



The Archaeological Museum of Polygyros



The Archaeological Museum of Polygyros, the only archaeological museum in Chalcidice, was first opened in 1971.

Since then, regular and rescue excavations have brought to light important and sometimes unique archaeological artefacts which have required the significant renovation and expansion of the initial building in accordance with modern museological principles.

These improvements were completed as part of the National Strategic Reference Framework (NSRF) 2007-2013 programme, and the set-up of the new permanent exhibition is a result of the current NSRF 2017-2020 programme.



The Archaeological Collection

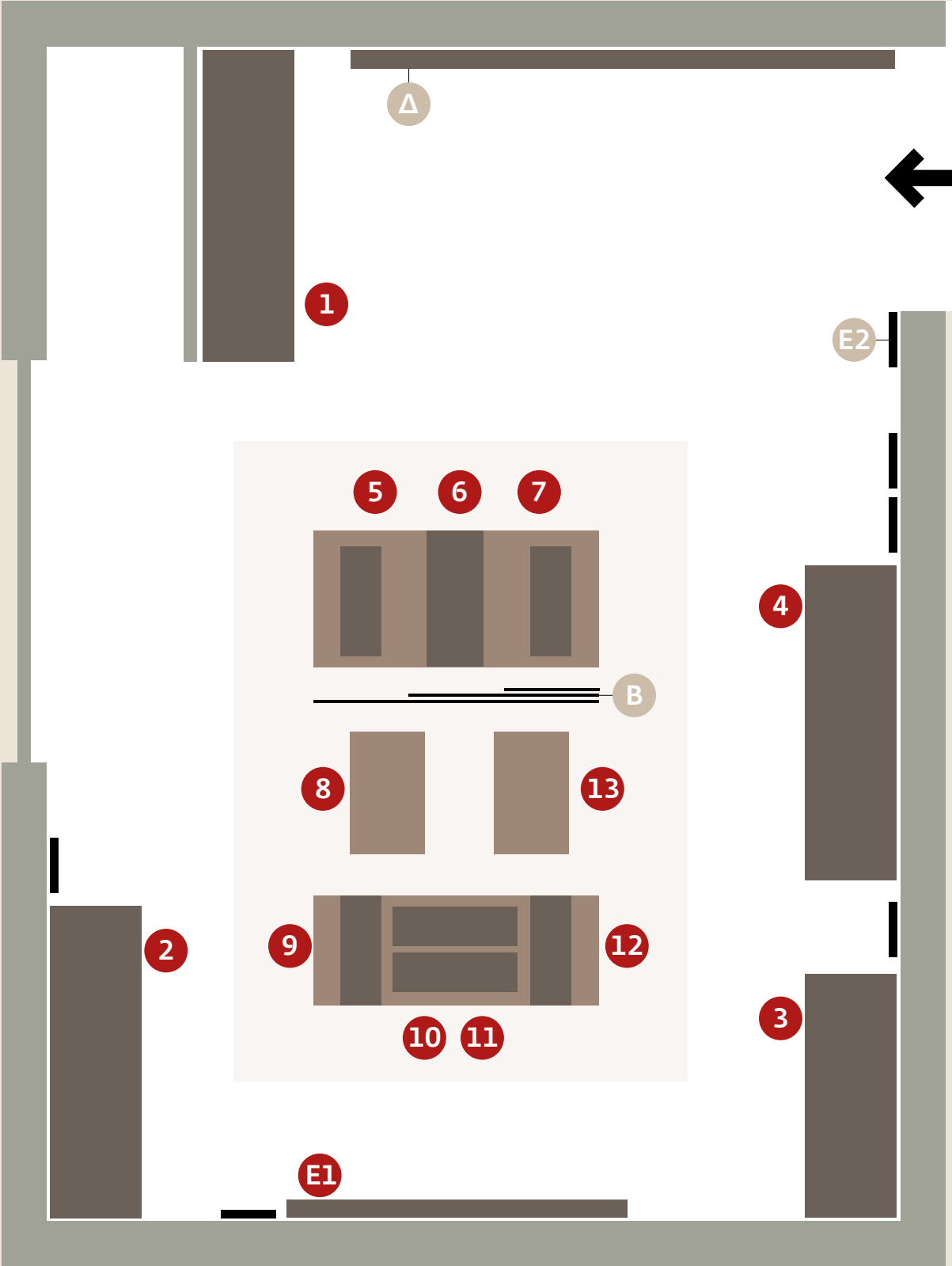
Ioannis Lambropoulos



The Lambropoulos Collection was a life-long project of Ioannis Lambropoulos, an antiquarian, lawyer and member of the Greek Parliament from Chalcidice. In 1995 his son, Iraklis, donated the Collection to the Ministry of Culture, on the condition that it would be displayed in a separate section of the renovated museum; later, in 2004, that part of the collection was first exhibited in the museum's galleries.



The Archaeological Collection
Ioannis Lambropoulos



A collector and an archaeologist from the past in a conversation in future tense

SHOWCASE 1

Black-figure and red-figure vases

SHOWCASE 2

The Woman's World

SHOWCASE 3

Armour and War

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SHOWCASE 5

Terracotta figurines

SHOWCASE 6

The Collector's World

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Terracotta animal figurines

SHOWCASE 8

Lekythoi

SHOWCASE 9

Black-glazed vases

SHOWCASE 10

Bronze omphalos dishes

SHOWCASE 11

Bronze vases and vessels

SHOWCASE 12

Black-glazed vases

SHOWCASE 13

Local Workshops

WALL CONSTRUCTION D

Dialogue "A collector and an archaeologist from the past in a conversation in future tense"

CONSTRUCTION B

Biographies of the main characters

WALL CONSTRUCTION E1

Clay female busts

INFORMATION MATERIAL E2

The New Archaeological Museum of Polygyros

The exhibition

