EVA MANTAKA

VERGINA

A WORLD CULTURAL HERITAGE SITE



MILITOS
EDITIONS





ΕΥΑ ΜΑΝΤΑΚΑ | EVA MANTAKA

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ΠΑΓΚΟΣΜΙΑΣ
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By way of introduction

Vergina is a small village located 13 km southeast of Veroia and at a short distance from the bridge on the Aliakmon river. In this small village of the Macedonian lowland, at the foothills of the Pieria Mountains, in the “Macedonis land”, (the land of Macedon) by Herodotus, the city of ancient Aigai, the first capital of the kingdom of Macedon, the name of which denotes “the land of many goats”, came to light with the discovery by Manolis Andronikos in 1977.

The finds of inestimable archaeological, historical and artistic value that were discovered in the realm of the Macedon kings, in the land of Philip and Alexander, of Eurydice and Olympias, led to the designation of the area as a UNESCO World Cultural and Natural Heritage Site in 1996.



Η ΙΔΡΥΣΗ ΤΟΥ ΜΑΚΕΔΟΝΙΚΟΥ ΒΑΣΙΛΕΙΟΥ

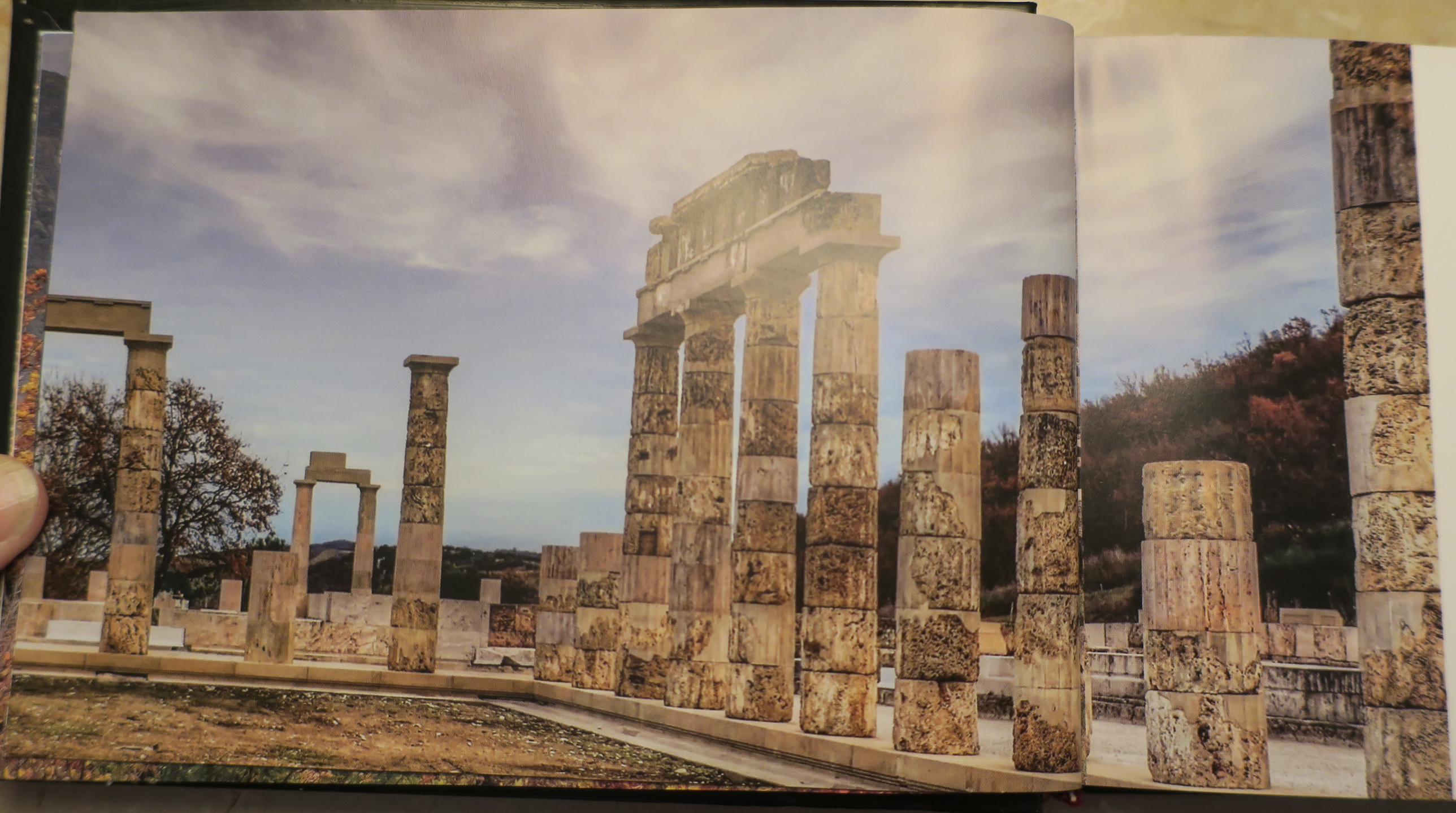
THE ESTABLISHMENT OF THE MACEDONIAN KINGDOM



Myth has it that two Delphic oracles exhorted Karanos to follow the lead of a goat to either the land of the Bottiaeans (the first oracle) or the Aliakmon river headwaters (the second oracle) and establish his kingdom where the goat would stop. However, Herodotus and Thucydides refer to the establishment of the Macedonian kingdom in a more reliable way. Occasioned by the Persian Wars and the Macedonians' engagement in them, Herodotus (*Histories,* 8, 137) describes the wandering of three scions (Gauanes, Aeropus, Perdiccas) of Temenus, son of Hercules, who, banished from Argos in the Peloponnese, chose a region of present-day lowland Macedonia in order to found the capital city of their kingdom, which they named Aigai.

