

Brill's

Encyclopaedia of the Ancient World

New Pauly



ANTIQUE

ARK-CAS

long time in Rome (teacher of Octavian), returned to Tarsus as an old man and died there at the age of 82 (c. 13 or 3 BC). A. investigated the tides like → Posidonius, and in 44 BC provided Cicero with a Poseidonian text about duty. Like most Stoics, he sanctified mantics, but unlike most, he taught the inequality of errors. Furthermore, he expressed himself about the division of propo-sitions and criticized the Aristotelian teachings on cat-egories.

K.-H.H.

Athens (Ἀθῆναι; *Athênai*; Lat. *Athenae*).

[1]

I. GEOGRAPHY II. TOPOGRAPHY III. HISTORY
IV. CULTURAL SIGNIFICANCE

I. GEOGRAPHY

A. is the primary location of the ancient territory of → Attica and lies on the plain of the Pedion, surrounded by the mountains → Aegaleos, → Parnes, → Pentelicon and → Hymettus. The plain spreads toward the south-west to the Saronic Gulf. In the ancient city itself rise the limestone hills of the Acropolis, the → Areopagus as well as the Hills of the Muses and of the Nymphs, on its border the Lycabettus and Ardettus. From the Hymet-tus in the north the → Eridanus and in the south the Ilissus flow through the area, while the → Cephissus, which springs from Pentelicon, flows to the west of the city and takes up the water from the two other rivers.

Since the appearance of the picture lexicon of an-cient A. by J. TRAVLOS (see bibliography; see here for the older literature up to 1970) the rapid expansion of the modern city has significantly extended knowledge about the topography of ancient A. (publication of re-search and excavation reports yearly in *Αρχαιολογικόν Δελτίον*, *Χρονικά* (acropolis and city area), in *Hesperia* (Agora-excavation), *AA* (Cerameicus) and *BCH* (gener-al)).

II. TOPOGRAPHY

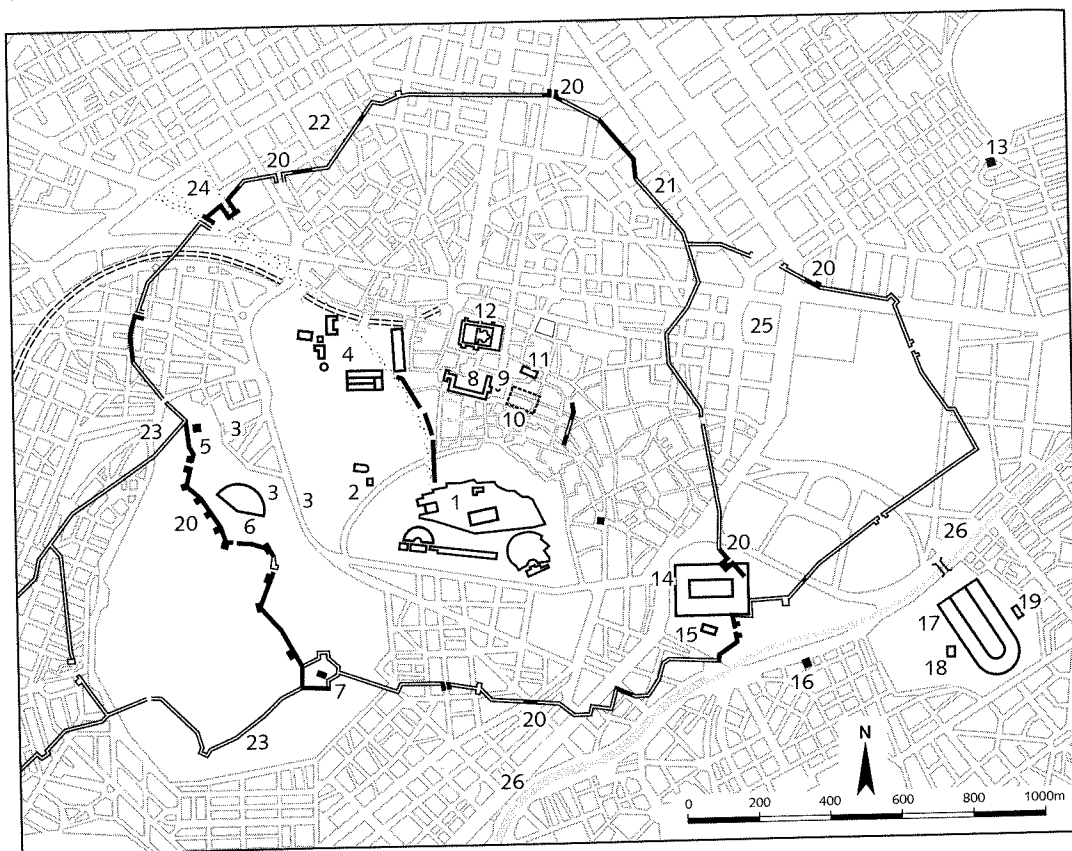
1. ACROPOLIS 2. ACROPOLIS SLOPES
(PERIPATOS) 3. AREOPAGUS, HILL OF THE
NYMPHS AND MUSES 4. AGORA 5. CITY AREA
6. ILISSUS AREA 7. CITY WALLS, GATES AND
NECROPOLEIS ON THE ARTERIAL ROADS 8. ACAD-
EMY

1. ACROPOLIS

Plains and slopes of the citadel, in prehistoric times not nearly as steep as later walls and fortifications have made it, served already in the Neolithic period as a re-treat area and homestead (shard findings). Fortified with a ring-wall made from gigantic polygonal blocks and additionally protected by a rampart (*pelargikón*) [1–3], a palace (stone foundations) was built by Myce-naean rulers. The main entrance lay — from then onwards — on the gently sloping west side of the cliff [4]; there were smaller gates on the south-east and north sides. A well on the north-east side supplied water.

