

No. 12

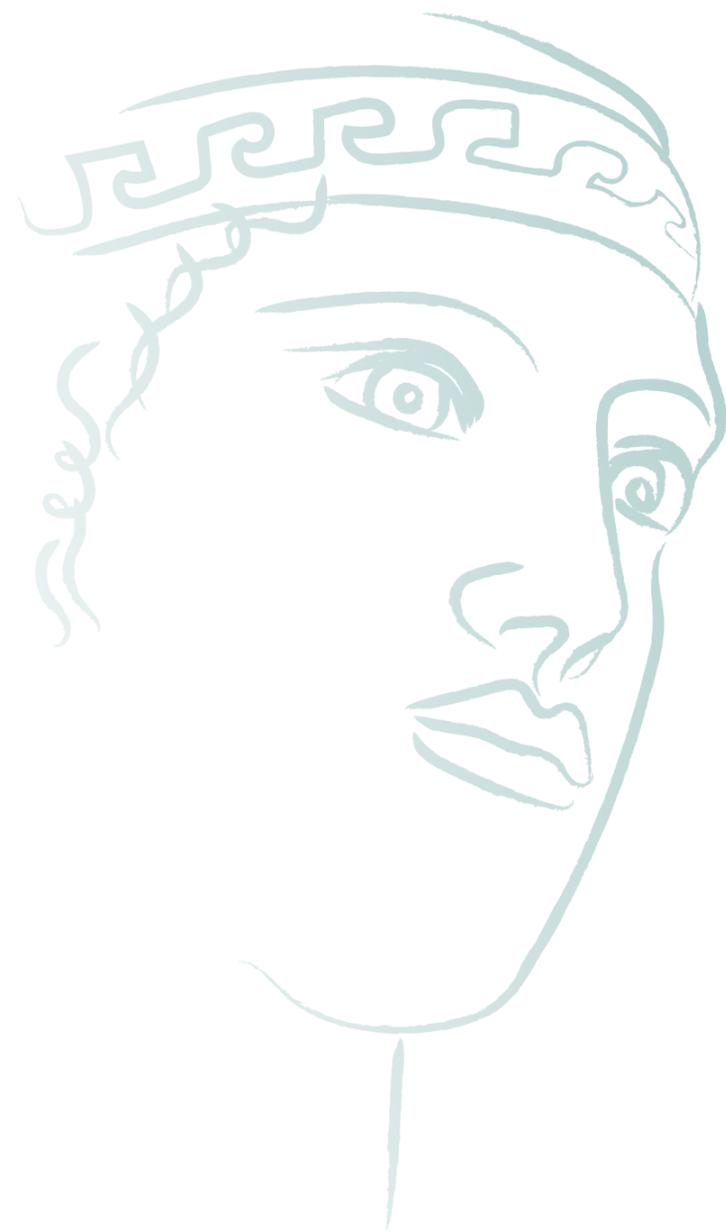
# DELPHI

THE MUSEUM • COLLECTIONS • EVENTS

December • 2020



by Kristiane Juul Makris



# CONTENTS

6 ABOUT THE MUSEUM

8 THE COLLECTION

14 THE CHARIOTEER OF DELPHI

21 CULTURAL EVENTS

22 HOURS

23 TICKETS & INFO

Design by Kristiane Juul Makris  
in collaboration with the Delphi Museum, Greece

December 2020, Aarhus, Denmark



# ABOUT THE MUSEUM

**T**he Archaeological Museum of Delphi, one of the most important in Greece, exhibits the history of the Delphic sanctuary, site of the most famous ancient Greek oracle. Its rich collections are comprised primarily of architectural sculpture, statues and minor objects donated to the sanctuary. These reflect its religious, political and artistic activities from its early years in the eight century BC to its decline in Late Antiquity.

The museum is housed in a two-storey building with a total surface area of 2270 square metres, with fourteen exhibition rooms, 558 square metres of storerooms and conservation laboratories for pottery, metal objects and mosaics. A new lobby, cafeteria and gift shop were created during the museum's latest refurbishment.

