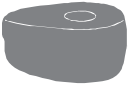





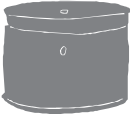











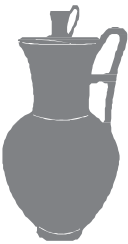










	<p>CROUCHING FEMALE FIGURINE</p> <p>The suspension hole at the back indicates that it was worn as a pendant with evident apotropaic character.</p> <p>Perhaps from the Peloponnese</p> <p>Middle-Late Neolithic period (5800 - 4500 BCE)</p> <p>Marble</p>
	<p>AXE WITH HOLE FOR INSERTING A WOODEN HAFT</p> <p>Stone Axes, typical finds in Neolithic settlements, had multiple uses in domestic and agricultural tasks.</p> <p>Final Neolithic period-Early Bronze Age (4500-2000 BCE)</p> <p>Stone</p>
	<p>OBSIDIAN BLADE CORE</p> <p>Obsidian, a vitreous volcanic stone whose only source throughout the Neolithic and the Bronze Age is Melos, Cyclades, was used for making tools. The most common are blades, used as razors, knives etc., and as grave goods. Cores are the waste product of the raw material, left after the striking of blades.</p> <p>Early Bronze Age (3200-2000 BCE)</p>
	<p>MONOCHROME BELL-SHAPED CUP</p> <p>From Thessaly</p> <p>Middle Neolithic period (5800-5300 BCE)</p> <p>Clay</p>
	<p>CYCLADIC FEMALE FIGURINE OF 'FOLDED-ARM' TYPE</p> <p>The red pigment, traces of which are preserved on the neck and head, is from cinnabar, a material imported to the Aegean and therefore precious. Marble figurines are the creation par excellence of the Early Cycladic Culture and are most probably associated with religious beliefs in prehistoric Aegean.</p> <p>Early Spedos variety.</p> <p>Attributed to the Fitzwilliam Master</p> <p>Early Cycladic II period (2700-2300 BCE)</p>





	<p>CYCLADIC BOWL</p> <p>Most Cycladic bowls, the most common type in the Cycladic repertoire of stone vases, are found in graves.</p> <p>Early Cycladic II period (2700-2300 BCE)</p> <p>Marble</p>
	<p>CYCLADIC FOOTED CUP</p> <p>Vases of this type are counted among those intended exclusively for funerary use during the Early Cycladic Period.</p> <p>Early Cycladic II period (2700-2300 BCE)</p> <p>Marble</p>
	<p>CYCLADIC CYLINDRICAL PYXIS WITH LID</p> <p>The vessel is decorated with incised herring-bone pattern. The pyxis, particularly common in burials of the Early Cycladic I period, was probably used as a container for jewellery or other small articles.</p> <p>Early Cycladic I period (3200-2700 BCE)</p> <p>Clay</p>
	<p>CYPRIOT BLACK-TOPPED TULIP-SHAPED BOWL OF RED POLISHED I-II WARE</p> <p>The dense incised decoration infilled with white paste is made in order to create a chromatic effect. Bowls of this type were probably used for carrying liquids, while their round base indicates their set in hollows in the floor.</p> <p>From Cyprus Cypriot workshop Early Cypriot I-II period (2300-2100 BCE)</p> <p>Clay</p>
	<p>MINOAN FEMALE FIGURINE</p> <p>The figure is wearing a cylindrical skirt and is bringing her arms to the chest. Figurines of this type are known from Minoan shrines and are probably representing the adorants who attended to a high priestess.</p> <p>From Herakleion district, Crete Late Minoan II-III A1 period (1450-1375 BCE)</p> <p>Clay</p>





	<p>SPOUTED BOWL</p> <p>The vase bears a black painted linear decoration</p> <p>Middle Minoan I period (2100-1800 BCE)</p> <p>Clay</p>
	<p>MINOAN VOTIVE DOUBLE AXE</p> <p>The axe is decorated with incised linear motifs Minoan settlements, palaces and sacred caves have yielded examples of the double axe, the emblematic symbol of the Minoan religion. The axes were probably fitted onto tall poles that were set into stepped stone bases.</p> <p>From Zakros district, Crete</p> <p>Middle Minoan III-Late Minoan I period (1700-1450 BCE)</p> <p>Bronze</p>
	<p>KYLIX WITH REPOUSSÉ REPRESENTATION OF RUNNING HOUNDS</p> <p>Permanently exhibited at the Benaki Museum as a Mycenaean vase of the Late Helladic II-III A1 period (15th-early 14th c. BC), its authenticity is still a matter of discussion among scholars. The decoration of this object of prestige and social status, with hounds is related to the hunting, an activity that constitutes an ideal means of replicating power and authority.</p> <p>Gold</p>
	<p>MYCENAEAN NECKLACE OF ROSETTE-SHAPED BEADS</p> <p>The eight-petalled rosette exemplified by this necklace is one of the types most commonly used for rosette-shaped beads and small ornaments during the Mycenaean period. These rosettes resemble various species of wild rose, a flower with symbolic significance in the Mycenaean religion.</p> <p>Late Helladic IIB-III period (2nd half of 15th-early 13th c. BCE)</p> <p>Gold</p>
	<p>PAIR OF CYPRIOT BULLS HEAD EARRINGS</p> <p>Numerous examples of this type of stylized earrings have been found at various sites in Cyprus, mostly in graves.</p> <p>Late Cypriot IIB-III A period (1300-1190 BCE)</p> <p>Gold</p>