The foundation of the present exhibition is the Report, compiled by the archaeologist Charalambos Makaronas in 1939. This Report describes the significance of the collection and discusses the trafficking of antiquities in Chalcidice. The exhibit features an imagined conversation between Makaronas and the collector, placed both in the past and the future. Their arguments raised in the past have an impact in the future. Makaronas' brilliant persona is thoroughly reflected in this text, which goes beyond his era and remains relevant today.

The collection consists of more than a thousand objects, which, according to the collector, come mainly from the Chalcidice peninsula. The majority of them are dated to the Archaic and Classical periods, including fine examples of Attic, Corinthian and local pottery, important pieces of weaponry and war equipment, impressive golden, silver and bronze jewellery, typical clay figurines and clay busts, and

a few artefacts of the Prehistoric and the Byzantine eras.

The exhibition is hosted in the temporary exhibitions room, south of the entrance of the museum.

The 230 objects of the exhibition share a common origin: they were all found in Chalcidice. Given that more specific topographical information is missing, the finds are grouped either according to theme or material. Accordingly, the exhibition is divided into four thematic sections, on display inside the room's three largest showcases (2-4), while eight smaller cases at the centre (5-13) and a wall-construction host objects of typological coherence. By the southern wall, a large case (1) presents the most distinctive vases of the collection. Illustrations on the background of the showcases derive from figurative and decorative scenes found on the vases in the display and emphasise its thematic coherence.



The Collector's World

6

From all the cases at the centre of the room, Showcase 6 differs. It is dedicated to the two main characters of the exhibition and includes archives, handwritten documents, Makaronas's original Report and the first inventory of the Collection. Biographical material regarding the two individuals is also displayed.