The ruler's seat was transformed in ancient times into the central city sanctuary with the primary deity → Athena. Tiles from clay roofs and the remains of sculpture-decorated architectural elements bear wit-ness to the earliest architecture; two Geometric naiskoi (→ Naiskos), which are located in the area of the later peristasis temple [5], are documented by the presence of roof tiles. The first large temple, according to the newest, still controversial research, was erected in the area of the later → Parthenon (therefore 'Proto-Par-thenon') around 590/580 BC by using → poros with a few marble decorative elements (→ metopes, later reused for the so-called Hekatompedos-inscription and panelling slabs in the Propylaea, relief figures of pan-thers and other animals), was already a → *peripteros* in the Doric order; its gables were decorated with snake-like, round-modelled figures [6–10]. In the Peisistratid era (2nd half of the 6th cent. BC), an additional poros peripteros (so-called 'Old Athena-Temple') was added to this building on the site of the Mycenaean temple. Its gable in the front was decorated with marble figures (→ Gigantomachy) and a sima made of Hymettus marble [11; 12]; Doric elements of a building phase in the early 6th cent. discovered by older research belong, according to their measurements, to the 'Proto-Parthe-non'; on the basis of uniform work traces, it appears that the foundations of the 'Old Athena-Temple' were laid in one process. To the north next to this temple lay several naiskoi or cult monuments for Attic heroes like → Cecrops or → Erechtheus. Likewise already in the lat-er 6th cent. construction was begun on a sanctuary for Artemis Brauronia [13], perhaps on the initiative of the Peisistratids, whose homeland lay near → Brauron. At the end of the 6th cent., probably due to the new Cleis-thenic order, in the cella area of the 'Proto-Parthenon', a new building ('Pre-Parthenon' of Pentelic marble) was begun, which, like the new entrance building on the west side of the citadel ('Pre-Propylaea': [14; 15]), was destroyed by the Persians in 480 BC (→ Persian Wars). On the tower bastion from the Mycenaean era, there was an open altar area for Athena Nike in front of the Acropolis.

After the Persian invasion in 480 BC, the destroyed buildings were initially left unchanged: chunks of the 'Old Athena-Temple' were integrated into the north wall of the Acropolis, unfinished column drums from the Pre-Parthenon marked the eastern corner of the Athena sanctuary. Parts of the 'Proto-Parthenon' were integrated into the south wall. In the sanctuary of Athena Nike arose a naiskos of finely-worked poros blocks (without traces of burning, therefore post-Per-sian), which on the basis of inscriptions can be inter-preted as a private donation; in the Propylaea there is evidence of a 'Cimonean' building phase (→ Cimon). The archaic dedications, especially the dedicatory stat-ues [16–18], were deposited in a layer (so-called 'Per-sian debris' often also mixed with findings from the high classical era) behind the south wall and north-west of the 'Old Athena Temple'.



Athens

1. Acropolis (see separate map)
2. Ionian amphiprostyle on the Areopagus
3. Habitations on the Areopagus and the Hill of the Nymphs
4. Agora (see detailed map)
5. Sanctuary of the *demoi* and the Nymphs
6. Location of the citizens' assemblies (Pnyx)
7. Mausoleum of C. Julius Philopappus
8. Roman Agora
9. Horologion of Andronicus of Cyrrhetus (so-called Tower of the Winds)
10. Approximate site of the Gymnasium of Ptolemy, the Theseum and the archaic agora
11. Store-house (imperial period)
12. Library of Hadrian
13. Cistern of Hadrian
14. Olympieum
15. Temple of Apollo Delphinios (?)
16. Temple of Ilissus
17. Stadium
18. Temple of Tyche
19. Tomb of Herodes Atticus (?)
20. Ring of walls surrounding Athens
21. Klavdmonos Square (modern)
22. Eлевtheria Square (modern)
23. 'Long Walls'
24. Kerameikos with Dipylon, Sacred Gate and street of tombs
25. Syntagma Square (modern)
26. Course of the Ilissus

