, XPT -1800 EM 24

New map of the southern Balkans with Greece, «Sclauoniae» (the Slavic countries), and Bulgaria. Greece dominates the largest, central part of the map, as does the Aegean Sea, on the right (MARE EGEVM). It is from the second edition of the *Geography* of Claudius Ptolemy, with a Latin translation by the German humanist Willibald Pirckheimer (1470-1530), which was edited by the Spanish humanist Michael Servetus (or Miguel Servet or Michel de Villeneuve, 1509/1511 – 1553).

This edition consists of the text, 50 maps, 27 after Ptolemy and 23 new ones, and a comprehensive index. The woodcuts used were by the Alsatian physicist, astrologist, and geographer Laurentius Phrisius (Latin name of Lorenz Fries, ca. 1490 – ca. 1531/32). Printed in Vienna by Gaspar Trechsel in 1541, it was also sold by Hugues de la Porte, Servetus' publisher in Lyon.

### Indicative Bibliography:

Zacharakis 2009, no. 2799; cf. Τόλιας 2008, pp. 64-65, 507, no. 1239.





## [MARE EGEO / ARCIPELAGO]

woodcut, 29.5 × 40 cm

illustration in the book

*Isolario di Benedetto Bordone, Nel qual si ragiona di tutte l'Isole del mondo, con li lor nomi antichi & moderni, historie, fauole, & modi del loro viuere, & in qual parte del mare stanno, & in qual parallelo & clima giaciono, Ricoreto, & di Nuovo ristampato*

[Venice] 1547

Hellenic Parliament Library, ΣΒΞ ΠΕΡ 1547 ISO

Map with the Aegean in the centre, also depicting mainland Greece and Asia Minor, as well as part of the northeaster Mediterranean, with Cyprus and the neighbouring coasts. It is an illustration from the *isolario* (book of islands) of Benedetto Bordone (or Bordon or Bordoni, ca. 1450/55-1530), an acclaimed illustrator of manuscripts and printed books, who flourished in Venice.

The *isolario* (insularium) is a kind of illustrated volume with brief entries and depictions of islands, specifically created for the islands of the Greek Archipelago, encompassing a tour, description, and depiction of the islands in the beginning of the 15th century by the Florentine scholar-priest, and traveller Cristoforo Buondelmonti in his *Liber Insularum Archipelagi*. Bordone's book was first published in 1528, and constitutes a maritime cosmography, offering as it does 111 maps of islands from the entire world, from the seas of the Old and the New World as well, including Europe, the eastern Mediterranean, Venice, and Tenochtitlan in Mexico. Yet in this truly global *isolario*, approximately half the woodcuts depict islands of the Aegean. Bordone's *Isolario* was a publishing success that popularized the genre.

## Indicative Bibliography:

Τόλιας 2002, pp. 34-35; Τόλιας 2008, pp. 115-116, 450-451, no. 0118; Zacharakis 2009, no. 481; Τόλιας 2010, pp. 138-141, no. 13-14.





## Nou Grecia secondo tutte le regioni, & prouincie di quella di qua & di la dal Hellesponto

woodcut, 25.5 × 34.6 cm

illustration from the edition

Sebastian Münster

*Sei Libri Della Cosmographia Vniuersale*

Basel, Henrigo Pietro, 1558

Hellenic Parliament Library, XPT -1800 EAM 17

New map of Greece, according to the type established by Ptolemy's 10th *Tabula* of Europe, stretching over the southern Balkans, the Aegean, and Asia Minor. It was created by the German theological scholar, mathematician, and geographer Sebastian Münster to illustrate his *Cosmography*. The map itself is derived from, as indicated by the Gothic typeface, a German edition and appeared with a caption in Italian in the 1558 Italian edition printed by Heinrich Petri.

Münster (1489-1552) dedicated a specific chapter to the Aegean islands, which he referred to collectively as the Cyclades, while citing their ancient and contemporary names drawn mainly from Strabo and Pausanias. His *Cosmographia Universalis* was first published in 1544 and illustrated with both ancient and modern maps in accordance with Ptolemy, whose *Geography* he had already published in 1540, where this map type was presented for the first time. Many German editions of his *Cosmography* were published, as well as Latin, French, Czech, and Italian translations, earning him the appellation of the German Strabo.

### Indicative Bibliography:

Zacharakis 2009, no. 2438; Τόλιας 2010, p. 148, no. 23; cf. Τόλιας 2008, pp. 78, 498, no. 1055.