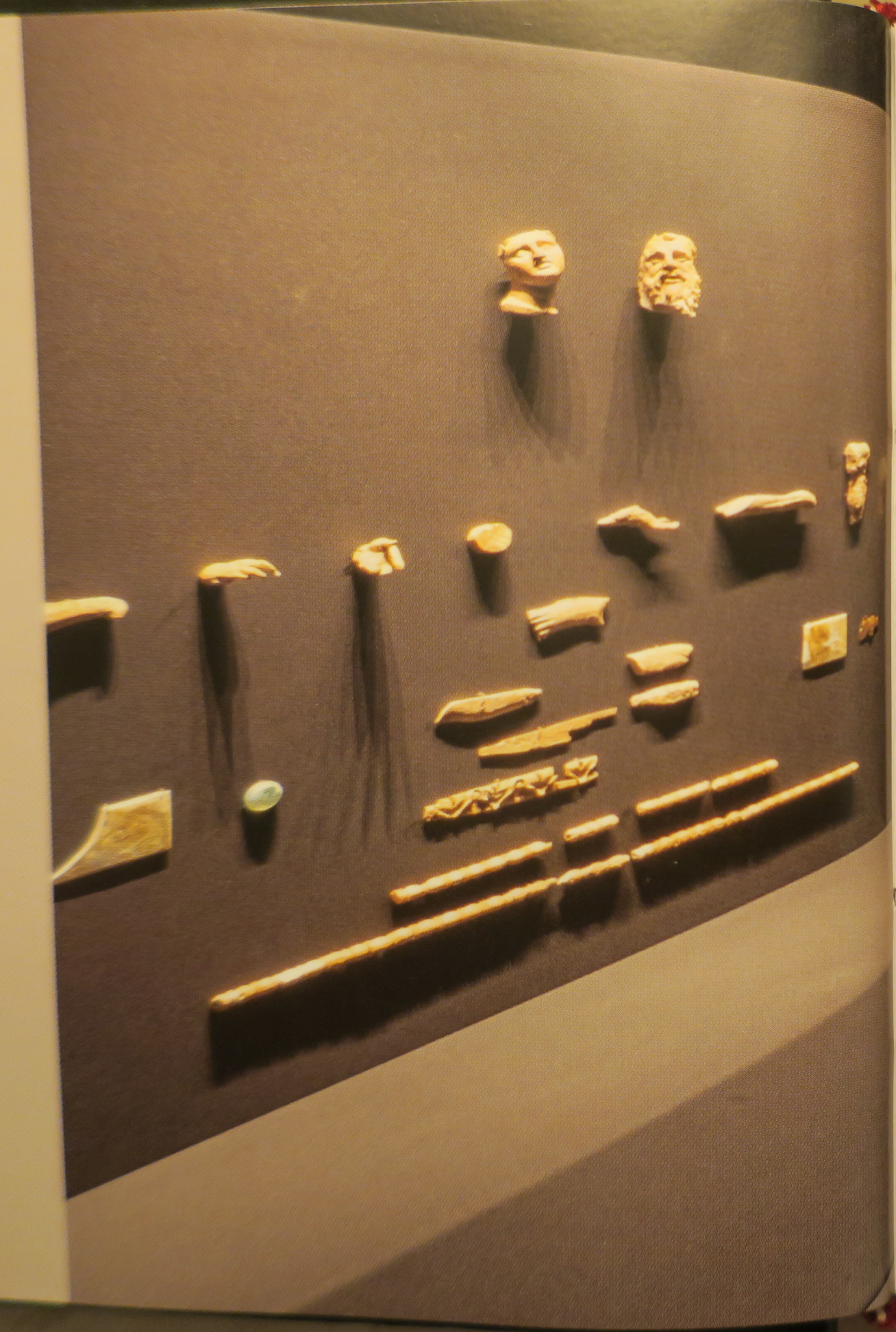
Thucydides (II, 99, 2) refers to the establishment as well as the rapid expansion of the Macedonian kingdom to the north, west and east of its original centre. During the reign of Perdiccas II (456-413 BC), a contemporary of the ancient historian, the Macedonian dominion must have stretched





from the Aliakmon headwaters and the Lyngos mountain range to the west up to the river Strymon to the east, and from Varnous and Beles to the north up to Thessaly to the south.

During the reign of Philip II (359-336 BC), the coastal areas of Macedonia (Pieria, Chalkidiki) were included in the Macedonian dominion along with other farther east and north regions. Philip II was the "enlightened leader" who strengthened the Macedon kingdom which, as far as the arts and culture are concerned, became what Athens of Pericles had been a century before. Under his own and his son's leadership, it evolved into the instrument that changed the ancient world. Immediately after the assassination of Philip II at Aigai in 336 BC, and on the eve of Alexander's campaign in the East, the powerful Macedonian Kingdom stretched as far as the Danube and the Black Sea.







The Macedonian dynasty maintained excellent relations with the Thessalian rulers, the kings of Epirus, while it had control over the city-states of southern Greece after the battle of Chaeronea (338 BC) and the Congress of Corinth, in which Philip had been proclaimed "hegemon emperor" of the united Greek forces in the campaign against the Persians. Under these favourable conditions, the great campaign in the East and the creation of Alexander's empire began.





AIGAI:
THE ROYAL CAPITAL OF THE MACEDONIANS

Το θέατρο.
Από το απλό οικοδόμημα της σκηνής δεν σώζεται παρά μόνο μικρό μέρος των τοίχων της και η νοτιο-ανατολική γωνία της.

The theatre.
Of the simple stage building (skene) only a small part of its walls and its southeast corner are preserved.

History

"Aigai", whose name is stated in the plural form as is also the case with all ancient Hellenic centres (Athens, Thebes, Mycenae, Amyclae, Ferae, etc.) whose origin is lost in the mist of myth, was a large urban agglomeration with settlements scattered around the central core, the asty (city). Aigai was the centre of a state with primeval structures, a residential ensemble which developed reflecting the image of a society founded on the aristocratic structure and held together by the royal authority.

According to ancient attestations, Aigai is the place the three brothers from Argos (Aeropus, Gauanes, Perdiccas) selected as the seat of their kingdom. Whether the name "Aigai" originated from the word "aiga" (goat) which, by the Delphic oracles, mythical Karanos followed, or even from words such as "Aegean" which allude to water, is difficult to determine.

In any case, from its founding (mid-7th century BC) until the reign of Archelaus (413-399 BC), Aigai was the capital of the Macedon Kingdom and the seat of the Temenid dynasty. The earliest chronological evidence of the existence of the palace at Aigai, which hosted several foreigners including the Persian ambassadors, who demanded 'earth and water' from the Macedonian king, harks back to the





Το ανάκτορο από τα νότια.
Στη μεγάλη αυλή ανοίγονται
όλα σχεδόν τα δωμάτια.

The palace from the south.
Almost all rooms open
to the spacious courtyard.

Ένα θαυμαστό πολύχρωμο
ψηφιδωτό από βότσαλα καλύπτει
το δωμάτιο των συμποσίων.

An exquisite multicolour
pebble mosaic covers
the banquet room floor.



end of the 6th century BC, during the reign of Amyntas II.

The Temenid kings (700-310BC)
The names of the Temenids denote the virtues of the Macedonian kings. The king, like the founder of the dynasty Perdiccas, is intelligent (from the word "perdicca" [partridge] which was considered the smartest of the birds), as swift as the wind like Argaios (from the word "argos" which means swift) and Aeropus, who resembles the wind, a great horseman such as Philip (he who loves horses), a strong leader like Archelaus, but above all, he is the defender of his people like Amyntas (from the word "amyna" which means defence) and Alexander (from the verb "alexomai" meaning to protect). But also the names of the royal daughters declare their fathers' glory, like the name Stratoniki, "victory over the army" (daughter of Alexander I), Cleopatra, "glory of the homeland", Thessaloniki, "victory over the Thessalians".





ρα, «η δόξα
νίκη, «η νίκη

.Χ. οι Αιγές
ρία του Με-
ών. Ο Αμύ-
ς έξυπνους
κατορθώνει
αυτονομία
αι να επε-

ι.Χ. δεσπό-
ου Α΄ (495-
έκανε τους
ν τόπο που
του. Το βα-
λή, βορρά

From 513 until 480 BC, Aigai is part of the empire of the Great King of the Persians. Amyntas I (520-500 BC), by clever political handlings, manages to retain the relative autonomy of his state and extend its domains as well.

In the first half of the 5th c. BC, the leading figure is Alexander I (495-450 BC), the king that made the Macedonians dominant over the land which was named after them. The kingdom is expanded to the east, north and west, and the related, but until then independent, local tribal kingdoms become “allies and subjects” of the Temenid ruler. Now Aigai is the premier city of Macedon, the centre of the major Hellenic state of the north.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Perdiccas II (448-413 BC) confronted several enemies as well as the expansionism of Athens. At Aigai, where Hippocrates will also be hosted among other eminent men, anything related to Attica became fashionable. Relief and inscribed funerary steles (commemorative slabs) make their appearance in the necropolis of the Temenid capital, and Attic white lekythoi (vessels used in funerary rituals) appeal to the Macedonians' taste. During the reign of Perdiccas II most likely and definitely before the end of the 5th century BC, the city of Aigai is walled.

Archelaus I (413-399 BC), intelligent and far-sighted, made several reforms and was particularly interested in art, paving the way for intellectual and artistic quests. He became an ardent patron of artists such as Zeuxis, the greatest painter of the time, who decorated the palace.