Terracotta figurines

5-7

Showcases 5 and 7 accompany the Collector's showcase and present clay figurines from the end of the 6th to the beginning of the 4th c. BC.: female and child figurines, mythical creatures, such as a Sphinx and a Satyr and the goddess Athena, but also animal figurines associated with everyday life, like pigeons, roosters, dogs or turtles. Here, a *plaggon*, a doll with moveable limbs of the early 5th c. BC, stands out. In general, clay figurines represent a frequent find in both cemeteries and settlements of the prehistoric era to the end of the Classical world. They were also used as votives in sanctuaries. In Macedonia, one of the most important coroplastic workshops was that of Olynthus, which produced a considerable number of figurines, moulds, and female busts during the 5th and 4th c. BC.

Black-figure and red-figure vases

1

Showcase 1 displays some of the most noteworthy black- and red-figure vases, covering a period between the middle of the 6th to the middle of the 4th c. BC. These vases come from Attica as well as from local Chalcidian workshops, such as that of Olynthus, which produced local imitations of Attic-style pottery among other things. Their decoration often depicts mythological themes and figures, but they also feature impressive floral patterns. A pair of large apotropaic eyes on an outstanding attic eye-cup from the end of the 6th c. BC frames the busts of Apollo and Dionysos.



Terracotta figurines of seated women, 5th c. BC (5)



The first inventory of the Collection with the numbers given from the collector (Λ) and the archaeologist (Μ) (6)

Right:
View of the exhibition. Showcases 5-7 and the main characters

IOANNIS LAMBROPOULOS COLLECTION

Terracotta figurines of Papposilenus and of a boy, end of 5th c. BC (5)

Right:
Black and red-figure vases from attic workshops and local imitations (1)



The Woman's World

2

Young girls and women would mostly spend their time indoors: cleaning, parenting, cooking, spinning, playing music, chatting with friends and taking care of themselves were some of their favourite habits. Their wedding, which occurred between the ages of 14 and 16, was the first major event in their lives but also a very emotional moment, since the young woman would leave childhood and her mother's care forever; her life as a maiden would come to an end. Showcase 2 presents objects related to women's lives: glass bottles for perfumes, small clay jewellery cases (*pyxides*) with floral patterns and vases decorated with scenes inspired by everyday life, all date to the 5th and 4th c. BC. Moreover, bronze mirrors and jewellery made of materials like gold, silver, copper, stone, glass and amber reflect some of the most popular female activities.

Clay female busts

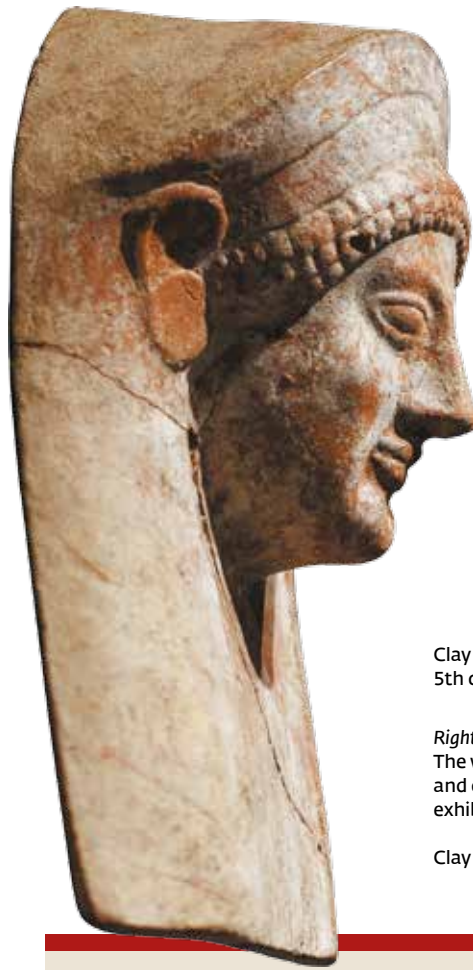
E1

Female clay busts served not only as votives in the public sanctuaries belonging to female deities but also as objects of private, house cult. These objects present a separate coroplastic category, which flourished from the Archaic period to the late Hellenistic era. Several such female busts are displayed on wall construction E1. The mask of an oval face with large eyes and a circlet on hair is the earliest (6th – early 5th c. BC) and most common example. The early 5th c. BC bust type includes the figure to the waist in numerous poses and it is characterised by stiffness, while during the second half of the 4th c. BC, the figures take on more plastic elements and they often hold fruits, flowers or pigeons.