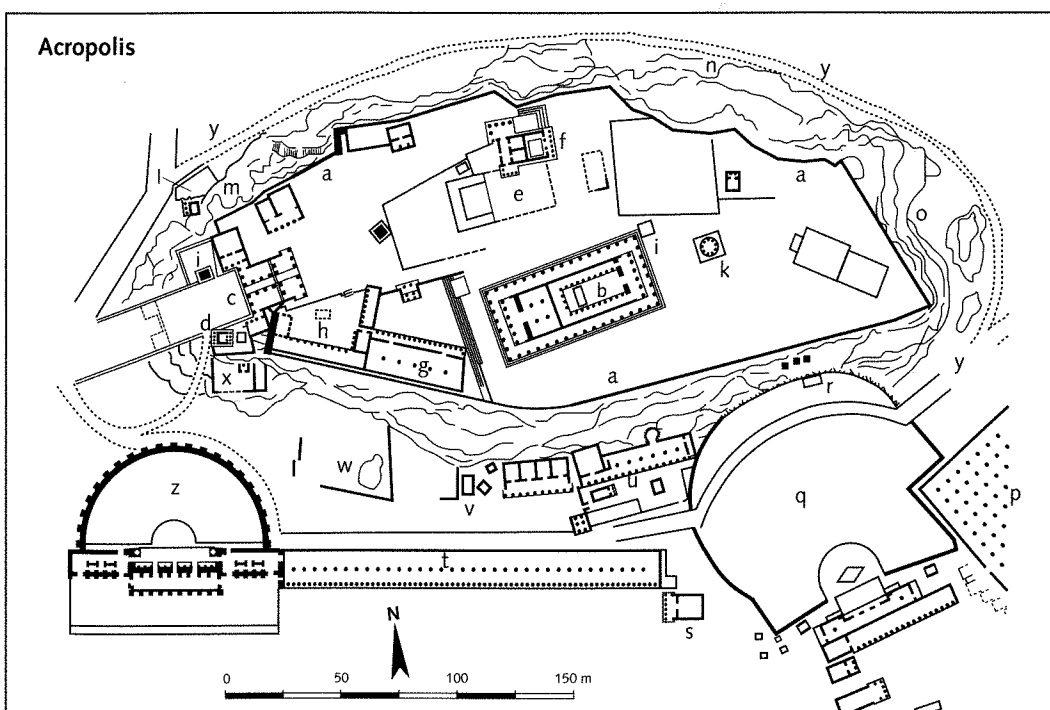
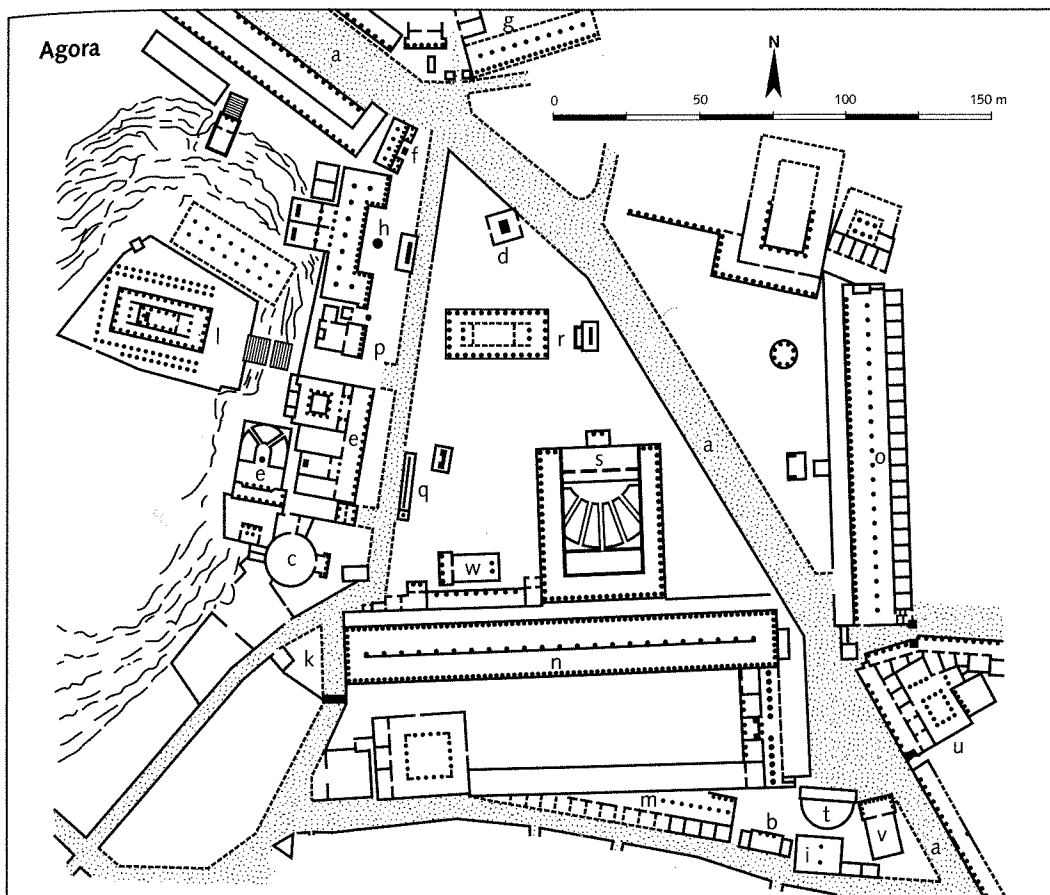
Agora

- a. Route of the Panathenaea procession
- b. Well house
- c. Circular structure (Prytanikon)
- d. Altar to the Twelve Gods
- e. Bouleuterion and sanctuary of the Mother of the Gods
- f. Stoa Basileios
- g. Stoa Poikile (or Stoa of the Herms?)
- h. Stoa of Zeus
- i. Bronze mint
- k. Cobbler's workshop of Simus
- l. Hephaestieum
- m. Southern stoa
- n. Middle stoa
- o. Stoa of Attalus
- p. Temple of Apollo Patroos
- q. Monument to the eponymous heroes of the phyles
- r. Temple of Ares

- s. Odeum of Agrippa
- t. Nymphaeum
- u. Library of Pantaenus
- v. South-eastern temple
- w. South-western temple