The paper Archipelago: The Aegean of the Hellenism

*Iacobo Cas- / staldo Pede- / montano //*  
 GRAECIAE / VNIVERSAE / SECVNDVM / HODIERNVM /  
 SITVM NEO- / TERICA DE- / SCRITIO. //  
*Auctore //* *Cum privilegio*

copper print, 36.4 × 51.3 cm

illustration from the edition

Abraham Ortelius

*Theatrum Orbis Terrarum*

Antwerp, Aegidius Coppens van Diesth, 1570

Hellenic Parliament Library, XPT -1800 ΕΛΛ 42

Map of modern Greece highlighting the Aegean Archipelago (ARCHIPELAGO / Mare Aegeum). According to the cartouche, it was originally drawn by the Italian cartographer and astronomer Giacomo Gastaldi (ca. 1500-1566) and published in Ortelius' innovative work titled «Theatre of the World».

The Flemish cartographer and geographer Abraham Ortelius (1527-1598) created the *Theatrum Orbis Terrarum*, where he formalized the atlas type, using contemporary maps; it was published many times in Latin and five European languages. He supplemented his main work with the first *Additamentum* (four more would follow) in 1573 and, in 1579, with the *Parergon*, an addendum of historical maps, in which he once again concentrated on the cartography of Greece (cat. no. 49).

#### Indicative Bibliography:

Τόλιας 2008, pp. 150-153, 500, no. 1069; Zacharakis 2009, no. 2484; Τόλιας 2010, pp. 242-243, no. 81.





The paper Archipelago: The Aegean of the Hellenism



## TABVLA GRAECIAE

woodcut, 26 × 33.5 cm

illustration from the edition

Strabonis nobilissimi et doctissimi philosophi ac geographi

*Rerum geographicarum commentarij libris XVII contenti*

Basel, Heinrich Petri, 1571

Hellenic Parliament Library, XPT -1800 ΕΛΛ 26

Map of ancient Greece, in accordance with the 10th map of Europe in the Claudius Ptolemy *Geography*. Despite the suffocating presence of explanatory information, the position of the Aegean Sea can be located on the map, marked (Mare Aegaeum) above right.

It is based on a map drawn by Sebastian Münster (cat. no. 46) for his own edition of Ptolemy's work (Basel 1540). Here it illustrates Strabo's *Geography*, in the edition issued by Heinrich Petri (or Henricpetri, 1508-1579) and edited by the German humanist Guillelmus Xylander (1532-1576). The name Xylander is a Hellenized version (Ξύλανδρος) of his real name (Wilhelm) Holtzmann using the Latin alphabet.

## Indicative Bibliography:

Τόλιας 2008, pp. 77-78, 80, 503, no. 1110; Zacharakis 2009, no. 2602.







Ελλάς. // GRAE- / CIA, SO- / PHIA- / NI. //  
*Abrahamo Ortelio / descriptore. // Cum Privilegio*

coloured copper print, 35 × 50 cm

illustration from the edition

Abraham Ortelius

*Parergon, sive veteris geographiae aliquot tabulae*

Antwerp, Christopher Plantin, 1579

Hellenic Parliament Library, XPT -1800 ΕΛΛ 4

Historical map of Greece with the regions south of the Haemus (Balkan) Mountains and around the Aegean Sea, which takes up the centre (*AEAGAEVM PELAGUS*). It appears in Abraham Ortelius' *Parergon*, i.e., not in the *Theatrum Orbis Terrarum* (cat. no. 47) atlas, his main opus, but in the historical maps supplement, which «proclaimed» him the founder of historical cartography. This map from the *Parergon* is the only one that was not an original cartographic work of Ortelius himself.

As indicated by the superbly decorated cartouche, it was drawn by the Corfiot humanist Nikolaos Sophianos (ca. 1500 – after 1552), who refined, corrected, and enriched the Ptolemaic picture of the Aegean and the whole of Greece. The map combined ancient and contemporary geography and was accompanied by a table with toponymic correspondences, where Sophianos added information based on Strabo, Thucydides, and Pausanias. First printed in Rome in 1540 on eight sheets and titled *Totius Graeciae Descriptio*, it was subsequently reprinted about twenty times in various forms. Its inclusion in this book by Ortelius, engraved by Jan Wiericx (ca. 1549 – after 1615), contributed to the extraordinary success of Sophianos' cartographic work and study of classical antiquity. His *Graecia Sophiani* map was established as the cartographic prototype and continued to be printed up to and including the 18th century (cat. no. 58).

Indicative Bibliography:

Tolias 2006; Τόλιας 2008, pp. 157, 308-312, 500, no. 1075; Zacharakis 2009, no. 2495; Τόλιας 2010, pp. 178-179, no. 46.