Armour and war

3

Warfare held a special place in the ancient world. The training of young soldiers was a duty of every city. Soldiers carried a sword, spear, dagger and shield, and wore body armour, including a helmet, cuirass, breastplate and greaves. Weapons of the classical period are presented in Showcase 3: bronze helmets of the Corinthian type (late 6th c. BC), an iron sword, *sauroter*, spearheads and arrowheads make up this interesting group. At the centre of the case is a black-figure kylix adorned with a battle scene (c. 550-540 BC) – this scene is also displayed on the background of the showcase.



Clay female bust,
5th c. BC (E1)

Right:
The woman's world
and details of jewelry
exhibited (2)

Clay female busts (E1)

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Bronze helmet of the "Corinthian" type, end of 6th c. BC and attic black-figure kylix, 550-540 BC (2)

Athletics and Symposium

4

Showcase 4 is dedicated to athletics and the sympotic circle, two thematic units closely associated with men's lives. The development of the body was an essential practice for every young man.

In addition to cultivating the mind, children would begin physical exercise, which they would continue as juveniles. They would gather for this practice in the gymnasium, using sponges for regular cleaning, small vases full of oil (*aryballoi*) to spread on their body just before training and bronze 'scrapers' (*stleggides*) for cleaning the sweat, dust and the remaining oil from their skin after training. At the same time, they could shape new ideas and discuss philosophical topics or political issues. The *paidotribes*, the man in charge of the sports training, would teach the boys different wrestling holds or even separate the practising wrestlers with the forked stick he held.

Covering the left part of the showcase, a group of red- and black-figure skyphoi, a red-figure pelike depicting scenes of young men at the gymnasium, a black-figure oinochoe with a representation of a chariot race (first half of the 5th c. BC), Corinthian round aryballoi (6th c. BC) and some bronze scrapers (4th c. BC) recreate a vivid picture of sport activities in antiquity. At the background of the case, the figure of a practising athlete holding a weight complements the whole composition.

The *symposium* was an invaluable component in the lives of the freemen. These joyful gatherings, held inside the men's quarter of the house, were an occasion for noble thinking, sociality and entertainment whilst consuming the precious gift of Dionysus, the wine. Women did not participate in such events. Only some young performers or *hetairai* would join the banquet, being responsible for entertaining the male participants with music, song and dance, or with their female charm.

The right part of showcase 4 contains a group of black-

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Attic black-figure
kylix with a gor-
goneion in the interior,
500-480 BC (4)



figure vases featuring sympotic scenes and dated to 500-480 BC. Dionysus accompanied by Satyrs and Maenads decorates a black-figure cup of the same period, as well as some red-figure sky-phi from the 5th c. BC. Finally, a black-figure cup from the beginning of the 5th c. BC depicts the bearded god in between vines and bunches of grapes and followed by Heracles or Hephaestus. The seated figure of a young Dionysos holding a *thyrsos* is depicted on the background of this showcase.

Showcases at the centre of the exhibition host objects based on their shape, technique and material.

Sports and symposium. Corinthian round aryballoi, 6th c. BC and bronze strigils, 4th c. BC (4)



Clay and metal vases and vessels

In showcase 8 several lekythoi are exhibited, varying in size, type and manufacture technique. They feature decorative patterns, depictions of women or even charming animals.

8

Lekythoi, the clay vessels used for keeping scented oils of women or athletes, are considered a distinctive type of pottery. They are mostly found in burial contexts, where they were used as libations for the deceased.



During the 5th and 4th c. BC, delicate white lekythoi were adorned with multi-colour funeral scenes.