The museum is overseen by the Tenth Ephorate of Prehistoric and Classical Antiquities.

## The first museum

The first Delphi Museum was built in 1903 on plans by the French architect Tournaire and funded by A. Syngros in order to house the finds of the great French excavations begun in 1892. The original building, which consisted of two wings, was enlarged and renovated in 1935-6. The new exhibition opened two years later and was organized like the first one by Greek and French archaeologists. A storeroom for inscriptions was constructed in 1956. The complete refurbishment of the museum in accordance with recent museological thinking, especially since many of the antiquities had been stored away during the

Nazi occupation, was deemed necessary in 1958 and was carried out by the architect Patroklos Karantinos. Two new rooms, one for the Charioteer and the other for the bronze objects, were created, while the existing three were refurbished. Old storerooms were converted into offices and a guesthouse. A portico was built in front of the offices for the exhibition of Hellenistic statues, but was blocked in 1980 by new offices, while a new adjacent building containing more storerooms (for statues, vases and architectural elements) and laboratories, was added. The new exhibition was established between 1960 and 1963.

In 1975, part of the sculpture laboratory and storeroom was used for the exhibition of the bull and chryselephantine objects from the recently excavated votive deposit of the Sacred Way. The conversion was completed and the exhibition inaugurated in 1978. In 1979, a second staircase leading to the museum's entrance was created. The latest enlargement and renovation was completed in 1999. It included the refurbishment of the existing exhibition rooms, the modernization and creation of new laboratories, the construction of new storerooms and offices, and of a lobby, cafeteria and gift shop, the landscaping of the area surrounding the museum and the repair of the museum's architectural shell, roof and floor.

All of the museum's collections were redisplayed to meet modern museological standards, new exhibits and contemporary information technology were added for visitors.



1. THE ARCHAEOLOGICAL MUSEUM OF DELPHI



# THE COLLECTION

**T**he permanent exhibition of the Archaeological Museum of Delphi focuses on the history of the Delphic sanctuary and oracle, covering the long time span from prehistory to Late Antiquity. Most of the exhibits were donated to the sanctuary during its period of great prosperity, from Archaic Greek to Roman times.

The exhibits are presented in chronological order and by context (Sanctuary of Pronaia, votive pit of the Sacred Way, Temple of Apollo, Siphnian Treasury). These groups are part of larger exhibition units, which allow the visitor to understand the periods of floruit and decline of the sanctuary, the wealth of the different donators, the identity of the various artistic workshops and the urban and demographic development around the sanctuary.

The exhibition is set out according to the specific needs of each medium: large-scale statues and architectural scul-

ture need more 'room to breathe' than the so-called minor objects.

The exhibition focuses mainly on the art of the Archaic period, on metal and marble offerings rather than on pottery, and on monumental architectural and sculptural groups rather than on domestic or funerary assemblages.

Some particularly impressive exhibits, such as the famous bronze Charioteer, are displayed separately. Texts, models, maps, sketches and digital reconstructions, illustrating the physical setting of the objects, complete the exhibition.

## Exhibition Units

### The emergence of the sanctuary and the early offerings

This unit presents the early years of the sanctuary, before the establishment of the cult of Apollo, and the transition to a new area and new cult. Mycenaean figurines and Minoan

stone rhyta are displayed with bronze tripods, the earliest offerings to the new deity. Creto-Cypriot shields, a Phoenician bowl, Phrygian fibulae and Syrian sirens are among the early bronze offerings. A series of votive male figurines of the Geometric period completes the display in Room I.