GRAE / CIA //  
*Per Gerardum Mercatorem / Cum Priuilegio*

coloured copper print, 36.5 × 47 cm

illustration from the edition

Gerardus Mercator

*Atlas sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura:*

*Italiae, Sclavoniae, et Graeciae tabulae geographicae*

Duisburg 1589

Hellenic Parliament Library, XPT -1800 ΕΛΛ 14

New map of Greece showing Greece extending to the coast of Asia Minor and the islands of the archipelago (*MARE DEL / ARCHI / PELA / GO*). Drawn up by the Flemish mathematician and geographer Gerardus Mercator, it was published in the fourth part of his atlas, the last he edited personally. Here, the influence of Giacomo Gastaldi (cat. no. 47) is evident.

Originally active in Leuven, Gerardus Mercator (Latinized name of Gerhard Kremer, 1512-1594) settled in Duisburg in 1552 and, in 1578, began publishing corrected versions of Ptolemy's maps. He laid the foundations of modern cartography, publishing his *Atlas* in instalments from 1585 on. It was fully published posthumously by his son Rumoldus.

Indicative Bibliography:

Τόλιας 2008, pp. 142, 146-147, 494, no. 1024; Zacharakis 2009, no. 2206; Τόλιας 2010, pp. 244-245, no. 83.







## ARCI / PELAGO

copper print, 10.5 x 14.2 cm

illustration in the book

*L'isole più famose del mondo,**Descritte da Thomaso Porcacchi da Castiglione Arretino  
e intagliate da Girolamo Porro Padovano, Con l'Aggiunta di molte Isole*

Venice, Heredi di Simon Calignani, 1590

Hellenic Parliament Library, ΣΒΞ ΠΕΡ 1590 ISO

New map of the Aegean Archipelago, according to the cartouche. The sea is indeed predominant (MARE / EGEO / ARCIPELAGO), although the map includes all of Greece. It serves as a vignette illustration on the page where the description of the archipelago begins in Thomaso Porcacchi's isolario (book of islands).

The poet, antiquary, and geographer Thomaso Porcacchi (1530-1585) first published «The Most Famous Islands of the World» in 1572, borrowing elements not only from ancient Greek literature but also from the voyages of travellers and sailors. Porcacchi, given his scholarly bent, deviated from the norm; his work was less interesting in terms of geography and more so in terms of history and encyclopaedic information. Nevertheless, his work was reissued with additional material. Among its advantages were the illustrations, created by the engraver Girolamo Porro (active 1574-1604), who, using the technique of copper engraving, attended to its artful decoration, as the cartouche reveals here.

## Indicative Bibliography:

Τόλιας 2002, pp. 35-36; Τόλιας 2008, pp. 115, 505, no. 1196; Zacharakis 2009, no. 2727; Τόλιας 2010, pp. 154-155, no. 29-30.







The paper Archipelago: The Aegean of the Hellenism

HELLAS / *seu* / GRAECIA / VNIVERSA

copper print, 23 × 25.5 cm

illustration from the edition

Philippi Cluverii

*Introductionis in Universam Geographiam,  
tam Veteram quam Novam, Libri VI*

Brunswick, Andrea Duncker, 1652

Hellenic Parliament Library, XPT -1800 ΕΛΛ 5

New map of «ecumenical» Greece, which shows the archipelago (MARE / AEGAEUM / Hodie / ARCHI / PELAGO). The German geographer and historian Philippus Cluverius drew it for his «Introduction to Universal Geography», first published in 1624. Philippus Cluverius (Latinized version of Philipp Cluver, 1580-1662), an academic geographer at the University of Leiden, is considered the father of historical geography and was dubbed the «prince of geographers». His work was pioneering because he considered first-hand verification necessary and therefore travelled extensively in Europe, although not in Greece; for the latter, he depended on Ortelius (cat. no. 47). His six books, which adhere to the structure of Strabo's *Geography*, had more than sixty editions over time and served as a basic manual until the 18th century.

## Indicative Bibliography:

Τόλιας 2008, pp. 324-325, 462, cf. pp. 323, 463, no. 0506; Zacharakis 2009, no. 963.







## ARCIPELAGO

copper print, 23.5 × 27 cm

illustration in the book

Marco Boschini

*L'Arcipelago, Con tutte le Isole, Scogli Secche, e Bassi Fondi,  
Con i mari, golfi, seni, porti, citta, e castelli; Nella forma, che si vedono al tempo presente,  
Con vna succinta narratiua de i loro nomi, Fauole, & Historie,  
tanto antiche quanto moderne*

Venice, Francesco Nicolini, 1658

Hellenic Parliament Library, ΣΒΕ ΠΕΡ 1658 ARC

New map of the Aegean Archipelago, with its islands and the coastlines enclosing it, arranged along an East-West axis. It was drawn by the multi-talented Venetian Marco Boschini for his homonymous isolario (book of islands).