At approximately the end of the 5th or the beginning of the 4th century,



ανοίγοντας τον δρόμο για πνευματικές και καλλιτεχνικές αναζητήσεις. Έγινε ένθερμος μαικήνας καλλιτεχνών όπως του Ζεύξι, του σπουδαιότερου ζωγράφου της εποχής, ο οποίος διακόσμησε το ανάκτορο.

Γύρω στα τέλη του 5ου ή αρχές του 4ου αιώνα με απόφαση, ίσως, του Αρχέλαου μεταφέρθηκε το διοικητικό κέντρο του βασιλείου στην Πέλλα, βόρεια του Αλιάκμονα. Η Αιγές διατήρησαν, ωστόσο, το προνόμιο της βασιλικής νεκρόπολης για τη δυναστεία των Τημενιδών, αλλά και τη δυνατότητα να υποδέχονται τους βασιλείς, τουλάχιστον μέχρι τα τέλη του 4ου π.Χ. αιώνα.

Ο Αμύντας Γ΄ (394-369 π.Χ.) κατέφυγε στις Αιγές, όταν οι Ολύνθιοι κατέλαβαν πολλές μακεδονικές πόλεις ανάμεσά τους και την Πέλλα. Είναι πιθανότατα ο πρώτος βασιλιάς που

by Archelaus' decision perhaps, the administration centre of the kingdom was transferred to Pella, north of the Aliakmon. Yet, Aigai retained the privilege of serving as the royal necropolis for the Temenid dynasty, as well as the possibility to host the kings at least until the end of the 4th century BC.

Amyntas III (394-369 BC) fled to Aigai when the Olyntheans occupied several Macedonian cities, including Pella. He is most probably the first king to have built the palace in Pella, the memory of which survived in the toponym "vasileia Amyntou" (kingdoms of Amyntas) until Justinian's times.

Following the assassination of Philip II (336 BC), Alexander the Great proclaimed Antipater regent of the kingdom of Macedon and, after Alexander's death, Antipater was recognised as general while his son, Cassander,

Το ανάκτορο.

The palace.





6 π.Χ.), ο Μέγας Αλέ-
ντιβασιλεία του βασι-
ατο του Αλέξανδρου,
ηγός ενώ ο γιος του,
άς της Μακεδονίας,
τιπατριδών (310-294
είο του ήταν η ίδρυ-
ς το όνομα της συζύ-
εγάλου Αλεξάνδρου.

succeeded him as king of Macedonia, establishing the short-lived Antipatrid dynasty (310-294 BC). The event that marked his reign was the foundation of the city of Thessalonike, naming it after his wife and half-sister of Alexander the Great.

Upon Alexander's death and the assassination of his rightful heirs, his half-brother Philip III Arrhidaeus and his young son, Alexander IV, the Temenid lineage, which founded the Macedonian Kingdom and managed the fates of the Macedonians for more than three centuries, from mid-7th century until late-4th century, leading them as far as the Hindus river, ended.

The Temenid dynasty was succeeded to the Macedonian throne by the Antigonid dynasty (294-168 BC), originating from Veroia, until the Roman occupation.

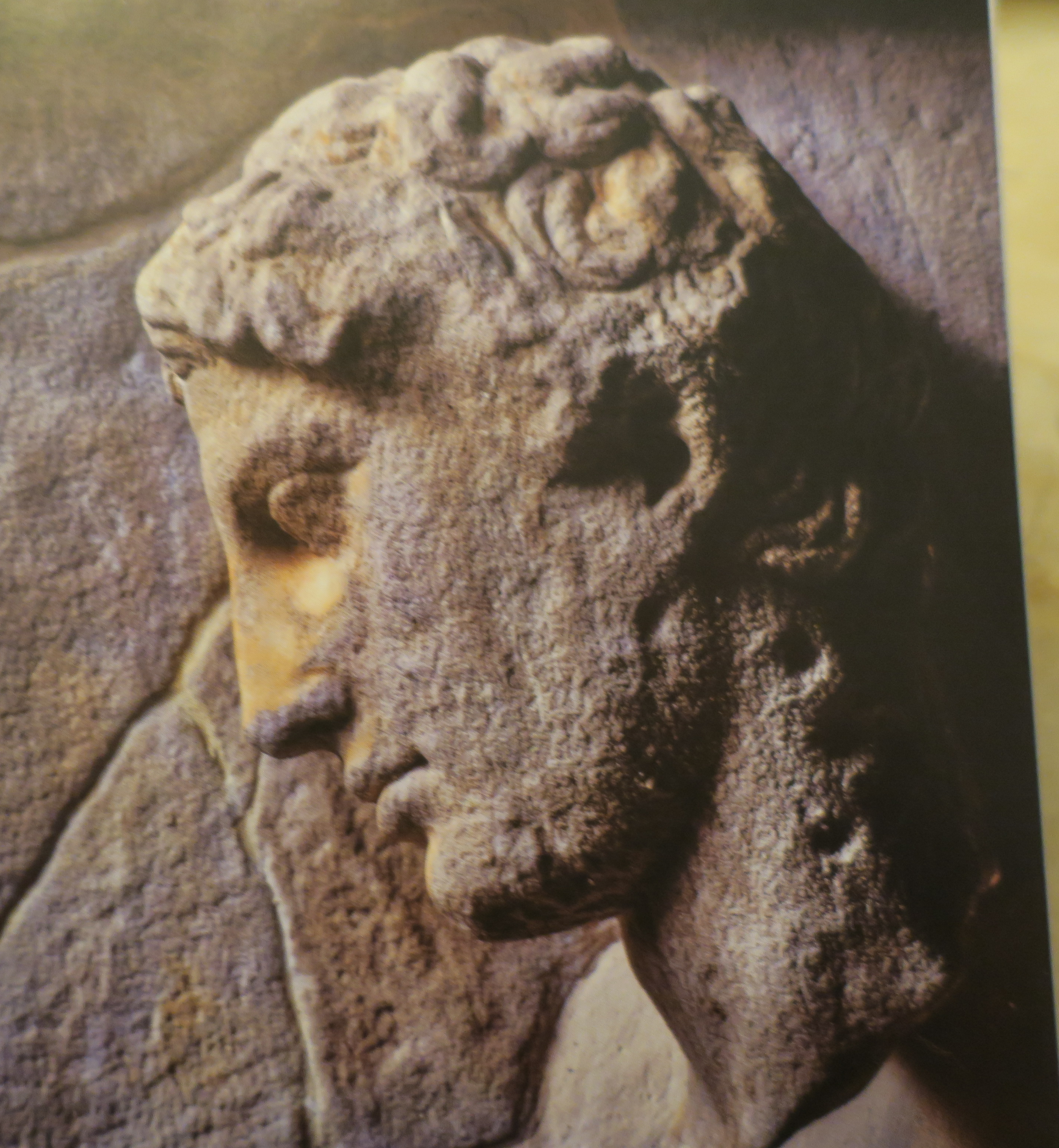
The significance of Aigai during also the Hellenistic era is demonstrated in Plutarch's work (*Pyrrhus* 26, 11) referring to the defeat of the king of Macedonia, Antigonus Gonatas (276-245 BC), by the king of Epirus, Pyrrhus (274/3 BC), who captured Aigai and settled a garrison of Gaul mercenaries, who desecrated and pillaged its necropolis. Fortunately, there are abundant finds that provide solid evidence in support of the view that Aigai was the centre of the Macedonian kingdom until the end of the Classical era.

The fall of the Macedon Kingdom to the Romans occurs after the defeat of the last Macedon king, Perseus, in the battle of Pydna (168 BC). The old and the new capital cities are













destroyed, the walls are razed to the ground, the palace, the theatre and other buildings are set on fire and demolished. This desolation affected all the settlements and towns of Aigai as well as the settlements of the Pieria.