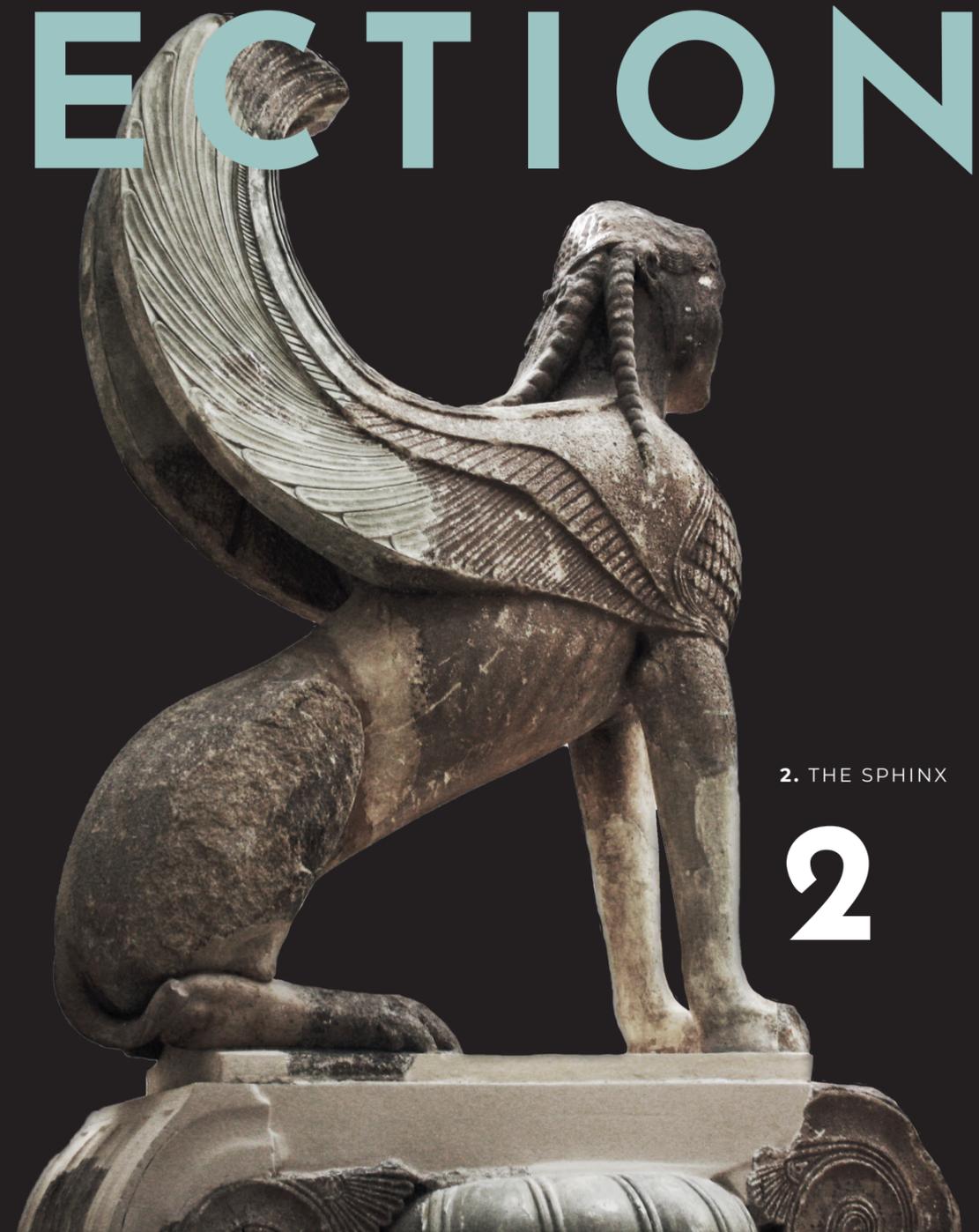
Room II contains the remaining bronze offerings of the eighth and seventh centuries BC: animal figurines, women's jewellery, votive helmets and the famous 'daedalic kouros', a small bronze precursor of the large-scale marble statues of the sixth century, presented in Room III.

### The early Archaic period

The twin kouros, a selection of bronze objects of the same period and the tufa frieze of the Sikyonian Treasury are displayed in this unit.