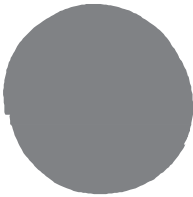





	<p>MYCENAEAN BEAK-SPOUTED JUG</p> <p>The vase is decorated with stylized argonauts or nautili (molluscs). This outstanding example of the mature phase of Mycenaean pottery presumably imitates a metal prototype.</p> <p>Possibly from Attica Late Helladic IIIA1 period (1400-1350 BCE) Clay</p>
	<p>MYCENAEAN FEMALE FIGURINE OF PHI (Φ) TYPE</p> <p>This type of Mycenaean figurines is named after the similarity of its outlines to the letter Φ of the Greek alphabet. These figurines are usually found in children's graves or in shrines and they might have represented deities, divine nursemaids or children's companions.</p> <p>Late Helladic IIIA-B period (14th-13th c. BCE) Clay</p>
	<p>CYPRriot FIGURINE OF A STANDING MALE WEARING A HIGH TIARA</p> <p>From Cyprus Cypriot workshop Cypro-Archaic I period (7th c. BCE) Clay</p>
	<p>CYPRriot BOWL OF WHITE SLIP II WARE</p> <p>The painted decoration includes horizontal and vertical cross-hatched lines that may imitate straps used to hold comparable vessels of clay or wood.</p> <p>Cypriot workshop Late Cypriot II period (1450-1200 BCE) Clay</p>
	<p>ATTIC LARGE GEOMETRIC PITCHER WITH LID</p> <p>The pitcher is decorated with linear motifs and horses in successive zones. Vases of this class were used as cinerary urns in Attic burials during the Late Geometric period.</p> <p>Attic workshop Late Geometric II period (735-720 BCE) Clay</p>






	<p>TREFOIL-MOUTH OINOCHOE</p> <p>The vase is decorated with horses and a host of filling motifs. Most of the subjects derive from the Geometric tradition that continued to influence early Orientalizing workshops in the 7th c. BC.</p> <p>From Skyros, Sporades 675-650 BCE Clay</p>
	<p>PART OF A PENDANT-“PYXIS”</p> <p>It belongs to a category of bronze Macedonian jewellery, which may have had symbolic or religious significance.</p> <p>From Macedonia 10th-9th c. BCE Bronze</p>
	<p>SPECTACLE FIBULA WITH SPIRAL DISCS</p> <p>This brooch would have been used for securing garments while the spirals would have held scarves and headdresses in place.</p> <p>Perhaps from Macedonia 10th-8th c. BCE Bronze</p>
	<p>BRACELET WITH OVERLAPPING ENDS</p> <p>From Macedonia 8th-7th c. BCE Bronze</p>
	<p>HEAD OF A STATUE OF THE CYPRIOT HERAKLES WEARING A LION’S HEAD WITH WIDE-OPEN MUZZLE AS HEAD-GEAR</p> <p>It belongs to a large series of Cypriot sculptures in which the god is represented holding a club in the right hand. There are traits in the typology of the work which derive from the kindred Phoenician god Melqart.</p> <p>From Cyprus Cypriot workshop Cypro-Archaic II period, c. 500 BCE Limestone</p>
	<p>HELMET OF ‘ILLYRIAN’ TYPE</p> <p>The ribs on the crown were used for affixing the crest.</p> <p>From the area of Olympia, Peloponnese 600-550 BCE Bronze</p>








	<p>CORINTHIAN BLACK-FIGURE PYXIS</p> <p>It is decorated with zones of felines and ibexes. This type of vase used as a container for cosmetics or jewellery, the decorative subjects, the elongation of the body of the animals and the schematization of the filling motifs are all distinctive characteristics of Corinthian pottery production in the first quarter of the 6th c. BC.</p> <p>Corinthian workshop Middle Corinthian period (590-565 BCE) Clay</p>
	<p>ATTIC BLACK-FIGURE SIANA CUP WITH SCENE OF THESEUS WRESTLING WITH THE MINOTAUR</p> <p>The group of Theseus and the half-human, half-bovine monster is flanked by three maidens and four youths, probably a connotation to the sacrificial victims sent by the people of Athens to the King Minos of Crete. The iconographic subjects on the other side and the inside of the vase indicate that this cup was possibly owned by an athlete. Clay cups were used as drinking vessels at the symposion after an athletic victory.</p> <p>Attic workshop. Attributed to the workshop of the Pyri Painter 560-550 BCE Clay</p>
	<p>ATTIC BLACK-FIGURE SKYPHOS</p> <p>The vase, a type of drinking cup, is depicting a pursuit scene between two nude males flanked by himation-clad male figures.</p> <p>From Attica or Boeotia Attic workshop. Attributed to the Athenian painter conventionally known as the 'Affecter'. c. 540 BCE Clay</p>
	<p>FEMALE HEAD WITH DIADEM</p> <p>Roman copy of the head of an Athenian cult statue probably representing a peplos-clad goddess, of the years around 430 BCE. The original was perhaps a work by the famous sculptor Agorakritos, a favourite pupil of Pheidias.</p> <p>Parian marble</p>