The end of Aigai

In the first century of the Common Era, a horrendous landslide of an overlying slope will mark the sudden and definitive end of the asty of Aigai. The inhabitants create a new settlement in the plain to the northeast of the old necropolis. An early-Christian basilica with a baptistry shows that this was the administration centre of the area, however, the name of Aigai ceases to exist any longer. The cradle of the Temenids surrendered to oblivion and only the memory of the palace remains to haunt the medieval name of a small village, “Palatitsia”, which still survives.





THE ARCHAEOLOGICAL SITE





ιλίππου Β΄
ο καταλαμ-
Παρθενώνα
ς κλασικής
ανάκτορο
της ελλη-

του, έργο
αρχιτεκτο-
ον υλικών,

Palace

The palace is built during the reign of Philip II (359-336 BC), in the city of Aigai. The palace occupies an area of 1.25 hectare and, together with the Parthenon, is one of the major edifices of Classical Greece. In addition, it is the earliest known palace of the historical times, the archetype of the palaces of the Hellenistic oikumene.

It is considered a revolutionary building for its time, the work of an ingenious architect. The masonry and the architectural members are noted for their sumptuous materials, their originality and perfection of construction techniques.



τή αυλή του ανακτόρου
σπαρτα αρχιτεκτονικά μέλη.

---

courtyard of the palace with
architectural members.



Κιονόκρανο ενός ιωνικού ημικίονα
στον χώρο του ανακτόρου.

Capital of an Ionic
demi-column in the palace.





The heart of the edifice is the large square peristyle and together with the rooms that surround it harmoniously on all four sides and the impressive propylon embraced by stoes (roofed colonnades) constitute the main elements of this avant-garde architectural project.

A big section of the Palace's upper floor façade has been reconstructed in one of the large atria of the Multicentred Museum, since restoration in situ was not possible due to structural stability.

Διάσπαρτα αρχιτεκτονικά μέλη από την αυλή του ανακτόρου.

Scattered architectural members from the palace courtyard.



Άποψη της αρχαίας πόλης των Αιγών στις παρυφές των Πιερίων.

View of the ancient city of Aigai at the foot of the Pieria.



Asty

The walled asty was built in the centre of the land of Aigai covering approximately 80 hectares. On the hillside between the present-day villages of Vergina and Palatitsia, besides the fortified acropolis and the sanctuaries, stood the palaces and the tombs of the kings. The settlements, that is the komes (city districts), the number of which explains the plural form of the name “Aigai”, start from the walls and are scattered throughout the area, their presence marking the route of ancient roads.

The city of Aigai was already walled in the eras of Perdiccas II and Archelaus. Next to the burial cluster of the Queens, a gate and the traces of a wall from the 5th pre-Christian century have been located. The fortification was reconstructed at the beginning of the reign of Philip II. The wall of Aigai was up to three metres thick and was reinforced with towers.



Theatre

The theatre, where Philip II was assassinated, was founded in the mid-4th century BC, it began to be excavated in 1982 and was located in an olive grove. It stands within the palace surrounding area organically united with it. In other words, the government centre (palace) interconnects with the cultural and intellectual activity (theatre). The theatre, which is destroyed, has one earthen nowadays tier, while stone seats survive only in the first row. The theatre orchestra is 28.40 metres in diameter, preserving in the centre the stone foundation of the altar of Dionysus, the thymele, a unique find reminding the beginning of theatre architecture. The ancient theatre of Vergina is one of the earliest theatres featuring stone parts, contemporary to the Dionysian theatre in Athens (the theatre of archon Lycurgus 340/336 BC).









Ιερό της Εύκλειας

Το Ιερό της Εύκλειας βρίσκεται κάτω από το ανάκτορο και το θέατρο των Αιγών. Η λέξη «εύκλεια» σημαίνει καλή φήμη («ευ» και «κλέος»), υστεροφημία. Ο κυρίως ναός κατασκευάστηκε τον 4ο αι. π.Χ. ενώ ένας δεύτερος προστέθηκε τον 3ο αι. π.Χ. Επίσης, περιλαμβάνεται ένας μεγάλος βωμός, μια μικρή στοά και ένα σχετικά μικρό περιστύλιο. Βρέθηκαν βασιλικά αναθήματα στη θεά με πιο χαρακτηριστικό εκείνο της βασίλισσας Ευρυδίκης, μητέρας του Φιλίππου Β΄.

Sanctuary of Eukleia

The Sanctuary of Eukleia stands at a lower location than the Palace and the theatre of Aigai. The word “eukleia” means good fame (“eu” and “kleos”), posthumous fame. The main temple was constructed in the 4th c. BC, while a second one was added in the 3rd c. BC. The complex also includes a big altar, a small stoa, and a relatively small peristyle. Royal votive offerings to the goddess were unearthed, the most typical one being the votive offering by queen Eurydice, mother of Philip II.





The Sanctuary of Kybele

The earliest phase of the Metroon of Aigai harks back to the second half of the 4th century BC. The sanctuary of Kybele or Sanctuary of the Mother of the Gods is a valuable source of information on worship at Aigai. It was founded at the centre of the ancient asty having the form of a large edifice with spacious rooms structured around a central courtyard. Typical finds include clay figurines of the enthroned Mother of the Gods, Kybele, with the tympanum and the lions.

Αντικείμενα από το ιερό της μητέρας των θεών Κυβέλης

Objects from the Sanctuary of the mother of the gods, Kybele











Necropolis

The ancient city of the dead at Aigai spreads over a large area between the villages of Vergina and Palatitsia. Five hundred and forty burial tumuli constitute the core of the archaeological site of Aigai. M. Andronikos estimated that this cemetery has an area of approximately 100 hectares, possibly even more. The great variety of tombs and funerary monuments is directly associated with the long period of time that the cemetery covers. During the 5th century BC, the cemetery of Aigai is crowded and expands, a development that continued in the 4th century, when the prevailing expansion trend is to the northwest where the tomb of Philip II will be built in 336 BC. The earliest burials date back to the 10th century BC and the latest during the Roman rule.

The ancient burial site traces the entire history of the Macedonians, the settlement, the social development, the course of kingship. Through the burial process, an abundance of information on high art, miniature art as well as everyday life is indirectly revealed. The excavation of the Great Tumulus (Megali Toumba) with the rich undisturbed Macedonian tombs and the artifacts they concealed proved to be a milestone not only for the region of Vergina but also for all Macedonia and late Classical Antiquity.







The significance of the first finds was already underlined by L. Heuzey who, during that early excavation work in the 19th century, unearthed the first Macedonian tomb near the village of Palatitsia and took its marble architectural members to the Louvre Museum in Paris (Heuzey-Palatitsia tomb).

Περίτεχνες επιτύμβιες στήλες.

Ornate grave stelae.





Cluster of the Queens (B)

Next to the northwest gate of the ancient wall, where the necropolis is separated from the city of Aigai by the Paliopanaghia creek, a cluster of women's tombs was discovered. The cluster includes cist and pit graves from the time of the Persian wars, two of which are likely to belong to the mother and the spouse of Alexander I. Philip II's mother, Eurydice, was buried in the same plot later. The so-called Ionian Tomb or Tomb of Rhomaios, an elegant Macedonian tomb containing a throne, is likely to belong to Thessalonike.



Χρυσές περόνες από τάφο των Αιγών.

Golden fibulae from a tomb in Aigai.

Άποψη νεκροταφείου των τύμβων.

View of the cemetery of the tumuli.