Boschini (1613-1678), painter, engraver, art theorist, as well as man of commerce, is the classic example of an armchair traveller, who puts together textual and pictorial information from the comfort of his office. We cannot, however, identify his original prototypes and sources. Boschini's work, with its 48 island maps and this consolidated map of the Aegean, constituted a revival of the isolario tradition and was related to a revitalized interest in the archipelago, especially on the part of the seafaring Republic of Venice because of the intensifying Ottoman-Venetian War. At the same time, Boschini's elaborate publication, illustrated by him, would bring new life to the isolario genre, which would be exported north of the Alps by Olfert Dapper (cat. no. 55-56).

## Indicative Bibliography:

Τόλιας 2002, pp. 128, 150-151; Κουτσογιάννης 2007; Τόλιας 2008, pp. 241, 243, 452, no. 0228; Zacharakis 2009, no. 542; Τόλιας 2010, pp. 158-159, no. 35.









CRETAE / seu / CANDIAE / INSULA ET REGNUM /  
 CUM DIVERSIS ALIIS / ARCHIPELAGI INSULIS /  
 tam in / Particularia quam Generalia / Territoria, /  
 exactissime ostensum / per NICOLAUM VISSCHER Amst: Bat: /  
*Cum Privil. Ordin. General. Belgii Foederati. // G. Gouwen schulp.*

coloured copper print, 49 × 57.5 cm

illustration from the edition

Nicolaes II Visscher

*Atlas minor*

Amsterdam 1682-1698

Hellenic Parliament Library, XPT -1800 KPH 6

Map of Crete and the islands of the southern Aegean (PARTE DEL ARCHIPELAGO). It was drawn up for the atlases of the Visschers (or, Latinized, Piscator), Dutch cartographers, specifically for the *Atlas Minor* published by Nicolaes II Visscher.

Nicolaes (or Niclaes) II (1649-1702) continued the family business in Amsterdam after the death of his father Nicolaes I (1618-1679), publisher of the *Atlas contractus orbis terrarum* in 1657. The exhibited map, engraved by Gilliam van der Gouwen (Dutch, ca. 1640 – ca. 1720), adheres to the model of the Venetian cartographer Francesco Basilicata, updating the map of Crete, in accordance with that published by Marco Boschini. The map's remarkable colours, in conjunction with the mythological figures around the cartouche, endow it with a unique artistic value.

Indicative Bibliography:

Τόλιας 2008, pp. 171, 174, 523, no. 1614; Zacharakis 2009, no. 3629.



T.K.



The paper Archipelago: The Aegean of the Hellenism

55.

ARCHIPELAGI / MERIDIONALIS: / seu / CYCLADUM. /  
*Insularum accurata / Delineatio.*

coloured copper print, 30 × 35 cm

illustration in the book: Olfert Dapper

*Naukeurige Beschryving der Eilanden in de Archipel der Middelantsche Zee*

Amsterdam, Wolfgangh, Waesbergen, Boom, Someren, Goethals, 1688

Hellenic Parliament Library, ΣΒΞ (+)ΠΕΡ 1688 NAU

56.

INSULARUM / ARCHIPELAGI / SEPTENTRIONALIS / seu /  
*MARIS AEGAEI / Accurata Delineatio / Autore I Meur*

copper print, 29 × 36 cm

illustration in the book: Olfert Dapper

*Description exacte des isles de l'Archipel, et de quelques autres adjacentes*

Amsterdam, Georges Gallet, 1703

Hellenic Parliament Library, ΣΒΞ (+)ΠΕΡ 1703 DES

Maps of the south-eastern Aegean (*ARCHIPE- / LAGO*) with the Cyclades (cat. no. 55), and of the north-eastern Aegean (*MARE / AEGAEUM*) with the corresponding islands and regions of Asia Minor (cat. no. 56). Drawn up for the «Description of the Islands of the Archipelago» by Olfert Dapper, they were used in both the Dutch (1688) and French (1703) editions.