	<p>VOTIVE FIGURINE OF HERAKLES</p> <p>The hero is represented in aggressive pose, holding the club in his right hand and the bow in his left. On the left thigh is the inscription ΗΕΡΑΚΕΑΣ.</p> <p>From the sanctuary of Apollo Ptoios on the Ptoon mountain, Boeotia Argeian workshop 480-460 BCE Bronze</p>
	<p>BOEOTIAN FEMALE FIGURINE</p> <p>The figure is wearing a peplos (long garment) and a polos (high cylindrical crown). Figurines of this class, which are reminiscent of the Archaic korai in monumental sculpture, were grave goods or votive offerings in sanctuaries. They possibly represent female deities or worshippers.</p> <p>Boeotian workshop 450-425 BCE Clay</p>
	<p>ATTIC WHITE-GROUND LEKYTHOS</p> <p>It is decorated with a female figure advancing towards a wool-basket, holding a flat basket with wreaths and a lekythos. White lekythoi, perfume vases, were made exclusively in Athens and destined solely for funerary use. The scene on the Benaki vase is of an Athenian lady preparing to visit the tomb of some dear deceased or of a bride getting ready for a marriage which will never take place.</p> <p>Attic workshop. Attributed to the workshop of the Aischines and Tymbos Painters 475-450 BCE Clay</p>
	<p>ATTIC RED-FIGURE NOLAN AMPHORA</p> <p>The amphora is of the Nola type, the name given to this class of red-figure vases found in large number in the town of Nola in Campania, southern Italy. It is decorated with a scene of an 'erotic' encounter between a female figure holding a myrtle branch for making a wreath and a male one holding a ball or a round fruit. The duck depicted alludes to Aphrodite, as one of her familiar attributes.</p> <p>Attic workshop. Attributed to the Painter of London E342 460-450 BCE Clay</p>







	<p>ATTIC FUNERARY LEKYTHOS WITH SCENE OF DEXIOSIS (FAREWELL SCENE)</p> <p>Marble vases of this type were placed on the top or at the boundaries of tomb enclosures during the 4th c. BCE. They are decorated with a farewell scene: the deceased is shaking hands with his /her relatives in a gesture of farewell. Specifically the marble lekythoi imitated the smaller clay ones that contained oil used in burial rites or for libations. The monumentalisation of this ceramic type perhaps alluded to the burial rites performed by the mourning family according to the Athenian law.</p> <p>Attic workshop Around 360 BCE Pentelic marble</p>
	<p>HYDRIA</p> <p>The hydria, as its name indicates, was used almost exclusively for carrying water (Greek hydor), essential for everyday cleansing, ritual purifications and libations.</p> <p>4th c. BCE Bronze</p>
	<p>ATTIC RED-FIGURE CALYX CRATER</p> <p>It bears the representation of the god Dionysos, Ariadne and the winged god Eros between two Satyrs, members of Dionysos' troupe. The sacred wedding of Dionysos and Ariadne is portrayed on the krater. It is the 5th c. BCE archetype of a happy marital union between mortals. Decorating a typical symposium vessel with the emblematic scene of the marriage of a god and a mortal, through which, according to legend, the latter gained immortality, makes it very likely that the krater was originally used in the context of a wedding ceremony.</p> <p>Attic workshop Attributed to the Painter of Vienna 1089 400-390 BCE Clay</p>
	<p>APULIAN SKYPHOS IN GNATHIAN STYLE</p> <p>This drinking vase is decorated with a female mask, probably a theatrical hetaira mask, and vine leaves. The vase was made in the workshops of Apulia in southern Italy. The polychromatic decoration on the black varnish coating the vase, is a technique typical of the 'Gnathian style', named after the site of Gnathia where many pottery pieces have been discovered.</p> <p>Apulian workshop 340-320 BCE Clay</p>

	<p>BOEOTIAN FIGURINE OF ATHENA</p> <p>A rare coroplastic version of the chryselephantine statue of Athena Parthenos, which stood in the Parthenon and was a work of Pheidias, of the years 447/6-438 BCE</p> <p>Perhaps from Vathy, Avlis district, Boeotia</p> <p>Boeotian workshop</p> <p>Late 5th-early 4th c. BCE</p> <p>Clay</p>
	<p>FOLDING MIRROR</p> <p>The cover bears a relief representation of Dionysos flanked by two Maenads or Adonis flanked by Aphrodite and Persephone. The female figures wear silver jewellery. Folding mirrors consist of two bronze discs connected by a hinge. Their decoration refers to the woman's world, Aphrodite and Eros, as well as Dionysian repertoire.</p> <p>c. 310 BCE</p> <p>Bronze</p>
	<p>MYRTLE WREATH</p> <p>Gold wreaths that imitate natural ones come mainly from royal tombs of Macedonia, Asia Minor and southern Italy. The crowning of the dead with a wreath signified that they were worthy of being rewarded with eternal life after death. The preference for a particular plant species was presumably related to the deity worshipped by the family of the deceased. Wreaths of myrtle are associated with Aphrodite, Demeter and Persephone.</p> <p>4th-3rd c. BCE</p> <p>Gold</p>
 	<p>CHILD NECKLACE</p> <p>It consists of a band with rosettes and a row of spearhead pendants.</p> <p>Late 4th c. BCE</p> <p>Gold</p> <p>PAIR OF CHILD EARRINGS WITH EROS FIGURES</p> <p>4th c. BCE</p> <p>Gold</p>
	<p>PART OF A NECKLACE</p> <p>It consists of cylindrical beads and pendants in the shape of flower buds.</p> <p>4th c. BCE</p> <p>Gold</p>
	<p>PAIR OF EARRINGS</p> <p>They consist of rosettes and pendent Eros figures holding an alabastron (aromatic oil container) and a mussel shell, an attribute of his mother Aphrodite.</p> <p>From Alexandria, Egypt</p> <p>250-200 BCE</p>