Acropolis

- a. Fortifications
- b. Parthenon and its predecessors
- c. Propylaea
- d. Temple of Athena Nike
- e. Old temple of Athena
- f. Erechtheum with older naiscus
- g. Chalkotheke
- h. Sanctuary of Artemis Brauronia
- i. Pergamene column monument
- k. Monopteros of Roma and Augustus
- l. Well house (klepsydra)
- m. Sanctuaries of Apollo, Zeus and Pan
- n. Sanctuaries of Aphrodite and Eros
- o. Sanctuary of Aglauros
- p. So-called Odeum of Pericles
- q. Sanctuary of Dionysus Eleuthereus: theatre and older as well as newer temples
- r. Monument of Thrasyllos
- s. Monument of Nicias
- t. Stoa of Eumenes
- u. Asclepieum
- v. Small temples (i.e. Iseum)
- w. Bronze workshop
- x. Sanctuary of Aphrodite Pandemos
- y. Peripatos
- z. Odeum of Herodes Atticus



The high classical expansion of the Acropolis finds its monumental expression especially in the Doric marble architecture of the Propylaea and the → Parthenon. The colossal peripteros [19–23] with 8×17 columns, with its harmonious proportions, perfect construction (in only 16 years: 448–432) and rich sculptural decoration, represents a pinnacle of occidental architecture (→ Architectural sculpture; Architects: → Ictinus and → Callicrates). Certainly this work arose in the course of various changes to buildings [24], which required, due to the after-the-fact planning of an Ionic figural frieze, a partial deconstruction of the already-begun eastern side of the temple. In the northern pteron (→ Temple) a naiskos with its accompanying altar was discovered recently, which in archaic times still stood next to the foundations, in classical times was then moved into the columned hall [25]; this cult monument is aligned with the frontages of the naiskos of Erechtheus and of the ‘Old Athena Temple’ and therefore marks the east side of the entire Athenaion on the Acropolis. The gold-ivory statue of Athena Parthenos (→ Gold-ivory technique) was illuminated in the → *cella* by the light, reflected by columns and walls, which fell through the door and the two of first documented → windows in Greek architecture. A staircase in the east wall of the *cella* (→ *scala*) provided access to the roof frame for maintenance. The ornamentation of the Parthenon has always been at the centre of researchers’ interests [26–31]: the interpretation of the frieze as a timeless, super-individual representation of the Panathenaic procession in addition to other themes (Arrephoria, etc.) has the best arguments in its favour [32] (by contrast, compare the interpretations based on mythological interpretation [33] and those that combine both interpretations [34]). The heavily-damaged south metopes of the Parthenon, which remained largely intact until the powder depot’s explosion of 1687 (until then it had been first a Christian church, then a mosque), have now been completed thanks to the piecing together of fragments and new findings [35; 36]; this has also happened with some of the gable figures.

The Propylaea [37], which were designed by the architect → Mnesicles, remained incomplete in their total plan and in their details: on the one hand, they were shortened out of consideration for the Nike sanctuary and never completed on the west; on the other hand, even the individual forms inside them remained unfinished (→ *Bosses*). On the outside, they are outfitted with a six-columned Doric temple front; on the inside, six slim Ionic columns bridge the substantial height difference between the west and east façades. To the sides of the five-doored middle area — here and in the *Pinakothekē* strips of Eleusinian limestone decorate the marble walls — wings were planned, of which only the northern one, designated by → Pausanias as the *Pinakothekē*, was completely finished (the lighting of the images was probably also served by the windows next to the asymmetrically-placed door; perhaps this was

originally a banqueting room intended for prominent visitors to the sanctuary); it is built on a foundation of poros blocks of ancient architecture, underneath those the elements of a preceding building with an apsidal northern termination. The planned mirroring wing on the south side was abbreviated to a façade of columns through which one could enter the sanctuary of Athena-Nike, a small, richly-decorated Ionic temple [38; 39]. The Nike cult was taken over by the state in high classical times and received a priestess. The awarding of a contract for a temenos gate to Callicrates led to the hypothesis in older research that he might also be the architect of the whole building, which had to be limited to the tower foundation due to a lack of space. The pronaos and gate walls blend into one another. The complete building plan was carried out in the so-called *Ilissus* temple as well as in the similar → *amphiprostyloi* on the Areopagus peak [40; 41] and several times in the Attic countryside. The Mycenaean bastion was covered with poros slabs, whereby one left free a polygonal hole for seeing through to the Cyclopean wall, as a reminder of the mythical past. The edge of the pyrgos was crowned with a marble balustrade, whose reliefs show Nike figures sacrificing bulls.

Likewise the Erechtheum represents the Ionic order. It was begun before the → Peloponnesian War and completed at the end of the 5th cent. [42]. This ‘temple with the old cult image’ was supposed to replace the ‘Old Athena Temple’ and integrate numerous other cult monuments which had been in its area since earlier times. From this results its unusual form with a manifold division of space on different levels on the inside (→ *Cella*) and different façades on all sides: the east front has a six-columned prostylus, behind which in the *cella*, lit by windows, lay the heroon of Erechtheus on a lower level. On the western side is a two-storey construction with half columns; the richly ornamented north hall of the Poseidon cult lies across from the small south hall with six female figures serving as supports; inside this hall a stairway leads to the shrine of Cecrops; the → *Caryatids* represent the guardians at the grave of the Attic proto-king [43]. A frieze of Pentelic marble figures on a dark Eleusinian limestone background [44] as well as a lotus palmetto edging embrace the whole building. In the west the Erechtheum includes an open area with a naiskos, which can be identified as the *Pandroseion* (→ *Pandrosus*) documented in literature.