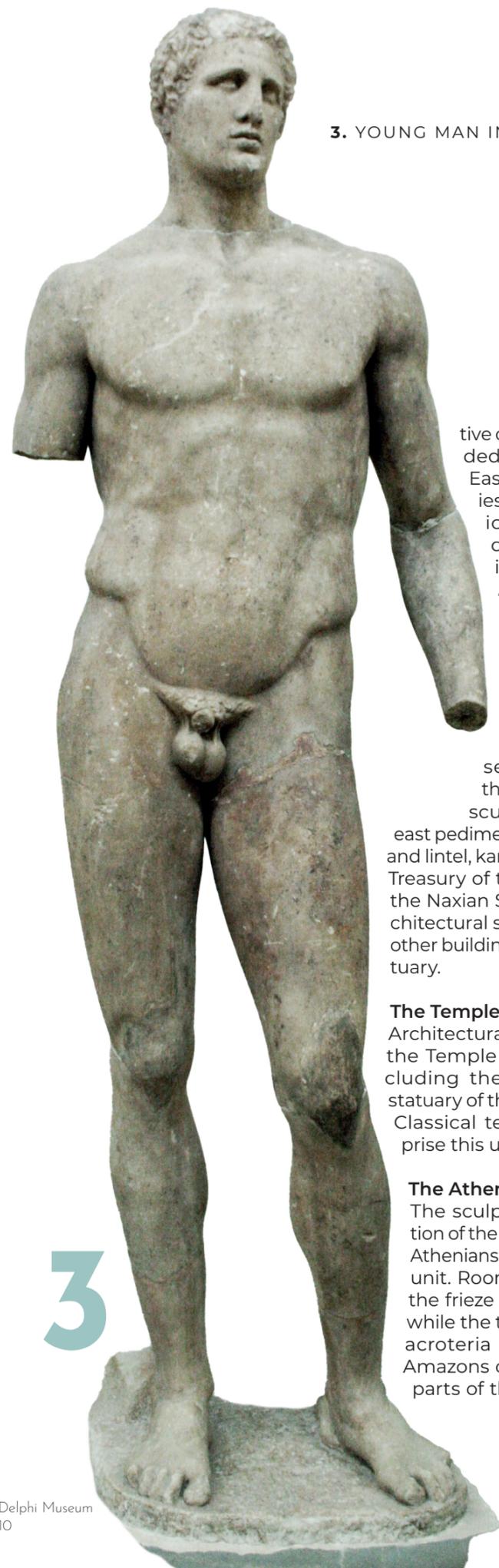
### The Sacred Way votive pit

The finds from the votive pit of the Sacred Way are representa-



2. THE SPHINX

2



3. YOUNG MAN IN CONTRA POSTO

tive of the offerings dedicated by the Eastern Greek cities in the Archaic period. The display also includes the Apollonian Triad and a silver bull.

**The Siphnian Treasury**

This unit presents parts of the architectural sculpture (frieze, east pediment, door jambs and lintel, karyatides) of the Treasury of the Siphnians, the Naxian Sphinx and architectural sculpture from other buildings of the sanctuary.

**The Temple of Apollo**

Architectural elements of the Temple of Apollo, including the pedimental statuary of the Archaic and Classical temples, comprise this unit.

**The Athenian Treasury**

The sculptural decoration of the Treasury of the Athenians comprises this unit. Room VII contains the frieze and metopes, while the two preserved acroteria representing Amazons on horseback, parts of the pediments

and the later inscriptions with the hymns to Apollo are presented in Room VIII.

**Offerings of the fifth century BC**

This unit presents a selection of offerings of the fifth century BC, including the sculptural and terracotta painted decoration of the two treasuries of the sanctuary of Athena Pronaia (Treasury of Massalia and the Doric Treasury), acroteria from the other buildings of this sanctuary and characteristic waterspouts and antefixes from both sanctuaries. It also presents the three bronze statues found in the votive pit of the Sacred Way: a 'peplophoros' holding an incense burner, a man playing the flute and a group of two athletes. A female head from the sanctuary of Athena Pronaia completes the display and heralds the transition to the fourth century BC.