	<p>BELT CONSISTING OF PLAQUES</p> <p>It has a central medallion with the bust of a Maenad and terminals with a repoussé lionskin.</p> <p>3rd-2nd c. BCE</p> <p>Gold</p>
	<p>HEAD OF A STATUE OF PARIS</p> <p>Paris, son of Troy's King Priam and Hecuba, is wearing a Phrygian cap, the characteristic headgear of shepherds. According to the myth, an interpreter of dreams foretold that the child of Hecuba would bring the destruction of Troy and must be killed at birth. Hecuba decided to leave her son in the mountains, where he was brought up by shepherds.</p> <p>From Crete</p> <p>2nd c. CE</p> <p>Pentellic marble</p>
	<p>STATUETTE OF AN ENTHRONED CYBELE FLANKED BY LIONS AND HOLDING A DRUM</p> <p>Cybele, the Great Mother Goddess of Asia Minor, was holding a phiale (a shallow libation bowl) in her missing right hand. The lion and the drum, which was played during rites in Cybele's honour, were the attributes of the goddess.</p> <p>3rd c. CE, after a Hellenistic original</p> <p>Marble</p>
	<p>STATUETTE OF NUDE APHRODITE</p> <p>It renders the goddess in the pudica type that copies the famous statue of Capitoline Venus</p> <p>From East Mediterranean</p> <p>1st-2nd c. CE</p> <p>Bronze</p>
	<p>FIGURINE OF ZEUS WITH EAGLE</p> <p>Zeus is seated behind the eagle, one of the god's attributes. This iconographic type is unknown in Greece and draws its inspiration from a motif of oriental origin, of a god mounted on a bird.</p> <p>From Egypt</p> <p>Mid-2nd c. CE</p> <p>Clay</p>


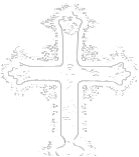




	<p>CHILD BRACELET</p> <p>This typical example of Late Roman jewellery consists of twisted wire and a central star-shaped mount set with a sardonyx.</p> <p>From Egypt 3rd c. CE Gilded silver, sardonyx</p>
	<p>BRACELET</p> <p>It consists of twisted wire with snake-head terminals and a central disc-shaped mount set with a sardonyx. The snake is one of the most widespread decorative subjects of Greek and Roman jewellery. In Egypt it played a principal role as symbol of fertility and of life after death.</p> <p>From Egypt 3rd c. CE Gold, sardonyx</p>
	<p>WINDOW SHUTTERS OR CUPBOARD DOORS</p> <p>Egypt 5th–7th c. CE Wood</p>
	<p>TOY HORSE</p> <p>Egypt 5th–7th c. CE Bone, paint</p>
	<p>SISTRUM (RATTLE)</p> <p>Egypt 5th–7th c. CE Bone</p>
	<p>RED-SLIP WARE OIL LAMP WITH THE REPRESENTATION OF A FISH</p> <p>Egypt North-African workshop 4th–5th c. CE Clay</p>
	<p>OIL LAMP WITH RUNNING ANIMALS AND THE GREEK INSCRIPTION 'Η ΑΓΙΑ ΚΑΙ ΟΜΟΥΣΙΟΣ ΤΡΙΑΔΟΣ ΑΜΗΝ' ('The Holy and Consubstantial Trinity Amen')</p> <p>Egypt</p>

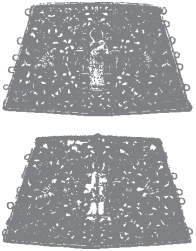


	<p>Workshop in Upper Egypt 4th-5th c. CE Clay</p>
	<p>PILGRIM FLASK OF ST MENAS From the Monastery of St Menas, Abu Mina, Egypt 6th-7th c. CE Clay</p>
	<p>STANDING CENSER Egypt 5th-6th c. CE Copper alloy</p>
	<p>LAMP ON A LAMPSTAND WITH REFLECTOR IN THE SHAPE OF A SEA-SHELL 5th-6th c. CE Egypt Copper alloy</p>
	<p>OIL LAMP Double nozzle lamp with openwork handle in the shape of undulating vine scrolls. 6th-7th c. CE Copper alloy</p>
	<p>POLYCADELON Lighting devices of this type were used in churches and large private rooms 8th-9th c. CE</p>





	<p>PROCESSIONAL CROSS WITH THE VIRGIN ORANS AND INSCRIPTION REFERRING TO SAINT ANDREAS</p> <p>11th-12th c. CE Copper alloy</p>
	<p>PECTORAL RELIQUARY CROSS WITH INCISED REPRESENTATION OF CHRIST, FLANKED BY LITURGICAL VESSELS</p> <p>Constantinople 10th-12th c. CE Copper alloy</p>
	<p>ONE SIDE OF A PECTORAL RELIQUARY CROSS WITH THE VIRGIN ORANS AND THE FOUR EVANGELISTS</p> <p>Constantinople 9th-12th c. CE Copper alloy</p>
	<p>PECTORAL RELIQUARY CROSS WITH THE VIRGIN ORANS ON THE OBVERSE AND GEOMETRIC MOTIFS WITH INLAID GLASS ON THE REVERSE</p> <p>Constantinople 10th-12th c. CE Copper alloy</p>
	<p>PECTORAL RELIQUARY CROSS WITH THE CRUCIFIED CHRIST ON THE OBVERSE AND THE VIRGIN ORANS WITH BUSTS OF SAINTS ON THE REVERSE</p> <p>Constantinople 10th-12th c. CE Copper alloy</p>
	<p>THE FOUR GOSPELS</p> <p>12th c. CE Parchment, 129 folios</p>