West of the Parthenon lies a hall for dedications (bronze objects), the *Chalkothekē*, first without a columned façade, then expanded with such in the 4th cent. (otherwise [45]); and the court of the sanctuary of the Brauronian Artemis. The discovery of the head of the original cult image, a work of → Praxiteles, supports the idea of a temple within the sanctuary, which probably stood in the western half on supports that no longer exist today [46]. On the north side of the citadel there were smaller banqueting halls [47] and a large cistern at the back of the Propylaea [48]. To the east of the Acropolis there was a sanctuary area for the Attic

proto-king → Pandion and for Zeus, which, on the basis of foundations, can be reconstructed as a courtyard with small naiskoi.

In the post-classical era, only a few new monuments were erected on the Acropolis; the focus of construction was limited to the ever-necessary repairs that were undertaken on all the buildings. In the Hellenistic era, Pergamene kings added two pillar monuments as bases for statues, one in front of the north-east corner of the Parthenon, another in front of the Propylaea, which was later rededicated to the Augustan general → Agrippa [1] [49]. In front of the Parthenon a monopteros — its ornamentation cites that of the Erechtheum — accommodated statues of Augustus and Roma; its prominent position indicates the dominance of the new rulers over Athena, whose statue was visible behind the Roman statues through the open Parthenon gate. In the course of the late-antique fortification of the city centre arose a wall close around the Acropolis, which made use of the → *spolia* of older buildings.

2. ACROPOLIS SLOPES (PERIPATOS)

On a road that winds around the fortress mountain (Peripatos, according also to a stone inscription on the north-east side) were erected (from the north-west, clockwise) a large well-house (Clepsydra) and numerous sanctuaries: for Apollo and Zeus, Pan, Aphrodite and Eros (in the north), for Aglaurus [2] (in the east), for Dionysus and Asclepius, the Nymphs and Aphrodite Pandemus (in the south and south-west). One of the most important discoveries in past years (through inscriptions) is the location of the Aglaurion, previously thought to be on the west side of the mountain, in the cave underneath the steep east side of the Acropolis; now it is safe to assume that the ancient prytaneion and an old, pre-Cleisthenic → agora, which, however, none of the ancient written sources mention, was on the north-east slope of the Acropolis (in detail [50]; otherwise [51]); according to literary sources, this is where the ephebes swore their oath (→ Ephebeia), so the discovery of the majority of the inscriptions related to ephebes from classical and late antiquity should not be surprising. The as yet unexcavated so-called Odeum of Pericles, a place for assemblies that probably goes back to Themistocles [52], takes its orientation from the early classical Dionysus theatre, which existed as a trapezoidal installation until the middle of the 4th cent. BC. It contains straight rows of seats behind a straight proedria (→ Theatre). At the back of the theatre, which was built at the latest around 500 BC in the natural slope and outfitted with wooden seats, ran a straight path (the old Peripatos); above this were residences. When the *koilon* was expanded (around 360 to 329/4 BC) to fit the Acropolis cliff where it had been hewn away, the form of the theatre was changed to a round stone structure; the Peripatos, now a path through the *koilon*, was moved; it formed the only entrance to the theatre from above, as there was no *diazoma*. Under → Lycurgus (second half of the 4th cent. BC) the original wooden stage structure received a marble, column-

bedecked façade with corner towers (palace architecture scheme). The orchestra, once rectangular, now round, was provided with an opus-sectile floor (→ *pavimentum*, → Mosaic). The genius architect of this building is unknown, but his plan was immediately adopted all over in the Greek world (summary [53]).

The theatre was part of the Dionysus Eleuthereus sanctuary with an old temple from the time around 530 BC [54]. In the mid 4th cent. there arose to the south a larger new building, in which the gold-ivory statue of → Agoracritus was set up. The road leading to the propylon of the → *temenos* was one of the most magnificent roads of the ancient world, coming from the Eleusinium on the north-west side and winding around the entire north side of the Acropolis, the Street of the Tripods → Tripods, which were set up here by the victorious choregoi of the theatre festival (→ Dionysia) (numerous inscribed bases), lined the street; from about 340 BC the bases of the victors' prizes took on architectonic form: the most famous are the monument of Lysicrates (round building) at the eastern foot of the citadel, the monument of Thrasyllus (façade copy of the south wing of the Acropolis Propylaea) in front of the *kata-tome* above the theatre *koilon* and the monument of Nicias (six-columned prostylus) on the west side of the Dionysium; numerous other buildings are known on the basis of foundations next to the Street of the Tripods and through building fragments that have been found [55].

To the west next to the theatre, the Pergamene king → Eumenes erected (using his own workers according to [56]; → Construction technique) a long, two-storey hall. On the slopes of the Acropolis above, near an ancient well-house, an Asclepieion consisting of a temple area and a hall section for pilgrims [57] was built, initially as a private donation by a Telemachus in 420/419 BC. The neighbouring buildings are small ones, which were built as late as the Roman imperial era (e.g. an Iseum [58]). At the same height are the remains of a classical ore-casting workshop, which adjoined the Odeum donated by → Herodes Atticus, which was once covered with cedar-wood timbering. Above, on the south foot of the Nike-Pyrgus, lay the stone foundations of the temple of Aphrodite Pandemus, to which a few scattered elements can be attributed, below the Odeum a nymph sanctuary and numerous remains of houses: the entire south slope of the Acropolis (far into the modern city quarter Makrygianni) was built up with dwellings from classical times until late antiquity [59].