Olfert Dapper (1639-1689), a Dutch physician with literary interests, created his own book of islands. Yet another armchair traveller, he based his work primarily on that of Marco Boschini (cat. no. 53), although he enriched the material to such an extent that he broke through the boundaries of the genre, ultimately creating an encyclopaedic atlas of the archipelago. What it lacked in originality, it made up for in the quality of its design and printing, with an arresting format and striking decorations, especially in the coloured version (cat. no. 55), or the various scenes he added, such as Aeneas and his father Anchises fleeing Troy (cat. no. 56). As a result, the first Dutch 1688 edition was followed by others and translated into English, French, and German as well.

Indicative Bibliography:

Τόλιας 2002, pp. 128-129; Τόλιας 2008, pp. 243, 248, 468-469, no. 0652-0653; Zacharakis 2009, no. 1295-1296; Koutsogiannis 2014, p. 73, no. 7A-7B.



T.K.





# GRECIAE / et / ARCHIPELAGI / *delineatio*

coloured copper print, 14.5 × 18 cm

illustration from the edition

Johann Christoph Weigel

*Atlas Portatilis, oder Compendieuse Vorstellung  
der Gantzen Welt in Einer Kleinen Cosmographie*

Nuremberg 1720

Hellenic Parliament Library, XPT -1800 EM 37

Map of Greece and the Aegean archipelago (MARE AEGAEUM / Hodie / ALBUM et / ARCHI-/ PELAGUS), drawn up by J.C. Weigel for his universal portable atlas.

The German engraver Johann Christoph Weigel (1661-1726) published a small-sized – hence portable – elegant atlas with 30 maps (Greece is on number 25); each map was accompanied by an explanatory text by Johann Gottfried Gregor. Its success, especially as an educational tool, led to its being reprinted. The map of Greece has a very elaborate cartouche, inspired by Greek mythology, with Apollo and the Muses.

Indicative Bibliography:

Zacharakis 2009, no. 3652.



T.K.





The paper Archipelago: The Aegean of the Hellenism

Ελλάς / GRAE / CIA SO / PHIA / NI //   
 ABRAHAMO ORTELIO / Descriptore. // Tomo IV. *delle Greche* / Pag. (18)

copper print, 34.5 × 48 cm

illustration in the book

Nicolaus Gerbelius

*In Graecia Sophiani Descriptionem explicatio*

part of the collective work

Jacobus Gronovius

*Thesaurus Graecarum Antiquitatum, volumen quartum*

Venice, Bartholomaeus Javarina, 1732

Hellenic Parliament Library, ΣΒΞ (++)1732 THE

Historical map of Greece with the Aegean Sea placed centrally (*AEGAEUM* / *PELAGUS*), as it was printed in the fourth volume of the «Thesaurus of Greek Antiquities», a monumental publishing project by Jacobus Gronovius, here in the Venetian republication. This is Sophianos' standard map of Greece (cat. no. 49), based on information from classical antiquity. It is an illustration in the republication of the 1545 study by the German hellenist Nicolaus Gerbelius (Nicolas Gerbel, ca. 1465-1560), which examines the Greek scholar's emblematic map (*Totius Graeciae Descriptio*, Rome 1540).

Originally, the 12 volumes of the *Thesaurus Graecarum Antiquitatum* were published by Jacobus Gronovius (Jacob Gronow, 1645-1716) at the printing house of Pieter van der Aa in Leiden (1697-1702). Pieter van der Aa (or Vander Aa, 1659-1733) was a prolific publisher of maps, prints, and books, who was active in Leiden between 1690-1730. For the illustrations of the various collected treatises on classical antiquity edited by Gronovius, van der Aa mostly used maps of ancient Greece drawn by Johannes Lauremberg, which had passed to the heirs of the publisher Johannes Janssonius and from there to van der Aa's printing house. This map, however, in the Venetian edition of Greek antiquities (1732-37), may be positively identified as one of the last reprints of the archetypal *Graecia Sophiani*, attesting to the value of this work by this important Renaissance humanist.

#### Indicative Bibliography:

Koutsogiannis 2014, p. 80, no. 13A; cf. Tolia 2006, p. 180, no. 71.C.3; cf. Τόλιας 2008, pp. 92, 442, no. 0002, pp. 347, 350; cf. Zacharakis 2009, no. 49, 3754.







The paper Archipelago: The Aegean of the Hellenism

A / MAP OF / THRACE / AND / GREECE //  
*T. Jefferys delin et sculp.*

copper print, 29.5 × 40 cm

illustration in the book

Richard Pococke

*A Description of the East and Some Other Countries, vol. II, part II,*

*Observations on the Islands of the Archipelago,*

*Asia Minor, Thrace, Greece, and Some Other Parts of Europe*

London, W. Bowyer, 1745

Hellenic Parliament Library, ΣΒΕ (+)ΠΕΡ 1743 DES

New map of Thrace and Greece, with the Aegean Archipelago at its centre (*THE / ARCHIPELAGO / AEGEAN / SEA*). It was drawn by the engraver and publisher Thomas Jefferys (1710-1771) to illustrate the chapters on Greece in the second volume of Pococke's *Description of the East*.