**The Tholos**

This room is dedicated to the Tholos, the circular building in the sanctuary of Athena Pronaia. The display consists of architectural elements and parts of the building's sculptural decoration, including two characteristic capitals, one Doric and one Corinthian, the metopes and the two friezes.

**Late Classical and Hellenistic periods**

The offering of Daochos, the

Omphalos and the column with the dancing girls dominate the display. A series of Late Classical and Hellenistic statues illustrate the wealth of the offerings donated to the sanctuary.

**Late Hellenistic and Roman periods**

The frieze of the offering of Aemilius Paulus, the first in a series of Roman monuments of the sanctuary, dominates Room XII. Several Late Hellenistic and Roman works, such as the circular altar of the Pronaia, the statue of Antinoos, the alleged portrait of Titus Flamininus and representative examples of Roman metalwork complete the display.

**The Charioteer**

This room is dedicated to the Charioteer one of the most famous and most important exhibits of the museum.

**The end of the sanctuary**

This unit illustrates the last centuries of the sanctuary through inscriptions and portraits of Roman emperors, and architectural elements and lamps with Christian symbols, characteristic of the transition to the new religion.



4. DANCERS OF DELPHI OR ACANTHUS COLUMN

3

4



5



5. KOUROI

6. MAN IN CONTRAPO-  
STO

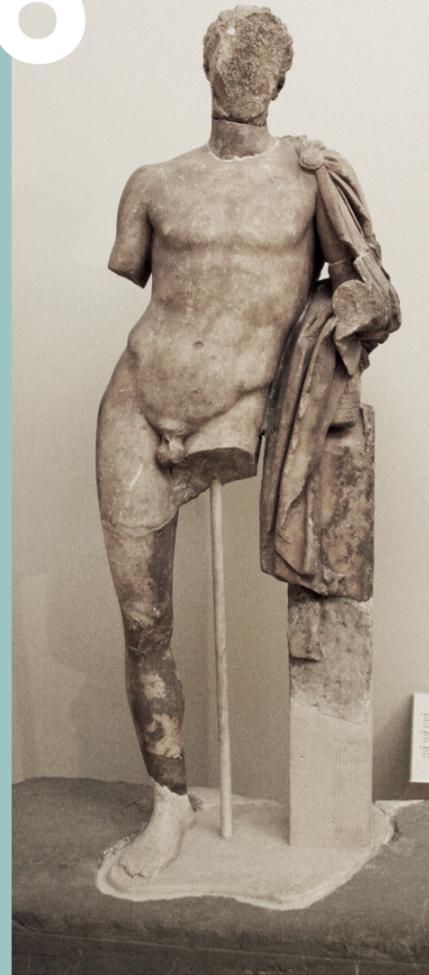
7. FRISE WITH COMBAT  
MOTIVE

8. FRISE WITH COMBAT  
MOTIVE

9. FRISE FROM THE TEMPLE  
OF APOLLO

10. FRISE FROM THE TEMPLE  
OF ATHENE

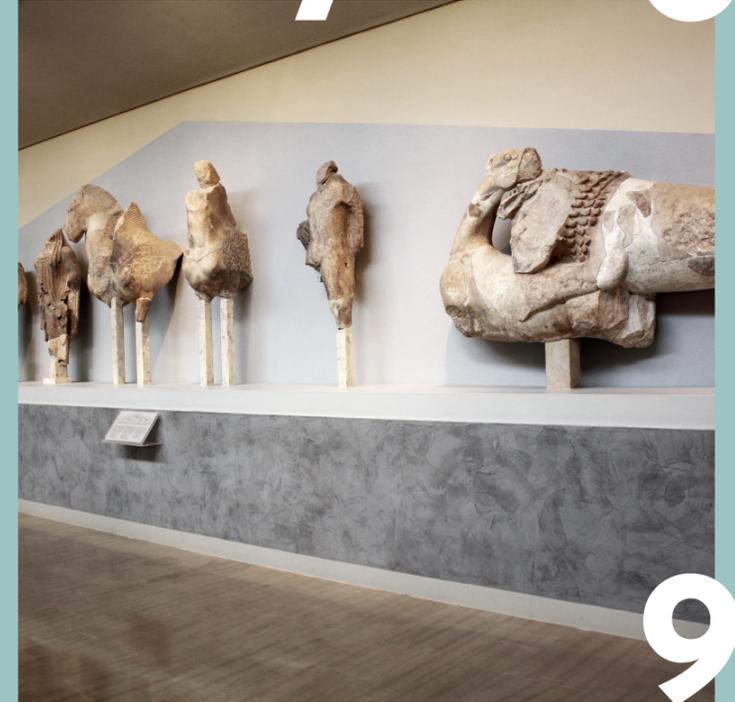
6



7



8



9

10



# THE CHARIOTEER

The Charioteer of Delphi is one of the most important sculptures of ancient Greece partly because it vividly represents the passage from the Archaic conventions to the Classical ideals. It exemplifies the balance between stylized geometric representation and idealized realism, thus capturing the moment in history when western civilization leaped forward to define its own foundations that braced it for the next few millennia.

Charioteer --though victorious-- stands with admirable modesty and faces the crowd in total control of his emotions. This Self-discipline was a sign of civilized man in Classical Greece, and a concept that permeates the art of this period. The ability to restrain one's emotions especially during the most challenging of moments came to define the entire Classical era of Greek art and thought.