3. AREOPAGUS, HILL OF THE NYMPHS AND MUSES

The slopes of the hills on the west of the Acropolis were also covered with residences; in between these there were also sanctuaries and public buildings. On the peak of the Areopagus stood an Ionic → *amphiprostylos* in the style of the Nike Temple, the presence of which is documented by a stone staircase and foundations as well as a few building elements [41]. On the

western slope was the building containing the highest court of Attic democracy; on its north slope an early Christian → basilica was erected to honour the Apostle Paul. At the western foot of the Areopagus was located the oldest Dionysium, the Dionysus sanctuary *en limnais*. The foundations of houses, stores, and streets, which were hewn into the rock [60–63] overrun the Areopagus as well as the Hill of the Nymphs and Muses. In between numerous traces of a branching network of → water pipes have been discovered [64]. The peak of the Hill of the Nymphs, where today the classical observatory from the 19th cent. stands, included a sanctuary for Demos and the nymphs [65]. The western part of the Hill of the Muses is dominated by the assembly hall, the → Pnyx, a round building with monumental supporting walls and an outside staircase from the late 4th cent. (→ Assembly buildings). The earlier buildings (excavated on the inside) were smaller, the first one was even facing the opposite wall [66; 67]. In the south, a portion of the residential area was cut off from the city in the later 4th cent. by a *diatichisma*. On the peak of the Hill of the Muses stands the mausoleum of the last king of Commagene, C. Iulius Philopappus, a funerary building with Roman relief friezes in the lower and statues of Hellenistic kings and Roman officials in the upper façade storey [68]. The knoll is surrounded by the walls of a Hellenistic fortress.

4. AGORA

Near the recently documented old → Agora from the 6th cent. BC with the *prytaneion* (→ Assembly buildings) on the north-east foot of the Acropolis there was in the flat terrain north of the Areopagus, an area, which from Mycenaean times to the 7th cent. had served as a burial ground, but since the mid 6th cent. was a publicly used area (summary [69]). Here horse races took place, here in the last third of the 6th cent. rows of wooden seats (*ikria*) were built for theatre presentations, and here is where the Panathenaea ascended on a road to the Acropolis. The first buildings were built — perhaps as building projects of the → Peisistratids — in the form of a well-house in the south and a courtyard house in the south-east. On the northern edge of the plaza there was an altar for the 12 gods — the stone building remains, however, only date from the later 5th cent. [70] — and a bothros-like cult area. On the slope of the Colonus Agoraeus there was a bronze workshop. With the Cleisthenic democracy, the character of the plaza changed until it was the political centre of classical A. → *Horoi* distinguished the Agora from the surrounding area, and on the west side of the plain, the buildings of the Athenian state administration gradually appeared, as well as a few sanctuaries and court buildings. Over the ancient courtyard house a large round building (Prytanikon) was erected, next to it was the → Bouleuterion and the sanctuary of Meter (→ Cybele), the state archive. On the north-west corner, at the entrance to the Agora from the Cerameicus, was the Stoa Basileus (in the foundations of the classical building were remains of the preceding one destroyed by the

Persians [71]). On the south-west corner there was a public court (→ Heliæa?). In the course of the classical period this plaza was also closed in on other sides with buildings, especially stoas. On the north side the Stoa Poikile have recently been partially excavated (according to other opinions based on some Herms findings: Stoa of the Herms). Better researched is the Stoa of Zeus with its annex and the south hall with numerous sales rooms. On the south-east corner American excavators encountered the Athenian bronze coin workshop. In the south-west of the square and beyond the Agora's borders a shoemaker's workshop (probably that of Simus, which is mentioned by Socrates) and the state prison were found. The hill to the west of the Agora has been crowned since the time of Pericles (449–432 BC) by the temple to Hephaestus; its sculptural decorations are limited to metopes with reliefs of the deeds of Theseus on the east side and two friezes above the pronaos and the opisthodomos, where the former reaches across the cella to encompass the pteron (as in the Poseidon temple in → Sunium). The frieze (→ Parthenon) and the profiled foot of the wall (see 'Pre-Parthenon') are conspicuous Ionic elements of this Doric building. On the cult image basis of Eleusinian limestone with pegged-on marble figures, Hephaestus stood together with Athena [72–75]. Along the Panathenaea road upward along the cliff at the junction of the Street of the Tripods lay the Eleusinium, an area with a temple to Demeter, which drew its importance from the cultic connection with the Eleusinian → Mysteries and since 420 BC with the festival of Asclepius.