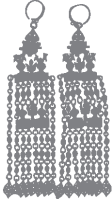


	<p>MANUSCRIPT LECTIONARY WITH LEATHER BINDING DECORATED WITH SILVER FITTINGS</p> <p>Lectionary: 11th c. Metal fittings: 15th-16th c. CE From Ince-Su. Near Caesarea, Asia Minor Parchment, 215 folios; silver gilt, copper alloy</p>
	<p>THE FOUR GOSPELS</p> <p>12th-13th c. CE Parchment, 308 folios</p>
	<p>BOWL</p> <p>Possibly from Constantinople Cypriot workshop 14th c. CE Clay</p>
	<p>BOWL</p> <p>Thessaloniki workshop 13th-14th c. CE</p>
	<p>BOWL</p> <p>Thessaloniki workshop 13th-14th c. CE</p>
	<p>ST. PARASKEVI</p> <p>Macedonian workshop First half of the 14th c. CE</p>
	<p>ST ANTONIOS</p> <p>Macedonian workshop Second half of the 14th c. CE</p>
	<p>ST JOHN THE THEOLOGIAN</p> <p>Cretan workshop Late 15th c. CE Wood egg tempera</p>


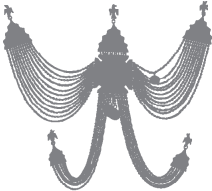




	<p>THE DORMITION OF THE VIRGIN Cretan workshop Early 16th c. CE</p>
	<p>THE VIRGIN AND CHILD ENTHRONED The late gothic model of the icon was popular among the clientele of Cretan painters Cretan workshop First half of the 16th c. CE</p>
	<p>ST GEORGE SLAYING THE DRAGON Macedonian workshop Second half of the 16th c. CE Wood, egg tempera</p>
	<p>VIRGIN OF TENDERNESS IN A LATER FRAME DECORATED WITH INLAID BONE PLAQUES Cretan workshop 16th c. CE Egg tempera on wood, bone</p>
	<p>CHRIST PANTOCRATOR 18th c. CE Egg-tempera on wood</p>
<p>No Image</p>	<p>PILGRIM TOKEN WITH THE TOPOGRAPHY OF THE HOLY LAND The painting was commissioned by the pilgrim Hatzizacharias Skopelitis 1766 CE Jerusalem Painting on leather</p>
	<p>THE VIRGIN CHOZOVOTISSA The appellation of the Virgin recalls the miracle-working icon of Amorgos island 18th c. CE Egg tempera on wood</p>





<p>No Image</p>	<p>THE BEHEADING OF JOHN THE BAPTIST Ionian workshop second half of the 18th c. CE</p>
	<p>PAIR OF FLABELLA WITH CHRIST ON THE OBTVERSE AND THE VIRGIN AND CHILD ON THE REVERSE Possibly from Constantinople 1755 CE Silver</p>
	<p>PROCESSIONAL CROSS 1836 CE Silver, gilding, glass beads</p>
	<p>GOSPEL BOOK WITH THE CRUCIFIXION & THE RESURRECTION OF CHRIST FRAMED BY FLORAL RINCEAU Published in Venice in 1697; silver cover 1721 From the church of Hagios Demetrios, Adrianople, Eastern Thrace Paper, wood, velvet, silver</p>
	<p>CIBORIUM This elaborate piece of ecclesiastical furnishing was commissioned by the ecumenical patriarch of Constantinople, Samuel Chatzeris. 1766CE Silver, hammered, repoussé, chased, engraved</p>
	<p>COMMUNION CHALICE WITH CHERUBIM AMIDST FLORAL DECORATION The inscription on the foot is in Karamanli script, a mixed Turkish and Greek language using Greek characters. From Cappadocia, Asia Minor 1740 CE Silver, silver-gilt cup</p>
	<p>STANDING CENSER WITH ARCHITECTURAL FORM ON THE LID From the Monastery of the Taxiarchs, near Caesarea, Asia Minor. 1810 CE Silver</p>