The extensive group of lekythoi of the Lambropoulos Collection covers a period of time between the late Archaic and the Classical years. The usual décor consists of a palmette, net, romboïd and chequered motifs, as well as ivy branches. Outstanding are the black-figure depiction of Dionysos holding a rhyton, a lekythos in *Six technique* – a combination of the black background of red-figure technique with the incision from the black-figure technique –, as well as a red-figure scene with a young woman pouring a libation over an omphalos-shaped altar.

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Lekythos in Six's technique, circa 530 BC



9 & 12

Black-glazed skyphoi, oinochoes, kylikes, pinakia, kyathia and a lekanis with lid are presented in showcases 9 and 12, offering a comprehensive view of the most characteristic shapes of black-glazed pottery in the Classical period. They are products for everyday use or for special occasions, like the symposia. In some of them, the interior surface is decorated with incised or stamped palmettes and 'tongue' motifs.

10 - 11

Bronze vases and vessels are displayed in showcase 11. Three omphalos dishes (*phialai*), ritual objects for libations to the gods or the deceased, are decorated with rich floral ornaments in relief around the omphalos. These find a close parallel to a representation on a red-figure lekythos in a previous showcase: a female figure holds such a *phiale* above an omphalos-shaped altar. Furthermore, jugs, oinochoes, miniature handleless cups and a

strainer with a long handle forming a goose head constitute an interesting set from the Classical period. Expressions of high artistic quality here include relief bearded and female figures attached to the rim or at the base of the handles. In fact, Macedonia has been considered a production centre of metalworking during the 4th c. BC.

Sites of metallurgic activities have been located to the NE part of the Chalcidice peninsula and in the Sithonia region, while the vast majority of bronze vessels have been found in the houses of Olynthus.



View of the exhibition

Right:
Bronze trefoil oinochoe with a female head in relief, 4th c. BC (11)



Local workshops

13 —

Showcase 13 is dedicated to the local pottery workshops of Chalcidice and particularly to those that manufactured large impressive vases. These combine elements of an East Aegean origin with features taken from the Euboean pottery tradition. Pithos-like vases, amphorae with a conical foot, amphoriskoi with horizontal handles, oinochoes of a peculiar shape and kraters belong to this so-called 'Chalcidic' style. The shape of the stamnoid pyxis with two vertical handles on the shoulder is quite common, while vessels of the "Pyrgadikia Group" stand out for their reddish clay covered with a yellowish slip. Here, the visitor has the opportunity to explore the most characteristic vases of this category, reflecting the local production between the end of the 6th to the beginning of the 4th c. BC.