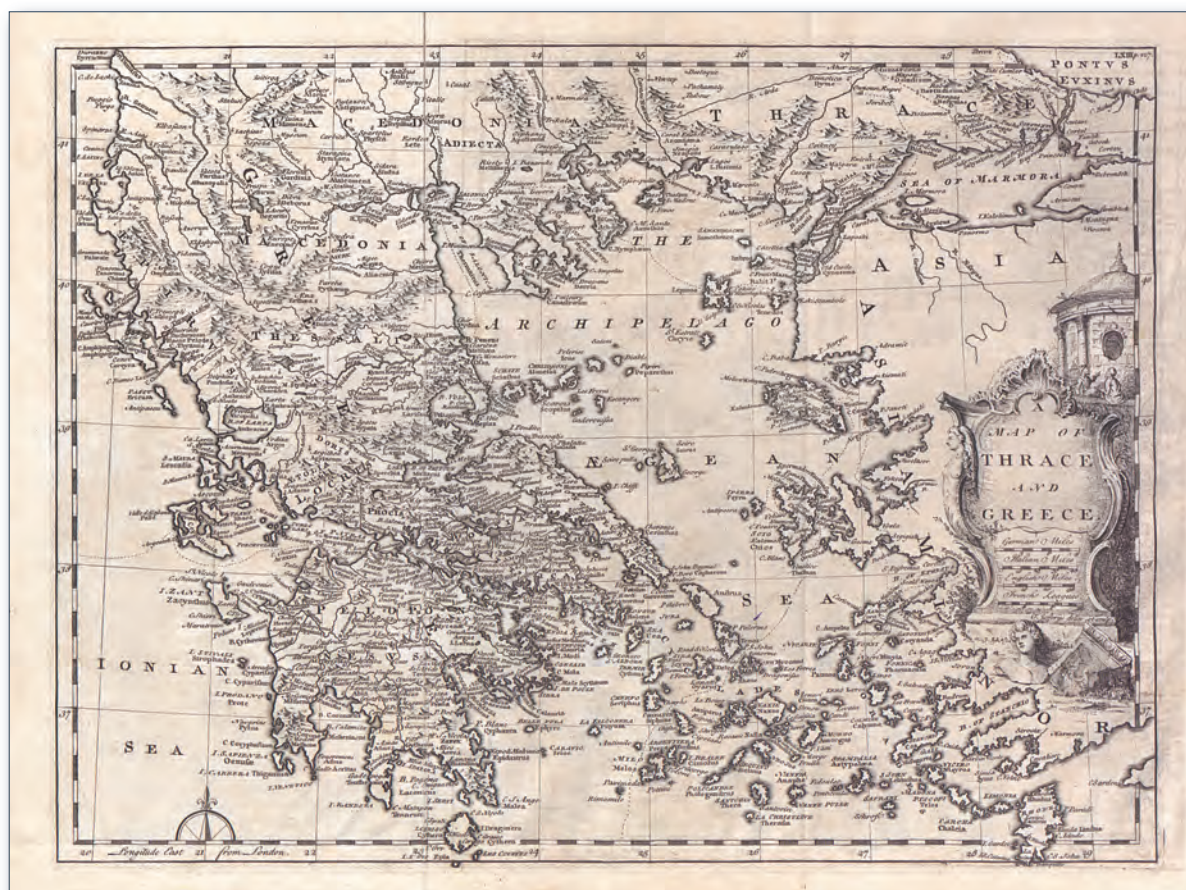
The English traveller and antiquarian Richard Pococke (1704-1765) travelled extensively in the Middle East, from 1737 on, while in Greece, he visited the mainland, Crete, and the islands of the Aegean. His two-volume (1743-45) illustrated book was translated into French, German, and Dutch. The scene that decorates the cartouche reflects the increasing popularity of classical antiquity and the Classicism of the period.

Indicative Bibliography:

Zacharakis 2009, no. 1743; Koutsogiannis 2014, p. 82, no. 14.