The Agora, which thus far had not had a regular shape, in Hellenistic times took on an almost orthogonal frame due to the construction of several halls. The south stoa was moved and formed, together with the new middle stoa, a true marketplace. At a right angle to this arose the hall on the east side donated by the Pergamene → Attalus (under it the remains of a classical court building), while a unifying facade of columns was placed in front of the complex of the Bouleuterion and Metroon. Thus the west side of the Agora attained a nearly closed character reaching from the six-columned prostylos front of the Apollo Patroos temple [76] and the Stoa of Zeus to the Stoa Basileus (with tower buildings). In front of the Metroon stood the monument of the eponymous phylai heroes, which in the Hellenistic and also in the Roman imperial era (each time after the institution of additional → *phylai* to honour rulers) had to be expanded several times; together with the altar of the 'Twelve Gods', the central point of the Athenian street network, in Hellenistic times it was still the only monument on the square. This changed with the beginning of the imperial era: due to the relocation of three temples from the Attic countryside (from → Sunium, → Thoricus and in the case of the Ares temple from → Pallene) and the erection of an odeum (reconstruction in the 2nd cent. AD) as well as a few smaller monuments, the free space was almost completely filled up. In the south-east, a → *nymphaeum* (2nd cent. AD) and a

library (of Pantaenus, around AD 100) framed the Panathenaean street. The richly appointed residences, which were built in late antiquity in front of the so-called Valerian wall, that is already outside the city on the Areopagus slope, were philosophical schools; in the area of the Odeum and of the middle and south stoa there was also a villa (or gymnasium), and the Metroon and the Hephaestum were transformed into Christian churches; thanks to the latter case, we have one of the best preserved high classical temples in Greece.

5. CITY AREA

A columned street connected the classical Agora with the Roman Agora further to the east, a facility, which according to epigraphic findings, was erected in Augustan times. In the east of this marketplace stood since late Hellenistic times — and probably hardly isolated — the eight-cornered Horologion (→ Clock) of Andronicus of Cyrrhestus, a combination of several sundials and a time-measuring device driven by water power, whose function has thus far not been completely explained, on the inside [77]. Next door to the south a long hall (Sebasteion?) stretched eastwards [78]. In addition, on the site of the current Plaka lay a gymnasium-like building ('Diogeneion'), in which the majority of the ephebe inscriptions were found, the Gymnasium of Ptolemy and a storage building from the imperial era. To the north, parallel to the Roman Agora, Hadrian erected (in the first half of the 2nd cent. AD) a large courtyard with a marble propylon in the west and library rooms in the east. Excavations in recent years in the course of restoring the west façade revealed late Hellenistic houses, which follow another orientation and thus suggest the levelling of an older living quarter for this donation of Hadrian's [79; 80. 13–25]. In late antiquity, a triconchal building completed the arrangement of the courtyard.

The civic → water supply was served by several imperial era lines, of which one (coming from the Pentelicon) ended in a Hadrianic → cistern with a columnar façade on the south slope of the Lycabettus (donor inscription today in the national gardens). The area of the Olympieum in the east of the Acropolis [80. 26–53] also belongs to Hadrian's expansion of A. A high temenos wall enclosed the precinct of Zeus Olympius — probably Hadrian's Panhellenion — an arch connected it with the 'City of Theseus' (inscription on the Arch of Hadrian; east of this classical houses and imperial baths). The large building that had already been begun by the Peisistratids as a Doric → dipterus — recently a Solonic predecessor was reconstructed — was newly designed by the Roman architect → Cossutius for → Antiochus [6] IV; this Corinthian dipterus was not finished in either Hellenistic nor in Augustan times; finally Hadrian finished it and participated himself in its dedication in AD 131 (summary [81]).

6. ILLISSUS AREA

About 20 metres under the Olympieum lies the Illisus' bed. Between the supporting wall of the Zeus-temenos and the river are the meagre remains of a late

archaic house (court building on the Delphinium?), a high classical Doric → *peripteros* (Apollo Delphinios temple?), an imperial-era temple to Cronus and Rhea as well as a large imperial-era hall. On the basis of inscriptions, which relate to Apollo Pythios, the Pythium was probably also located here [82], and in addition, a thus far undocumented hypothesis, based on literary sources, wishes to place on this bank of the Ilissus the Dionysium *en limnais*, which is generally believed to be on the west slope of the Areopagus. On the south side of the river valley, where the Callirrhoe source is situated, a niche was carved out of the standing rock for a Pan sanctuary. A few metres above are the foundations of a classical amphiprostylos, almost completely preserved until the late 18th cent., which was probably dedicated to Artemis Agrotera [83–85; 41]. The bridge over the Ilissus which lies to the east led across to the stadium, which is embedded in a hollow of the Ardettus; already erected under Lycurgus (from 329 BC), it received, thanks to a donation by → Herodes Atticus, its marble revetment (restored for the first modern Olympiad in 1896). On both sides of the stadium, imperial era buildings crowned the hills — a temple to → Tyche and a building of controversial interpretation [86], perhaps the grave of Herodes Atticus. South of the Ilissus was, in addition, the thus far archaeologically-undocumented gymnasium of Cynosarges [87].

7. CITY WALLS, GATES AND NECROPOLEIS ON THE ARTERIAL ROADS

Of the archaic city walls documented in literature [88–90], there are no extant remains. After the destruction of A. by the Persians in 480 BC, a large ring-wall built of ruins (e.g. ancient grave monuments) was erected around A. at the initiative of Themistocles, the course of which can be ascertained in many places through gate structures. However, parts of these have only been dug up in the Ceramicus (Dipylon to the 'Sacred Gate'), in the area of the Olympieum, by the modern Klavdmonos Square (north-east) and recently also in the modern Eleftheria Square (north). On the Hill of the Nymphs, two 'Long Walls' were added to these city walls, which formed a corridor connecting the → Piraeus.