Συστάδα των Τημενιδών (Γ)

Στην ταφική Συστάδα των Τημενιδών (Γ) βρέθηκαν δώδεκα τάφοι: πέντε λακκοειδείς, έξι μνημειακοί «βιβλιοθήκες» και ένας μακεδονικός που χρονολογούνται από το 570 μέχρι το 300 π.Χ. Τα εντυπωσιακά αυτά ταφικά μνημεία ανήκουν σε βασιλείς και εξέχοντα μέλη της δυναστείας των Τημενιδών, όπως γίνεται φανερό από τα έθιμα της ταφής και τα κτερίσματα που συνοδεύουν τους νεκρούς.

Cluster of the Temenids (C)

In the burial Cluster of the Temenids (C), twelve tombs were found: five pits, six monumental cists, and one Macedonian, all dating from 570 to 300 BC. These imposing funerary monuments belong to kings and distinguished members of the Temenid dynasty, as demonstrated by the burial customs and the grave goods that accompany the deceased.





έλλα

υστάδες βρίσκο-
ο χωριό Παλατί-
ό να ανήκουν σε
ένεια των Αιγών
ς θάβονται εκεί
αιώνα έως και τον

The Heuzey-Bella Cluster

These burial clusters lie very close to the village of Palatitsia and are likely to belong to a prominent family of Aigai whose members are buried there from the late 4th century up to the 2nd century BC.





Λεπτομέρειες ζωγραφισμένης κλίνης
από διθάλαμο τάφο του αγροκτήματος Μπέλλα.

Details from the painted couch
of a two-chambered tomb on the Bella property.



Χάλκινος κρατήρας που χρησίμευε ως οστεοδόχο αγγείο.
Βρέθηκε κοντά στον μικρό κιβωτιόσχημο τάφο «Heuzey β».

Bronze krater used as an ossuary.
Found close to the small "Heuzey B" cist tomb.



Μαρμάρινος θρόνος με ζωγραφισμένο στον τοίχο το ερεισίνωτό του στον μονοθάλαμο τάφο του αγροκτήματος Μπέλλα.

Marble throne with its backrest painted on the wall,
in the single chambered tomb of the Bella property.



Τοιχογραφία με τον νεκρό πολεμιστή στην πρόσοψη του τάφου.

Fresco of the deceased warrior on the tomb façade.

Μονοθάλαμος τάφος του αγροκτήματος Μπέλλα.

Single chambered tomb on the Bella property.



ΤΑΦΙΚΑ ΜΝΗΜΕΙΑ

BURIAL MONUMENTS





Ο τάφος του βασιλιά Φιλίππου Β΄

Ο βασιλιάς Φίλιππος Β΄ τάφηκε μέσα σ' έναν μνημειώδη νεκρικό οίκο (Τάφος ΙΙ), σε χρυσελεφάντινη κλίνη και με το βαρύτιμο χρυσό στεφάνι βελανιδιάς στο κεφάλι του, παραδόθηκε ως νέος Ηρακλής στην πυρά. Η αιώνια κατοικία του Φίλιππου Β΄ έχει τη μορφή υπόγειου, καμαροσκέπαστου κτηρίου με δύο θαλάμους και μνημειακά διαμορφωμένη δωρική πρόσοψη, στο οποίο οδηγεί ένας κεκλιμένος δρόμος. Είναι κατασκευασμένος ολόκληρος από πωρόλιθο εκτός από τις δύο πόρτες και τα περίθυρα που είναι μαρμάρινα. Ο τάφος βρέθηκε αλώβητος· ύστερα από την ταφή, κανείς δεν είχε εισβάλει στο εσωτερικό του μέχρι τον Νοέμβριο του 1977, τότε που οι αρχαιολόγοι ανακάλυψαν το σπουδαίο μνημείο.

The tomb of king Philip II

King Philip II was buried in a monumental death chamber (tomb II), laid on a gold and ivory couch and, wearing the precious oak wreath on his head, he was consigned to the funeral pyre like a new Hercules. Philip II's eternal residence has the form of an underground barrel-vaulted structure with two chambers and a monumental Doric façade which is reached by a ramp. It is entirely built of limestone except for the two doors and the lintels that are of marble. The tomb was found intact; no one had entered its interior after the burial, until November 1977 when archaeologists discovered the great monument.

The tomb facade preserves the most important part of the monument, an Ionic frieze measuring 5.60 m in length and 1.30 m in height. In a lush



Η τοιχογραφία του κυνηγιού όπως σώζεται σήμερα στον μεγάλο τάφο του Φιλίππου Β΄.



The hunting-scene fresco as preserved in the great tomb of Philip II.



Η τοιχογραφία του κυνηγιού από τον μεγάλο τάφο του Φίλιππου Β'. Σχέδιο του Γ. Μιλτσακάκη.

The hunting-scene fresco from the great tomb of Philip II. Design by G. Miltsakakis.



Στην πρόσοψη του τάφου φυλάγεται το σπουδαιότερο τμήμα του μνημείου, μια ιωνική ζωφόρος μήκους 5,60 μ. και ύψους 1,30 μ. Μέσα σ' ένα πλούσιο φυσικό τοπίο με δέντρα, ξεδιπλώνεται η σκηνή του ιερού κυνηγιού στην οποία αποτυπώνονται οι προσωπογραφίες των δύο βασιλέων, του Φιλίππου Β΄ και του γιου του Αλέξανδρου. Η εντυπωσιακή σύνθεση είναι δομημένη με έντονα χρώματα και εκφραστικές κινήσεις, δημιουργώντας μια δραματική ατμόσφαιρα. Η συγκεκριμένη τοιχογραφία μαζί με την τοιχογραφία της Αρπαγής της Περσεφόνης, που κοσμεί τον τάφο 1, αποτελούν το σημαντικότερο έργο αρχαίας ελληνικής ζωγραφικής που έχει σωθεί στον ελλαδικό χώρο.

Σύμφωνα με την αρχαία παράδοση, ο νεκρός βασιλιάς κάηκε σε μια μεγαλοπρεπή νεκρική πυρά. Το θνητό σώμα παραδόθηκε στις φλόγες και ο νεκρός πέρασε στον κόσμο των θεών. Τα ρούχα του και τα όπλα του και ό,τι αγάπησε στη γήινη ζωή ρίχτηκαν και αυτά στην πυρά.



Το χρυσοΰφαντο ύφασμα που βρέθηκε στη χρυσή λάναρκα στον προθάλαμο του τάφου του Φιλίππου Β΄.

The gold-threaded textile found in the golden larnax in the antechamber to Philip II's tomb.



natural scenery with trees, the scene of the royal hunt unfolds depicting the portraits of the two kings, Philip II and his son, Alexander. The impressive composition is structured with bright colours and expressive motions creating a dramatic climate. This wall-painting and the one depicting the Abduction of Persephone, which adorns tomb 1, are the most important ancient Greek works of art that have survived in Greece.

According to the ancient custom, the deceased king was cremated in an magnificent funeral pyre. His mortal body was consigned to the flames and the deceased crossed over into the world of the gods. His garments and weapons as well as everything he loved in the earthly life were also thrown in the pyre.