The posture of the Charioteer is well balanced, and his long chiton drapes over his abundant athletic body with architectural certainty, allowing idealism to flow through the serene parallel folds that run the length of his lower body before they begin to curl neatly over his torso. The geometric folds of the chiton overlies an obvious and well proportioned muscular body, thus achieving a rare harmony between idealism and realism.

The facial expression betrays none of the exuberance we would expect a victorious athlete to project, especially immediately following the race. Instead the athletic youth stands and stares with a natural ease that allows him to levitate in a realm between earthly and divine spaces. The statue's eyelashes and the lips are made of copper, while the head band in the shape of a meander is impressed in silver, and the eyes are made of onyx. The detailed curls of his wet hair and soft beard speak of the preceding race in intimate and subtle details that lend the sculpture an aura of luxury and idealized realism.

The Charioteer's garment, the xystis, is the typical chiton that all chariot drivers wore during the race. It spans his whole body all the way to his ankles, and is fastened high at the waist as was customary with a plain belt. The two straps that cross high at his upper back and round his shoulders are also typical of a chariot racer's attire, and they prevent the xystis from "ballooning" as the air is forced inside the chiton during the race.

The feet of the Charioteer have been modeled with scholarly realism, and exist not as a mere base for the statue, nor as a simple representa-

## 11. INIOCHOS FULL FIGURE

# 11

### ***Who is the Charioteer of Delphi?***

*The "Charioteer of Delphi" is one of the best known ancient Greek statues, and one of the best preserved examples of classical bronze casts. It is considered a fine example of the "Severe" style.*

*The sculpture depicts the driver of the chariot race at the moment when he presents his chariot and horses to the spectators in recognition of his victory. Despite the severity of the moment, the youth's demeanor encapsulates the moment of glory, and the recognition of his eternal athletic and moral stature, with abundant humility.*



tion of human anatomy. Instead they act as the negotiator that instigates the delicate twist of the entire body, and infuses fluidity and lightness to the naturally heavy bronze mass.

Iniochos (he who holds the reins) as is his Greek name, was part of a complex of statues that included his four horses and the chariot upon which he stood. With the exception of his missing left arm, the bronze statue is preserved in remarkable state. Most of the surface details are evident as the attractive green patina has protected the bronze for centuries when it was buried underground.