The most impressive gates are found in the Ceramicus area (summary [91]). The Dipylon, a two-part passageway with a deep forecourt that was added in the Hellenistic period, led by a large well-house on the broad *dromos* to the Agora. South of this is the 'Sacred Gate', next to which the Eridanus leaves the city through a specifically secured tunnel. The city wall itself was protected against siege machines by a *proteichisma* with a moat in front of it (→ Fortifications; → Siegecraft). In the stone construction of the walls there is evidence of numerous repair phases, each of which formed the base for high mud brick walls (→ Construction technique). Between both gates lay the Pompeum, the starting point of the Panathenaic procession (→ Panathenaia), a courtyard with adjoining dining rooms for prominent people (in Antonine times it be-

came a storage building; later, after the disappearance of the Themistoclean ring-wall, it was transformed into a colonnade); less prominent people dined in the gate courtyard of the Dipylon. South of the Sacred Gate, classical houses with workshops and a storage building have been excavated in recent years (the so-called buildings X-Z), under which remains of the ancient → necropolis came to light. The arterial roads 'Sacred Way', 'Street of Tombs' and the *dromos*, which lead to the → Academy and on which the *dēmōsion sēma* can be located, are bordered by numerous prehistorical and early Greek necropoleis (on both banks of the Eridanus) and classical grave areas, which in places were decorated with magnificent funerary monuments: with relief stelae, marble grave vases, guardian animals, etc., and, since the end of the 4th cent. BC, also with columns bearing the names of the dead (columellae) or profiled cubes (*trápezai*). Among the individual graves, as a rule family areas with successively erected monuments, there are also a few monuments which have a public character (Lacedaemonian grave on the *dromos*; envoy graves on the 'Sacred Way'). The *dēmōsion sēma* has not yet been uncovered due to modern building; known to us are only (in places fragmented) monuments with lists of the fallen; whether there was just one or whether there were several areas on the road to the Academy, is controversial. Roman grave buildings are known thus far only in small numbers, including a brick mausoleum from the late 2nd cent. AD with a large sarcophagus with a reclining figure. In this area there were, likewise, workshops (→ Crafts, Trades), potteries (→ Potters), bronze foundries (→ Sculpting, technique of) and marble sculptors' ateliers.

Outside of the old Ceramicus grave area along the 'Sacred Way' during the construction of the metro, the continuation of the necropolis outside this gate was researched; there are also numerous grave sites in the botanical garden, which lies in the west. The same thing applies for several excavation areas on the other arterial roads of the ancient city: on modern Elevtheria Square, in Lenormant Street (both in the north), on Syntagma Square — here bronze workshops, Roman baths and a section of the Eridanus' bed were revealed and to the south of the Acropolis, necropoleis with graves from prehistoric, Mycenaean [92], early Greek, classical times and late antiquity; also, in between even more workshops, especially those of the pottery industry in A. [93]. Of particular historical interest is, among the new grave findings, the area of the Lycurgus family [94; 95].

8. ACADEMY

The Academy c. 3 km north-west of the city, the starting-point of the torch races during the Panathenaea that went up to the Acropolis, was originally an area dedicated to the hero Hecadēmus (fragment of a boundary inscription from the 6th cent.) and other gods such as Eros, Hephaestus and Prometheus, the Muses and Athena. Excavations uncovered Neolithic and Geometric remains of settlements and foundations of a large

late classical building as well as of a late Hellenistic or early imperial era gymnasium [96]. Between the Academy and the Colonus Hippius, which was dedicated to Athena and Poseidon and in whose proximity the Lyceum gymnasium, practice area of the cavalry, may have been [97] (according to most recent excavations a palaestra to the east of Syntagma Square now also in the eastern part of the city), is where Plato's private house must have been, which became the centre of the Platonian school of philosophy, which existed until it was banned by Justinian (AD 529).

→ ATHENS

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III. HISTORY

1. NEOLITHIC PERIOD, MYCENAEAN ERA AND 'DARK AGES'
2. ARCHAIC PERIOD
3. TYRANNIS
4. THE REFORMS OF CLEISTHENES
5. TIME OF THE PERSIAN WARS
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12. ROMAN ERA
13. BYZANTINE ERA

1. NEOLITHIC PERIOD, MYCENAEAN ERA AND 'DARK AGES'

The name A. comes from a pre-Greek language substratum. The patroness → Athena was already a Minoan palace and city goddess [21. 160-177], but the origin of the settlement name cannot be pinpointed in time. Since the Neolithic period there has, without a doubt, been continuous settlement. People preferred to live on the slopes of the Acropolis. The beginnings of proto-Greek language elements appear to date back to an extended infiltration of new peoples of the Indo-European language family around and after 2000 BC. In the late Bronze Age, A. belonged to the Mycenaean cultural sphere. In the 13th cent. BC, one of the most powerful Mycenaean fortresses was erected on the Acropolis (cf. Hom. Od. 7,81 [10. 77ff.]). A ruler (→ *Wanax*) probably lived there who had resources similar to those of the rulers of the palaces with Linear B findings (→ Linear inscriptions; Linear B). In the time of unrest around 1200 BC the Athenian residence was not destroyed. The position of the *wanax* who lived there appears to have degenerated in the course of the general devolution of the Mycenaean social order and ruling structures to the position of a settlement leader in a small society with little stratification. Nevertheless, in the 'Dark Ages' A. remained the largest settlement in → Attica. This was the prerequisite for the growing together of the various regions of this area, where A. became the point of crystallization for the formation of the polis (→ *Polis*), when, in the context of a large increase in population since the 8th/7th cent. BC, instead of person-bound leadership functions, organs of community life developed, which took over particular public tasks and carried these out regularly, so that they took on the character of institutions [27. 145-181; 32. 185-191].