The New Archaeological Museum of Polygyros

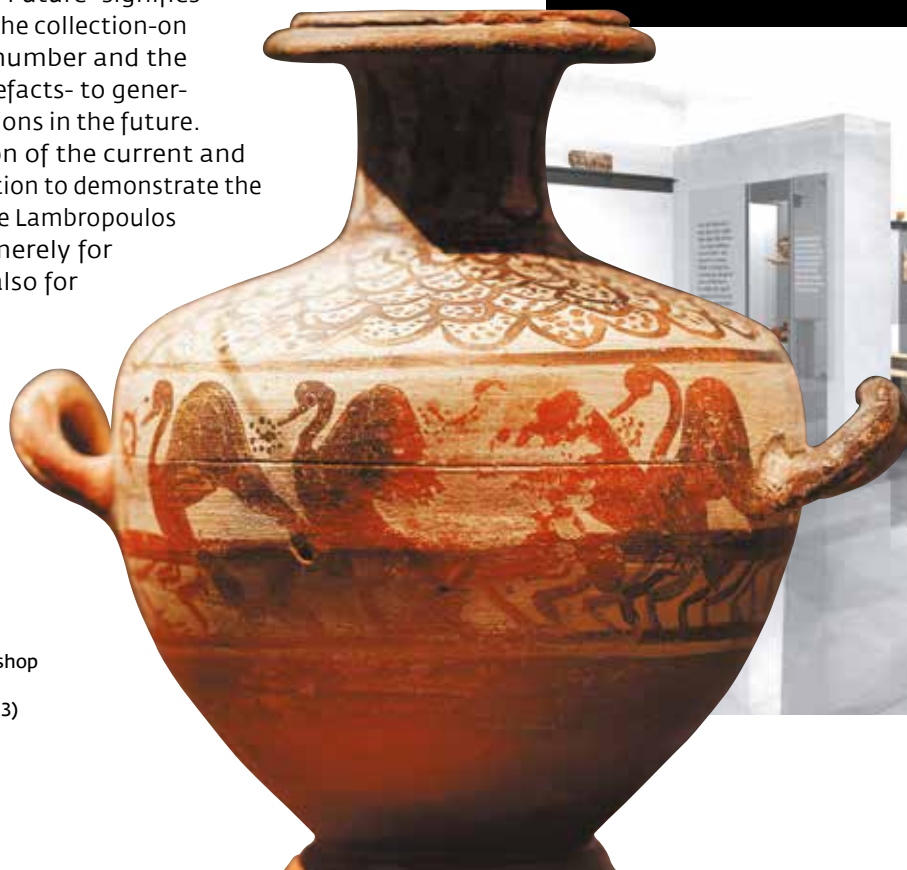
E2 —

As visitors complete their tour, they approach a text referring to the role of the Lambropoulos Collection within the new permanent exhibition of the Archaeological Museum of Polygyros. The title "The Path to the Future" signifies the potential of the collection on account of the number and the variety of its artefacts- to generate more exhibitions in the future. It is the intention of the current and any future exhibition to demonstrate the significance of the Lambropoulos Collection not merely for Chalcidice, but also for the Greek State as a whole.

Hydria of a local workshop ("Pyrgadikia Group"), end of 5th-4th c. BC (13)



IOANNIS LAMBROPOULOS COLLECTION





View of the exhibition

Photorealistic rendering
of the permanent exhibition



Ioannis Lambropoulos

(1894-1972)

He was born in Lakka, a small village of Achaea and he studied Law in Athens. Meanwhile, he attended Professor's Ioannis Svoronos's classes on archaeology and numismatics. In November 1922, Ioannis Lambropoulos was appointed the highest administrative official of Chalcidice and after that time he lived in the capital of the region, Polygyros, and worked as a lawyer. He also served as the president of the Polygyros Bar Association and as a Member of the Parliament for Chalcidice. Given his awareness of and enthusiasm for ancient Greek art, he received permission to acquire a private archaeological collection in 1936. In this way, he managed to salvage many antiquities from the Chalcidice peninsula, establishing one of the richest private archaeological collections of Greece.



Charalambos Makaronas

(1905-1977)

He was born in Athens and, following his studies in Philology and Archaeology, he was appointed to the XI Archaeological Region in Thessaloniki in 1928; he resigned in 1947. Charalambos Makaronas's role was vital in establishing the Archaeological Museum of Thessaloniki, and he became its first director. His vigorous character was highlighted throughout his long experience in administration and in issues related to Greek archaeology as a whole. Alongside his service, he conducted a number of exemplary excavations, the most important being at Pella, and he published his results with consistency and thoroughness.



Iraklis Lambropoulos

(1931-2004)

Born in Polygyros in 1931, Iraklis Lambropoulos served as a captain of the Greek merchant navy until 1969. He inherited his father's collection of antiquities, together with his love for the ancient Greek art.

In 1995, he donated the collection to the Greek State, on the condition that it would be exhibited at the Archaeological Museum of Polygyros. In 2004 he was awarded the Silver Cross of the Order of Phoenix for his action by the former President of the Greek Republic, Kostas Stefanopoulos.

He died in October of the same year, only a few days before the opening of the first exhibition at the Archaeological Museum of Polygyros.



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Whale Graphics s.a.

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*Right: Artwork in mixed technique,
inspired from the collection's objects
(Terpsichori Xanthopoulou)*