What remains of the entire complex of statues besides the Charioteer is small parts of the horses and the reins as witnesses to the lost, grandiose, three dimensional composition.

Parts of the base have also survived with an inscription indicating that the statue was commissioned by Polyzalus who was the tyrant of Gela -- a Greek colony in Sicily as tribute to Apollo for helping him win the chariot race during the Pythian games.

The Charioteer as exhibited at the Delphi museum (left) in a dedicated room with excellent lighting, appropriate of the statue's importance.

The tangled reins in his hands either show how the reins were unearthed, or they were placed this way by a creative restorer. In either case, the tangled randomness of the reins provide a nice balance to the austere statue.



# 12

12. INIOCHOS IN FULL FIGURE FROM THE BACK

13. INIOCHOS' FEET

14. INIOCHOS HOLDING THE REINS

# 13



# 14





**Announcement 3-11-2020:**  
 Within the context of the latest public health measures regarding COVID-19 (FEK 4829-2/11/2020) and given that the Fthiokian region is at a high level of precautionary measures, the Delphi Museum will remain closed until further notice.

WHEN?	WHAT?	WHERE?
December 12th	The Deep Dig: Understanding Greek Vases part 1	Virtual Event
January 13th	Then and Now <i>Monuments, Memorials and Public Art</i>	Virtual Event
February 2nd	The Deep Dig: Understanding Greek Vases part 2	Virtual Event
February 26th	World Wonders: Greek Votives <i>Meaning and Making</i>	Virtual Event
April 7th	The Deep Dig: Understanding Greek Vases part 3	Virtual Event
May 19th	Inside the Museum: Who was Iniochos?	Virtual Event



# CULTURAL EVENTS

# HOURS

## Exhibition areas

### Winter season hours (1 November - 31 March)

Monday - Thursday  
Friday  
Saturday - Sunday

9:00 a.m. - 5:00 p.m.  
9:00 a.m. - 10:00 p.m.  
9:00 a.m. - 8:00 p.m.

### Summer season hours (1 April - 31 October)

Monday  
Tuesday - Sunday  
Friday

8:00 a.m. - 4:00 p.m.  
8:00 a.m. - 8:00 p.m.  
8:00 a.m. - 10:00 p.m.

## Shops | Café & Restaurant

- *The Shops* operate during Museum opening hours with closing 15 minutes before Museum closing time.
- *The Café and Restaurant* operate during Museum opening hours with last serving 30 minutes prior to closing. Every Friday, the restaurant on the second floor operates until 12 midnight.

## Holidays and anniversaries

### Closed:

- 1 January
- Greek Orthodox Easter Sunday
- 1 May
- 25 and 26 December
- On **Good Friday** open from 12 noon to 6 p.m.
- On Easter Saturday open from 8 a.m. to 3 p.m.
- On **August Full Moon** and **European Night of Museums**, the Acropolis Museum operates until 12 midnight.
- On **Christmas Eve** and **New Year's Eve** (24 and 31 December), the Acropolis Museum opens from 9 a.m. to 3 p.m.

### Free entry:

- 6 March (In memory of Melina Mercouri)
- 25 March (Greek National Holiday)
- 18 May (International Museum Day)
- 28 October (Greek National Holiday)

## Tickets (Museum & Archaeological Site)

Full: €12,  
Reduced: €6

### Free admission days

- 6 March (in memory of Melina Mercouri)
- 18 April (International Monuments Day)
- 18 May (International Museums Day)
- The last weekend of September annually (European Heritage Days)
- 28 October (Greek National Day)
- Every first Sunday from November 1st to March 31st

# TICKETS & INFO

## Administrative information



Delphi Museum  
GR- 33054, Delphi (Prefecture of Fokida)  
Greece



+30 22650 82313,  
+30 22650 82346  
+30 22650 82312



contact@delphi.com  
info@delphi.com  
tickets@delphi.com