*An ACCURATE MAP of the / MOREA together with the /  
Neighbouring Countries in / GREECE; /  
also, the Islands in the / ARCHIPELAGO and AEGEAN SEAS. /  
Drawn from the most approved / Maps & Charts /  
and adjusted by Astron.<sup>l</sup> Observat.<sup>ns</sup> /  
by Eman: Bowen Geographer / to his Majesty. /  
1747 // Vol: II. Page 822*

coloured copper print, 22.5 × 32.5 cm  
illustration from the collective edition

John Harris

*Navigantium atque Itinerantium Bibliotheca, Or,  
a Complete Collection of Voyages and Travels*

London, T. Woodward et al., 1744-48

Hellenic Parliament Library, XPT -1800 ΠΕΛ 4

New map of the Peloponnese and the neighbouring regions in Greece, with the islands of the Aegean Archipelago. Despite its restrictive title, it is a map of the whole of Greece with the Aegean centrally located (ARCHIPELAGO). It was drawn up by Emanuel Bowen to illustrate the second volume of a collection of various travel writings first published by John Harris (1667-1719) in 1705.

Emanuel Bowen (1693/94-1767) was an engraver, a map and print-seller, as well as a publisher. Active in London during the early 18th century, he produced many maps for atlases, manuals, and periodicals.

Indicative Bibliography:

Τόλιας 2008, p. 455, no. 0344; Zacharakis 2009, no. 682.



T.K.



The paper Archipelago: The Aegean of the Hellenism

GRAECIAE PARS MERIDIONALIS //  
 GRAECIAE / ANTIQUAE / DESIGNATIO NOVA /  
*in qua tam locorum situs ad distantias itinerarias, /*  
*quam ad Astronomicas Observationes descriptus, /*  
*littorum itidem flexurae et alia id genus, /*  
*ad accuratas recentiorum rationes accommodatus /*  
*studio et impensis /* MATTH. SEUTTERI, S.C.M.G. / AUGUST.

coloured copper print, 48 × 58 cm

illustration from the edition

Matthaeus Seutter

*Atlas Magnus*

*seu Tabulae et Descriptiones Geographicae totius Orbis Terr-Aquei*

Vienna 1755

Hellenic Parliament Library, XPT -1800 EΛΛ 40

New map of the southern part of ancient Greece, with the Aegean in the upper part (AEGAEUM MARE). Engraved by G.M. Seutter, it was the bottom section of a two-sheet map of the whole of Greece – the top section is titled «Graeciae Pars Septentrionalis» (cf. cat. no. 62) – that would illustrate his atlas.

The German cartographer Georg Matthäus Seutter (1678-1757), a student of Johann Baptist Homann, worked in Nuremberg and Augsburg, where he started his own business drawing maps in 1707/10. His son-in-law, Tobias Conrad Lotter (1717-1777), continued the business, reprinting many of Seutter's maps. Seutter based this map on a similar two-sheet map of ancient Greece by the prominent cartographer Guillaume Delisle (1675-1726); accepted as the most valid rendition of Greek antiquity, it was reprinted many times and influenced, inter alia, the *Charta* (1797) of Rigas Velesinlis. The striking decoration here is noteworthy, the cartouche overcrowded with symbolic figures.

Indicative Bibliography:

Zacharakis 2009, no. 3351; cf. Τόλιας 2008, pp. 368-369, 470, no. 0689, p. 491, no. 937, p. 520, no. 1559.







Ph. Buache *P.G.d.R.d.IA.R.d.S. Gendre de l Auteur.*  
*Avec Privilege du [Roi] /*  
 GRAECIAE PARS SEPTENTRIONALIS *Auctore* Guillelmo Delisle //  
 A PARIS / Chez DEZAUCHE, Géograph. Successeur et Poßesseur  
 du Fond / Géographique des S.<sup>rs</sup> Delisle et Buache,  
 Rue des Noyers. / Avec Privilege d'Aut. 1780.

copper print, 47 × 65 cm  
 illustration from the edition  
 Guillaume Delisle & Philippe Buache  
*Atlas géographique des quatre parties du monde*  
 Paris, J.A. Dezauche, 1780  
 Hellenic Parliament Library, XPT -1800 EM 44

Map of the northern part of Greece with the Aegean at the bottom (AEGAEUM MARE). This is a reprint of Guillaume Delisle's two-sheet map, which divides Greece into two parts. The second sheet is titled «Graeciae Pars Meridionalis» (cf. cat. no. 61). The version here, printed in 1780, i.e., long after the death of Delisle (1675-1726), bears the name of his son-in-law, Philippe Buache (1700-1773), who inherited his prints, as well as that of the publisher J. A. Dezauche, who subsequently acquired them. Copies or versions of Delisle's original maps of Greece were reproduced by other mapmakers. This demonstrates the importance of Delisle's work and its enduring validity, which established him as the preeminent mathematician-cartographer of the Enlightenment.