The permanent residence of King Philip II contained the gold and ivory couches, ivory portraits, his valuable weapons,





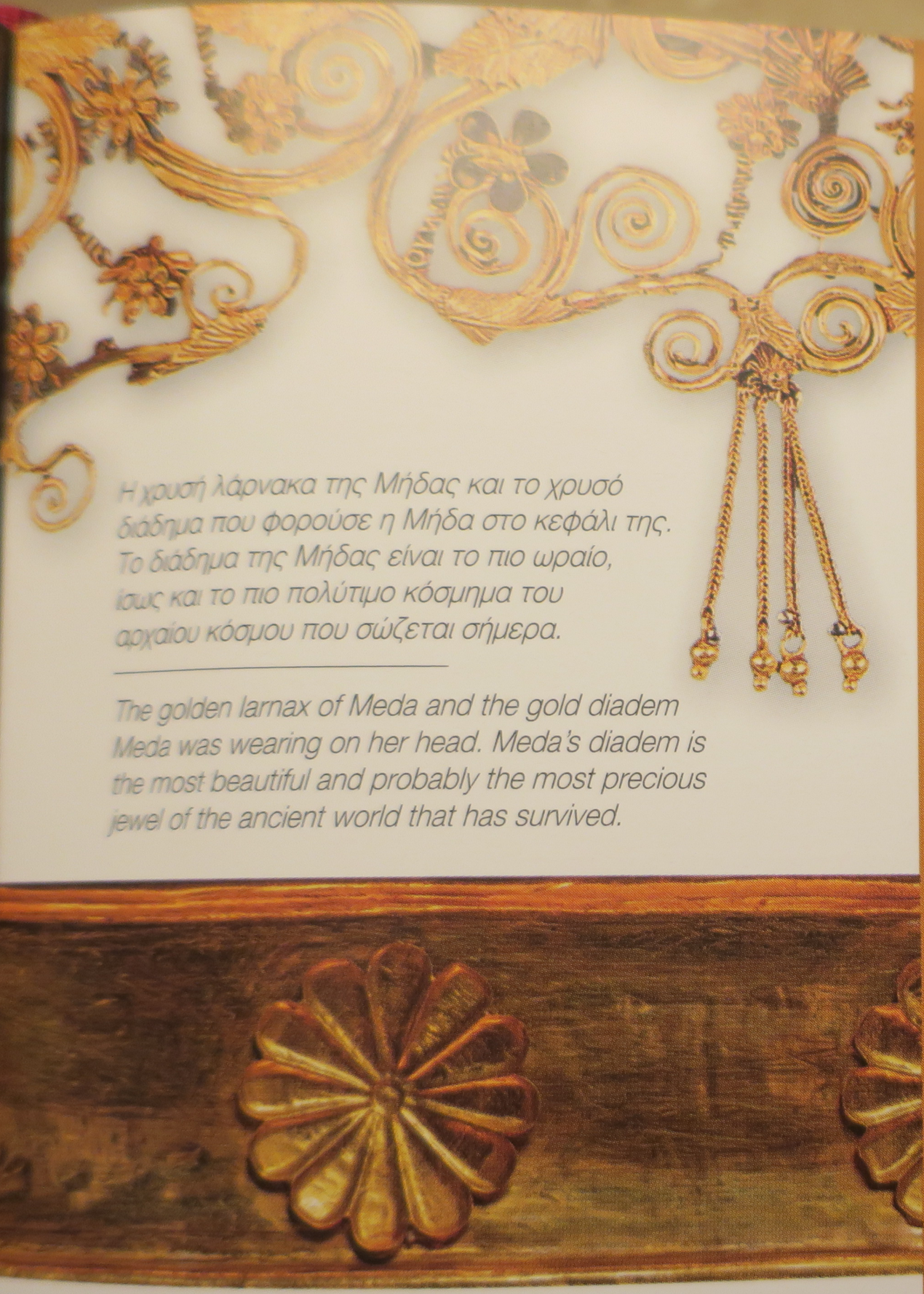
Η χρυσή λάρνακα του Φιλίππου Β΄
και το χρυσό στεφάνι βελανιδιάς
που φορούσε ο εκλιπών κατά την καύση.

Philip II's golden larnax and
the gold oak wreath the deceased
was wearing during cremation.



Η χρυσή λάρνακα της Μήδας και το χρυσό διάδημα που φορούσε η Μήδα στο κεφάλι της. Το διάδημα της Μήδας είναι το πιο ωραίο, ίσως και το πιο πολύτιμο κόσμημα του αρχαίου κόσμου που σώζεται σήμερα.

The golden larnax of Meda and the gold diadem Meda was wearing on her head. Meda's diadem is the most beautiful and probably the most precious jewel of the ancient world that has survived.





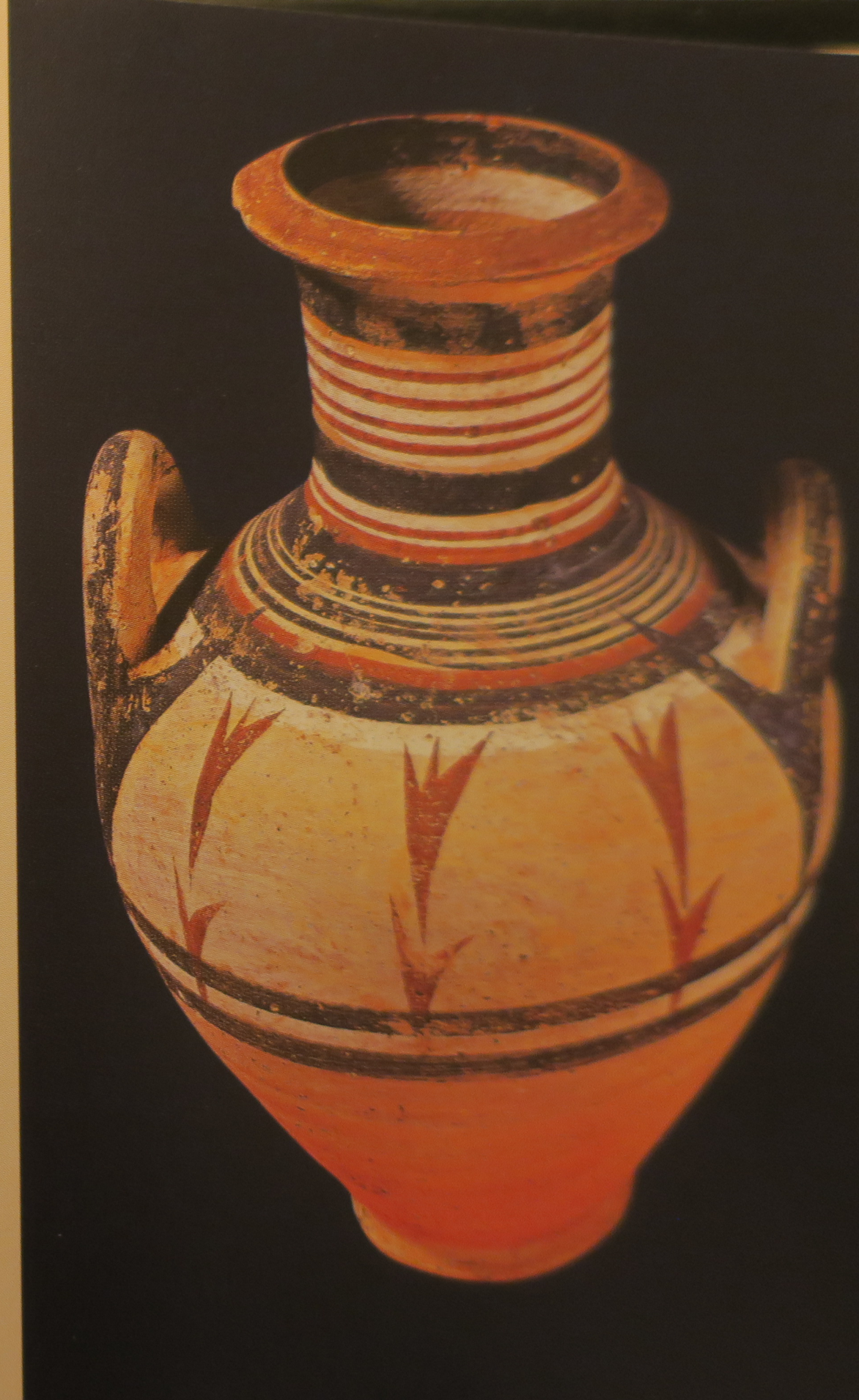


Μέσα στη μόνιμη κατοικία του βασιλιά Φιλίππου Β΄ βρέθηκαν οι χρυσελεφάντινες κλίνες, ελεφαντοστέινα πορτρέτα, τα πολύτιμα όπλα του, χρυσοποίκιλτες πανοπλίες, χρυσελεφάντινη ασπίδα, τα χάλκινα σκεύη λουτρού και τα σκεύη συμποσίου. Μέσα σε μαρμάρινη σαρκοφάγο βρέθηκε η χρυσή λάρνακα με τα οστά του νεκρού. Τα οστά ήταν σε εξαιρετική κατάσταση, γεγονός το οποίο αποδεικνύει πως ύστερα από την καύση πιθανώς είχαν καθαριστεί με κρασί και έπειτα τοποθετήθηκαν στη λάρνακα. Ακόμα μέσα στην ίδια λάρνακα υπήρχε το χρυσό στεφάνι βελανιδιάς, το οποίο φαίνεται πως φορούσε ο νεκρός όταν παραδόθηκε στην πυρά.