	<p>EMBROIDERED MANIPLES WITH THE ANNUNCIATION OF THE VIRGIN</p> <p>18th–19th c. CE Provenance unknown Silk, gold and silver thread</p>
	<p>EMBROIDERED EPIGONATION, A STIFF LITURGICAL VESTMENT THAT HANGS FROM THE BELT OF THE CLERICS OVER THEIR KNEE</p> <p>Signed by the famous Constantinopolitan embroiderer, Despoineta 1696 CE Provenance unknown</p>
	<p>AER, LITURGICAL VEIL COVERING THE EUCHARISTIC CHALICE AND PATEN</p> <p>17th c. CE Silk, metallic threads</p>
<p>No Image</p>	<p>FRAGMENT OF A HEM OF A FEMALE DRESS WITH THE CHARACTERISTIC SUBJECT OF THE MERMAID HOLDING HER FORKED TAIL IN BOTH HANDS</p> <p>CRETE 17th -18th c. CE Linen embroidered with silk</p>
<p>No Image</p>	<p>BED VALANCE DISTINGUISHED BY THE STYLIZATION OF THE DECORATIVE MOTIFS: DEERS AND FLORAL PATTERNS.</p> <p>ANAPHI, CYCLADES 17th -18th c. CE Linen embroidered with silk</p>
<p>No Image</p>	<p>PANEL OF A BED CURTAIN COVERED WITH A REPEATED LEAF PATTERN</p> <p>AMORGOS, CYCLADES 18th c. CE Linen embroidered with silk</p>
<p>No Image</p>	<p>BED VALANCE WITH A REPEATED FLOWER POT PATTERN</p> <p>RHODES, DODECANESE 18th c. CE</p>

	Linen embroidered with silk
No Image	CUSHION COVER DEPICTING HUMAN FIGURES, MERMAIDS AND FLORAL ORNAMENTS SKYROS, NORTHERN SPORADES 18th c. CE Linen embroidered with silk
	FRAGMENT OF A CUSHION COVER It depicts a variety of animals (deer, lions, birds and double-headed eagles) on a drawn thread background LEFKADA, IONIAN ISLANDS 18th c. CE Linen embroidered with silk
No Image	BRIDAL CUSHION COVER WITH WEDDING SCENE It depicts the bride with her parents and the groom with his friend, both on horseback IOANNINA, EPIRUS 17th c. Linen embroidered with silk
No image	FRAGMENT OF A BED VALANCE It depicts towers, couples, flower vases, peacocks in fountains and double-headed eagles. IOANNINA, EPIRUS 18th c. Linen embroidered with silk
	NECKLACE WITH FILIGREE CROSS CRETE 19th c. CE Silver, gilding, glass stones
	NECKLACE CONSISTING OF 20 ARTICULATED FILIGREE ELEMENTS AND OF A CENTRAL PLAQUE IN THE SHAPE OF A DOUBLE-HEADED EAGLE CYPRUS 19th c. CE Silver, gilding, leather
	EARRINGS WITH BELL-SHAPED PENDANTS AND FILIGREE DECORATION COS, DODECANESE Mid-18th c. CE Gold, pearls


	<p>BOUQUET-SHAPED PIN FOR THE BRIDAL HEADDRESS LEFKADA, IONIAN ISLANDS Second half of 18th c. CE Gold, pearls</p>
	<p>PECTORAL ORNAMENT WITH CHAINS, HELD TOGETHER BY TWO PLAQUES DECORATED WITH APPLIQUÉ FILIGREE PATTERNS SAFRAMPOLIS (SAFRANBOLU), ASIA MINOR 19th c. CE Silver, gilding, corals</p>
	<p>BELT CONSISTING OF ARTICULATED ELEMENTS, FASTENING WITH A TRIPARTITE BUCKLE SAFRAMPOLIS (SAFRANBOLU), ASIA MINOR 18th c. CE Silver, corals, enamel, leather</p>
	<p>NECKBAND WITH PENDENT CHAINS EPIRUS Second half of 18th c. CE Silver, gilding, turquoise, glass stones</p>
	<p>PAIR OF LONG EARRINGS WITH CHAINS AND NUMEROUS PENDANTS EPIRUS Second half of 18th c. CE Silver, gilding, corals, glass stones</p>
	<p>BELT BUCKLE WITH NIELLO DECORATION AND FILIGREE ELEMENTS EPIRUS 18th c. CE Silver, gilding</p>
	<p>NECK ORNAMENT OF WIRE MESH WITH PENDENT FOREIGN COINS THRACE OR MACEDONIA 18th c. CE Silver, gilding, enamel, semi-precious stones</p>







	<p>BRIDAL BELT CONSISTING OF ARTICULATED ELEMENTS AND A CROWN-SHAPED BUCKLE SOUFLI, THRACE Late 18th-early 19th c. CE Silver, gilding, enamel</p>
	<p>BREAST ORNAMENT WITH CHAINS AND FILIGREE PLAQUES THESSALY 19th c. CE Silver, gilding, glass stones</p>
	<p>AMULET OR PECTORAL It bears the representations of Christ enthroned on one side and of St George killing the Dragon on the other 18th-19th c. CE Silver</p>
	<p>AMULET WITH A RELIEF REPRESENTATION OF A BUILDING 18th-19th c. CE Silver</p>
	<p>FANLIGHT WITH TWO ROWS OF OPENINGS, DECORATED WITH INCISED VESSELS AND FLOWERS TINOS, CYCLADES 18th-19th c. CE Marble</p>
	<p>PLATE WITH THE REPRESENTATION OF A BUILDING Italian workshop. IN USE IN SKYROS, NORTHERN SPORADES 18th-19th c. CE Glazed clay</p>