Indicative Bibliography:

Zacharakis 2009, no. 1343; cf. Τόλιας 2008, pp. 370, 491, no. 0938.







The paper Archipelago: The Aegean of the Hellenism

### CARTE / DE LA / GRECE / MODERNE

copper print, 42 × 61 cm

illustration in the book

Marie-Gabriel-Auguste-Florent Comte de Choiseul-Gouffier

*Voyage pittoresque de la Grèce, tome premier*

Paris, J.-J. Blaise, 1782

Hellenic Parliament Library, ΣΒΕ (++)ΠΕΡ 1782 VOY

Map of modern Greece, with mainland Greece and the coast of Asia Minor flanking the Aegean Archipelago. (EGIO PELAGO ou ARCHIPEL). It is based on a map by the important French cartographer Jean Baptiste Bourguignon d'Anville (1697-1782), corrected here to illustrate the «Picturesque Voyage to Greece» written by the Count of Choiseul-Gouffier. A continuous line marks the author's itinerary.

The traveller Marie-Gabriel-Auguste-Florent, Count of Choiseul-Gouffier (1752-1817) had a passion for classical antiquity and first travelled to the Greek East, primarily mainland Greece and the Aegean Islands, with a group of artists and skilled workers in 1776. He presented his impressions in a lavish illustrated book that reinforced the rising tide of Philhellenism. His success led Choiseul-Gouffier – now French Ambassador to the Sublime Porte – to continue travelling (1784-92) and to publish two more volumes (1809, 1822). The Abbé Barthélemy and the cartographer Barbié du Bocage (cat. no. 64) were also involved in this entire venture.

#### Indicative Bibliography:

Τόλιας 2008, pp. 280-282, 460-461, no. 465; Zacharakis 2009, no. 934; Koutsogiannis 2014, p. 88. no. 18.





The paper Archipelago: The Aegean of the Hellenism



LA GRÈCE / ET / SES ISLES /  
 Pour le Voyage du Jeune Anacharsis /  
 Par M. BARBIÉ DU BOCAGE /  
 Aout 1788. // Guill. De la Haye.

coloured copper print, 34.5 × 44 cm

illustration in the book

Jean-Denis Barbié du Bocage

*Recueil de cartes géographiques, plans, vues et médailles de l'ancienne Grèce,  
 relatifs au Voyage du jeune Anacharsis, précède d'une analyse critique des cartes*

Paris, De Bure, 1789

Hellenic Parliament Library, ΣΒΞ ΠΕΡ 1789 REC

Historical map of Greece and the islands, with the Aegean Sea at the centre (MER ÉGÉE). Drawn by Barbié du Bocage, it illustrates the historical atlas that accompanies the «Voyage of the Young Anacharsis in Greece».

The hellenist Abbé Jean-Jacques Barthélemy (1716-1795) composed a historical novel wherein the young Scythian Anacharsis undertakes an educational voyage to classical Greece between 363-337 BC. Published in 1788, it promoted the Classicism and *goût grec* of the period and had numerous reprints and translations. The indispensable pictorial supplement – a separate volume – was the work of Jean-Denis Barbié du Bocage (1760-1825), the greatest French historian-geographer and cartographer of the 18th century. Barbié du Bocage, a student of Bourguignon d'Anville, dedicated the greater part of his work to the cartography of Greece, ancient and modern, attempting to accurately combine ancient sources with the contemporary facts provided by Count Choiseul-Gouffier and his team (cat. no. 63).

Indicative Bibliography:

Τόλιας 2006, especially pp. 72-73, 79; Τόλιας 2008, pp. 379-381, 445, no. 0060; Zacharakis 2009, no. 179; Koutsogiannis 2014, p. 90, no. 20.





The paper Archipelago: The Aegean of the Hellenism





Μινωικό γεφυρόστομο αγγείο  
Περί το 1500 π.Χ. (Υστερομινωική  
Αγνώστης προέλευσης)  
Εθνικό Αρχαιολογικό Μουσείο, Π.





(C) 1998 by the Trustees of the British Museum

M. 1986 (1986)



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Ιωάννης Καποδίστριας  
η πορεία του στον χρόνο



Ἰωάννης Καποδίστριας  
Ὁ Φεβρουάριος τῆς Ἑλλάδος

ΒΙΒΛΙΟΘΗΚΗ ΤΗΣ ΒΟΥΛΗΣ ΤΩΝ ΕΛΛΗΝΩΝ



ΚΑΤΑΛΟΓΟΣ ΤΗΣ ΕΚΘΕΣΗΣ | 2017

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Οδύσσειες



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