Στον προθάλαμο του μνημείου ανακαλύφθηκε και ένας δεύτερος τάφος, στον οποίο είχε θαφτεί, πιθανότατα, η Θρακιώτισσα σύζυγος του Φίλιππου, η Μήδα. Σε μια δεύτερη χρυσή λάρνακα βρέθηκαν τα οστά μιας νεαρής γυναίκας τυλιγμένα με ένα πορφυρό χρυσοΰφαντο ύφασμα. Μέσα στη λάρνακα υπήρχε ακόμα ένα θαυμαστό χρυσό διάδημα. Στον προθάλαμο ανακαλύφθηκε και μια χρυσελεφάντινη κλίνη. Καθώς ο προθάλαμος ολοκληρώθηκε μαζί με τον θάλαμο και αφού το μνημείο έκλεισε και δεν ξανάνοιξε ποτέ, είναι προφανές ότι και οι δύο νεκροί θάφτηκαν μαζί.

gilded panoplies, a gold and ivory shield, bronze bath utensils and banquet vessels. Inside a marble chest was found the golden larnax containing the bones of the deceased. The bones were in an excellent condition which demonstrates that, following the cremation, they were possibly washed with wine and then placed in the larnax. The same larnax also contained the gold wreath the deceased seems to have been wearing when surrendered to the pyre.

A second tomb was discovered in the antechamber of the monument, where Philip's Thracian wife, Meda, was most likely buried. In a second gold larnax were found the bones of a young woman wrapped in a gold-woven royal purple fabric. There was also an exquisite gold diadem inside the larnax. The antechamber also contained a gold and ivory deathbed. Since the antechamber was completed together with the chamber and the monument was sealed off and never opened, it is evident that the two deceased were jointly entombed.





The tomb of Persephone

One of the earliest monuments in the archaeological site is the "tomb of Persephone" (tomb I), which lies south of the tomb of Philip II. Tomb I will be called "the tomb of Persephone" because of the superb wall-painting, inspired by the myth of the goddess of the underworld, the spring and blossoms, Persephone.

It is a cist tomb built of limestone with no entrances on the sides since burial took place from its upper part. It was found pillaged, most probably by the Gauls. The interior measures 3.50m in length, 2.09 in width and up to 3 m in height. The sherds of pottery found inside denote that the tomb harks back to circa 350 BC. According to researchers, the tomb belongs to a wealthy lady as the few finds discovered inside were of great value. The woman was young, about 25 years old, and must have died during labour and buried here with her infant. Other studies claim that the tomb probably belonged to one of Philp's seven wives, Cleopatra, or to Nicesipolis, mother of Thessalonike. The fact that the "tomb of Persephone" was found next to the tomb of Philip II demonstrates the relationship between the two occupants.





Fresco depicting the abduction of Persephone

The stunning painting representation is on the northern wall which measures 3.50m x 1.04m. The magnificent fresco depicts the abduction of Persephone by Pluto, the god of the underworld. The god is on his chariot with his right hand holding the reins and his sceptre while, with his left hand, he holds Persephone by the waist, who is desperately spreading her arms in a vain effort to break loose from her abductor. The expressive power of the design on the faces and the bodies are of incomparable beauty. Hermes runs in front of Pluto's chariot while, behind it, half-kneeled on the ground, a female companion of Persephone watches the drama, petrified from fear. Scared and unable to react, she raises her right arm to protect herself from this scene of absolute terror. This







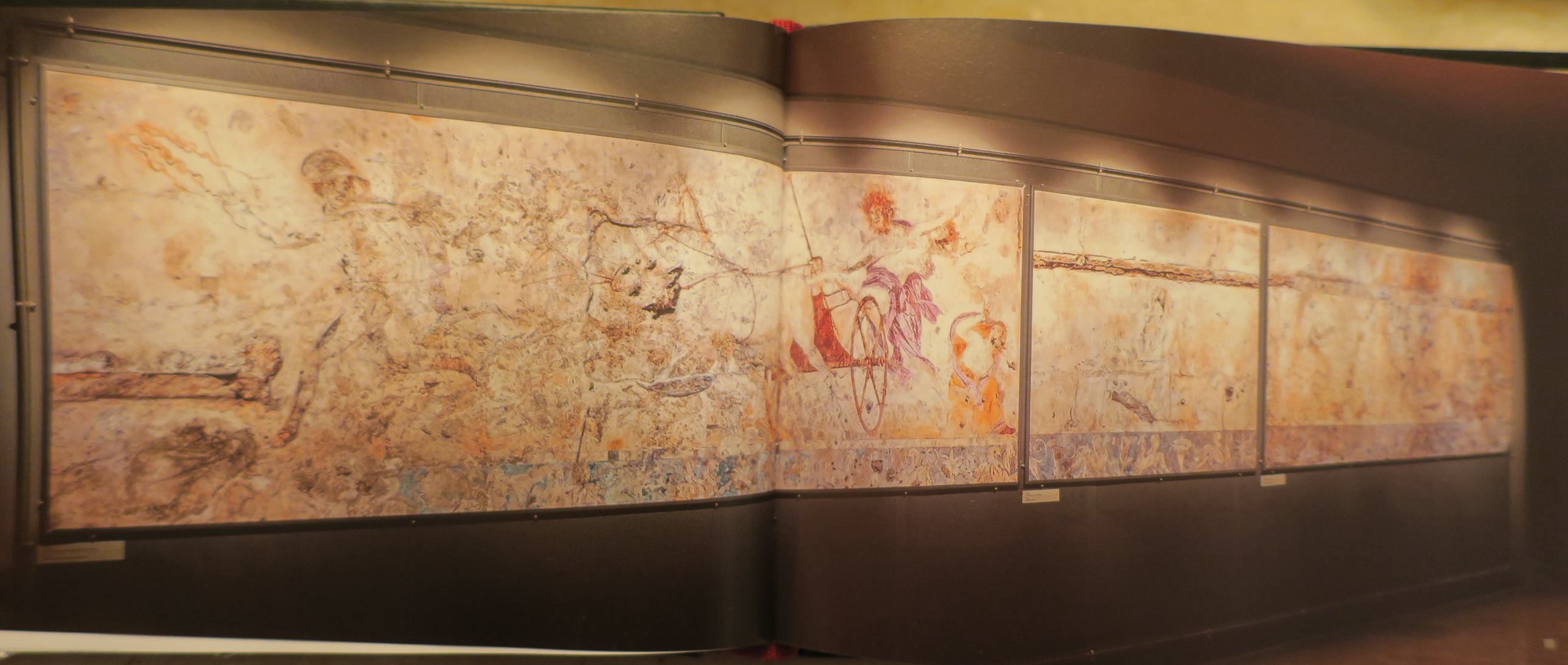


figure, the most earthly of all, was chosen by the artist to be depicted in warm, earthly colours, distinguishing it from the rest of the figures who, wrapped in white like shadows, also watch the scene.