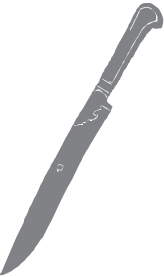
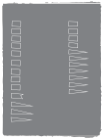
	<p>TREFOIL-MOUTH JUG WITH THE REPRESENTATION OF A FEMALE FIGURE Italian workshop, probably at Pesaro IN USE IN SKYROS, NORTHERN SPORADES, EPIRUS AND SAMOS 18th c. CE Glazed clay</p>
	<p>TREFOIL-MOUTH JUG WITH INCISED DECORATION EPIRUS 18th c. CE Glazed clay</p>
	<p>LID OF A PAINTED CHEST, WITH THE REPRESENTATION OF A SEA LANDSCAPE MYTILINI, LESVOS Late 18th c. CE Wood, paint</p>
	<p>WOOD-CARVED CHEST, DECORATED WITH A FLOWER-VASE, CYPRESSES AND HUMAN FIGURES 18th – 19th c. CE</p>
<p>No Image</p>	<p>PART OF A PANEL PAINTED WITH SCENES OF NOBLE COUPLES INFLUENCED BY ITALIAN RENAISSANCE, AND FLOWER POTS It was probably associated with a bed or part of a chest used also as a bench in the living-room of a mansion. RHODES, DODECANESE Late 17th c. Wood</p>
<p>No Image</p>	<p>BRIDAL COSTUME Its principal garment is a black pleated dress with a large embroidered hem. SKOPELOS, NORTHERN SPORADES 19th c.</p>

No Image	<p>FESTIVE COSTUME INCLUDING A SILK BROCADE DRESS AND A WOOLEN OVERCOAT, RICHLY EMBROIDERED WITH GOLD THREAD</p> <p>19th c.</p>
No Image	<p>BRIDAL COSTUME WITH A LONG COTTON CHEMISE RICHLY ADORNED WITH SILK AND GOLD EMBROIDERIES</p> <p>ATTICA</p> <p>19th c.</p>
No Image	<p>OFFICIAL “FUSTANELLA” COSTUME</p> <p>It was worn by King Otto’s aide-de camps during the reign of King Otto (1833-1862) and by court officials and members of the prosperous bourgeoisie</p> <p>19th c.</p>
No Image	<p>GERARDUS MERCATOR (1512-1594)</p> <p>MAP OF GREECE</p> <p>16th c.</p> <p>Tinted etching on paper</p>
No Image	<p>RICHARD B. HARRADEN (1778-1862)</p> <p>VIEW OF ATHENS FROM PHILOPAPPOS HILL</p> <p>c. 1820</p> <p>Oil on canvas</p>
No Image	<p>EDWARD DODWELL (1767-1832)</p> <p>THE BAZAAR AT ATHENS</p> <p>1821</p> <p>Etching on paper</p>
No Image	<p>WILLIAM COLE (1800-1892)</p> <p>THE PARTHENON</p> <p>1833</p> <p>Watercolour on paper</p>
No Image	<p>JOHANN MICHAEL WITTMER (1802-1880)</p> <p>VIEW OF ATHENS FROM THE ILISSOS RIVER</p> <p>1834</p> <p>Watercolour on paper</p>
No Image	<p>RHIGAS VELESTINLIS</p> <p>ΦΥΣΙΚΗΣ ΑΠΑΝΘΙΣΜΑ (A FLORILEGY OF PHYSICS)</p> <p>VIENNA</p> <p>1790</p>
No Image	<p>PLUTARCH</p> <p>ΒΙΟΙ ΠΑΡΑΛΛΗΛΟΙ, (PARALLEL LIVES), PART 1</p> <p>Greek Library, created by Adamantios Korais, Volume 3</p> <p>PARIS</p> <p>1809</p>
No Image	<p>APPEAL ON BEHALF OF THE GREEKS</p> <p>It was addressed by the President of the National Assembly Petrobeis Mavromichalis to English public opinion, asking for support</p>

	18 April 1823
No Image	<p>ELECTION RECORD OF VASILIOS BOUDOURIS, AS REPRESENTATIVE OF THE ISLAND OF HYDRA FOR THE THIRD NATIONAL ASSEMBLY</p> <p>HYDRA</p> <p>30 October 1824</p>
No Image	<p>PETER VON HESS</p> <p>ALEXANDROS YPSILANTIS CROSSING THE PROUTHOS RIVER, FEBRUARY 1821</p> <p>From the folio entitled Die Befreiung Griechenlands in 39 Bildern Entworfen (The Liberation of Greece Sketched in 39 Pictures). By order of the king of Bavaria, von Hess sketched scenes from the Greek War of Independence.</p> <p>1841-1844</p> <p>Tinted lithograph on paper</p> <p>PETER VON HESS</p> <p>GERMANOS, METROPOLITAN OF OLD PATRAS, BLESSING THE BANNER OF THE REVOLUTION, 25 MARCH 1821.</p> <p>Tinted lithograph on paper</p> <p>PETER VON HESS</p> <p>PETROBEY MAVROMICHALIS REVOLTS IN MESSINIA, 23 MARCH 1821</p> <p>1841-1844</p> <p>Tinted lithograph on paper</p> <p>PETER VON HESS</p> <p>BOUBOULINA BLOCKADING THE CITY OF NAFPLION, SUMMER 1821.</p> <p>1841-1844</p> <p>Tinted lithograph on paper</p> <p>PETER VON HESS</p> <p>KEFALAS ON THE WALLS OF TRIPOLI, 23 SEPTEMBER 1821</p> <p>1841-1844</p> <p>Tinted lithograph on paper</p> <p>PETER VON HESS</p> <p>KANARIS FIRING THE TURKISH FLAGSHIP IN CESEME BAY 6-7 JUNE 1822.</p> <p>1841-1844</p> <p>PETER VON HESS</p>

	<p>ATHANASIOS DIAKOS LEADING THE INHABITANTS OF DERVENOCHORI, PELOPONNESE INTO BATTLE, APRIL 1821. Tinted lithograph on paper 1841-1844</p> <p>PETER VON HESS THE DEATH OF MARKOS BOTSARIS AT KARPENISI, 8 AUGUST 1823 1841-1844 Tinted lithograph on paper</p> <p>PETER VON HESS ANDREAS MIAOULIS DEFEATING THE TURKISH FLEET IN KOS 24-29 AUGUST 1824. Tinted lithograph on paper 1841-1844</p> <p>PETER VON HESS KOLOKOTRONIS AT LERNA, PELOPONNESE, JULY 1822 1841-1844 Tinted lithograph on paper</p> <p>PETER VON HESS THE VICTORY OF GEORGIOS KARAİSKAKIS in ARACHOVA, 24 NOVEMBER 1826. Tinted lithograph on paper 1841-1844</p> <p>THE GREEK AMBASSADORS OFFER ALLEGIANCE TO OTTO, 1832 1841-1844 Tinted lithograph on paper</p>
No Image	<p>LUDOVICO LIPPARINI (1800-1856) THE OATH BEING TAKEN BY LORD BYRON AT MISSOLONGHI 1850 Tinted lithograph on paper</p>
	<p>UNKNOWN PAINTER YOUNG GREEK BOY DEFENDING HIS WOUNDED FATHER Copy of an oil painting painted by Ary Scheffer in 1827 19th c. CE Oil on canvas</p>

	<p>PLATE WITH RHIGAS PHERRAIOS AT THE CENTRE AND THOSE OF FOUR WARRIORS OF THE GREEK WAR OF INDEPENDENCE ON THE RIM: NIKITARAS, ODYSSEAS ANDROUTSOS, PETROBEY MAVROMICHALIS AND ATHANASIOS DIAKOS</p> <p>English manufacture PROBABLY FROM SYROS, CYCLADES Late 19th c. Glazed clay</p>
	<p>PLATE WITH A REPRESENTATION OF THE MISSOLOGHI BATTLE AND THE FRENCH INSCRIPTION: LES FEMMES DE MISSOLOGHI A LA BRECHE</p> <p>Montereau workshop, France 1826-1827 Faience Inv. No 8544</p>
	<p>CARTRIDGE POUCH WITH A NIELLO REPRESENTATION OF A FEMALE FIGURE BETWEEN TWO CHURCHES, ANIMALS AND BIRDS</p> <p>19th c. Copper alloy</p>
 	<p>CARTRIDGE POUCH WITH REPOUSSÉ AND NIELLO DECORATION: A BOSS WITH A DOUBLE-HEADED EAGLE FLANKED BY TWO WINGED MERMAIDS</p> <p>19th c.</p> <p>PLATE WITH A REPRESENTATION OF A NAVAL BATTLE AND THE FRENCH INSCRIPTION: MIAOULIS PRENANT UN NAVIRE TURC (Miaoulis Taking a Turkish Ship)</p> <p>Karl Loeillot, Montereau workshop, France 1826-1827 Faience</p>
	<p>GUNPOWDER CASE WITH ENGRAVED FLORAL DECORATION</p> <p>Late 18th-early 19th c. Silver, bronze</p>

	<p>MUZZLE-LOADING RIFLE</p> <p>It belonged to Nikolaos Petimezas (1790-1865), fighter in the Greek War of Independence.</p> <p>Manufactured in Persia or the Ottoman Empire</p> <p>18th-19th c.</p> <p>Steel, gold, bronze, ivory</p>
	<p>SABER</p> <p>Given by Theodoros Kolokotronis (1770-1843), a fighter in the Greek War of Independence, to his comrade-in-arms Theodoros Leonardos.</p> <p>Steel, horn, leather, silver, gilding</p>
	<p>YATAGAN</p> <p>It belonged to Photos Tzavellas (1770-1809), a leading figure in the struggles of the Souliots against Ali Pasha.</p> <p>Steel, silver, gilding</p>
	<p>PAIR OF PISTOLS</p> <p>They belonged to Petrobey Mavromichalis (1765-1848), fighter in the Greek War of Independence.</p> <p>Steel, coral</p>
	<p>KNIFE</p> <p>It belonged to Petrobey Mavromichalis (1765-1848), fighter of the Greek War of Independence.</p> <p>Steel, silver</p>
	<p>SIGNAL-BOOK</p> <p>It probably belonged to the Hydriot admiral Andreas Miaoulis (1769-1835), renowned for his naval capacities and his determination throughout the Greek War of Independence.</p>
<p>No Image</p>	<p>DIONYSIOS TSOKOS (1814/20-1862)</p> <p>THE ASSASSINATION OF CAPODISTRIA</p> <p>Oil painting</p>

No Image	<p>MANUSCRIPT OF NIKOLAOS KASOMOULIS MILITARY MEMOIRS FROM THE GREEK WAR OF INDEPENDENCE, 1822-1833</p> <p>Kasomoulis (Siatista 1797- Stilida 1872) was a member of Filiki Etairia and fought against the Turks in Macedonia, during the Greek War of Independence. He was present at the “Exodus of Missolonghi”, during which one of his brothers was killed. His memoirs were published in Athens in 1939.</p>
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