Hermes appears on the other side of the representation. He appears to be holding his symbol, his caduceus, in his hand and, almost on the tip of his toes, he drives the chariot towards the west, to the land of the dead.

The artist achieves to render all the dramatic tension of the confrontation between the hunter and the prey, the male and the female, life and death. According to Pliny, the "Abduction of Persephone" by Pluto is attributed to Nikomachos, son of Aristides, one of the greatest painters of the times (4th c. BC). The artistry of execution, the power of the conception and the restraint of colouring noted in the fresco are distinguishing characteristics of Nikomachos' painting.

On the east side of the tomb, a seated female figure is depicted. It is Persephone's mother, goddess Demeter, who soberly thinks about losing her daughter. On the south wall, opposite the abduction, three not well-preserved seated female figures are depicted. Manolis Andronikos associated these figures with the three Fates, Atropos, Lachesis and Clotho.









The heroon

Next to the "tomb of Persephone", the foundations of the heroon, an above-ground burial monument, are identified. A number of marble shreds were found in the interior. The fact that it stands next to the royal tombs shows that it is a significant building.

The tomb of the free-standing columns

The third Macedonian tomb unearthed in Vergina is the tomb of the free-standing columns (tomb IV). The monument was plundered to a great degree and, as a result, only

the four Doric columns and some traces of the wall have survived. It consists of one chamber and dates back to the 3rd c. BC. According to archaeologists, it probably received the corpse of Antigonus Gonatas. The façade with the free-standing columns is a particular architectural feature of the specific monument since the columns in other burial monuments are embedded in the wall in the form of demi-columns. Moreover, finds evidence that there was a marble door in the tomb. On the way to the tomb, fragments of big clay human figures were found. The richness of this tomb is evidenced by the gold threads and the ivory figures from furniture that were found inside.





Δ΄

ον τάφο του
«τάφος ΙΙΙ»).
1979 μεγα-
α-ευρήματα,
άφος αυτός
αι, σύμφωνα
3-15 χρονών
. Ο Αλέξαν-
ξάνδρου και
τον θάνατο
κε βασιλιάς
υ Περδίκκα
ο του Αντί-
στηκε μαζί

The tomb of Alexander IV

The second most significant discovery after the tomb of Philip was the tomb of Alexander IV (tomb III). In 1979, archaeologist Manolis Andronikos found a magnificent undisturbed tomb with an abundance of grave goods-finds, the so-called “tomb of the prince”. This tomb was discovered next to the tomb of Philip and, according to the evidence, it belongs to a youth between the ages of 13 and 15, probably Alexander IV. Alexander IV of Macedon was the son of Alexander the Great and princess Roxane. He was born shortly after his father’s death, in 323 BC, and was recognised as king after Philip, under the regency of Perdiccas first and Antipater later. Upon the death of Antipater, he was poisoned along with his mother by Cassander’s order, so that he did not become king.



Στην πρόσοψη σώζονται τα αρχιτεκτονικά στοιχεία με τα χρώματά τους,
ενώ ο προθάλαμος του τάφου φέρει διακόσμηση με παράσταση αρματοδρομίας στη ζωφόρο.

The façade preserves the architectural elements retaining their colouring,
while the antechamber contains decoration depicting a chariot race on the frieze.





Μέρη της παράστασης από τη στενή ζωφόρο στην επάνω τραβέρσα της κλίνης του τάφου του Αλέξανδρου Δ'.

Parts of the representation from the narrow frieze on the upper crosspiece of the couch in the tomb of Alexander IV.



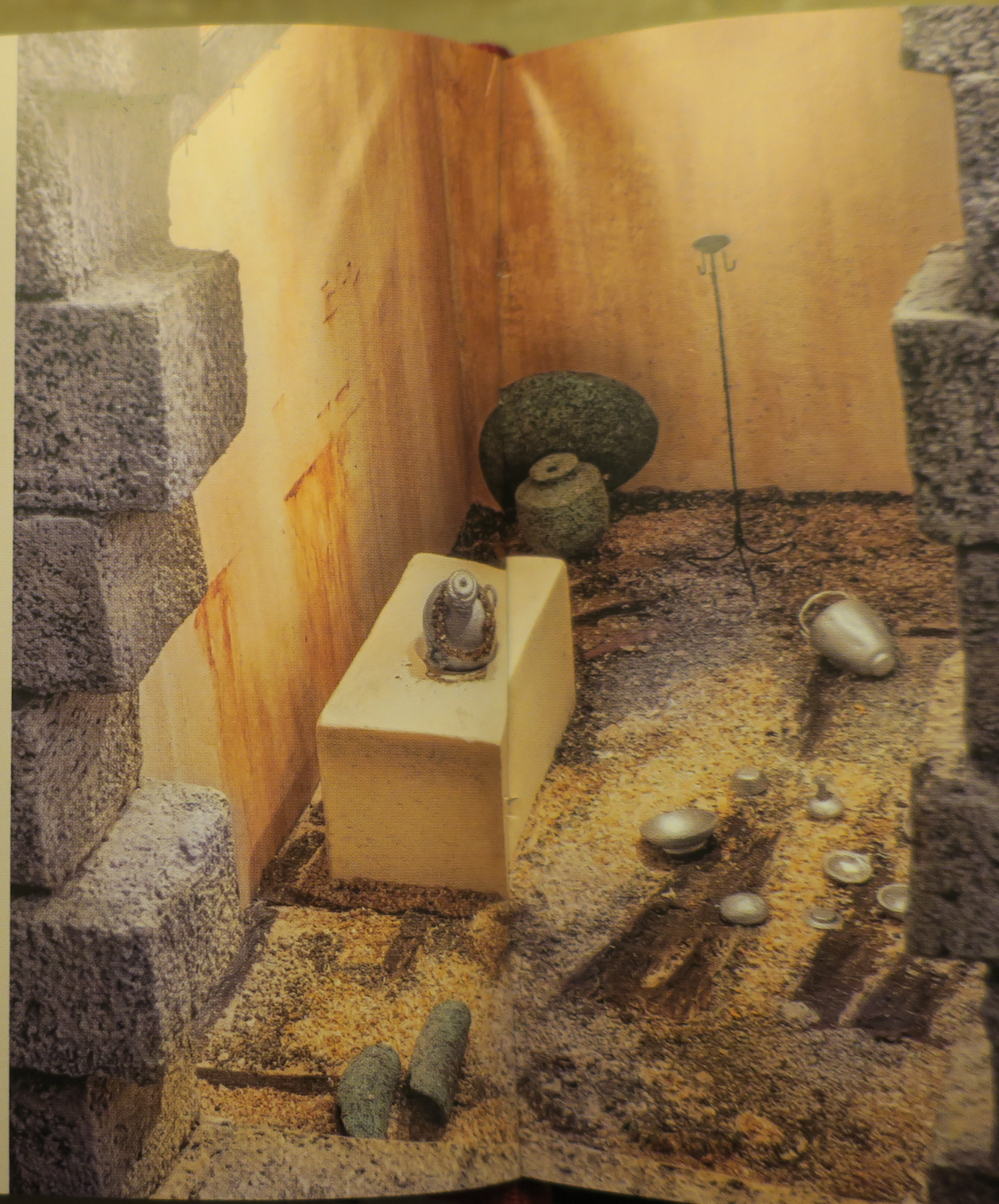


Κοντά στην πόρτα του τάφου,
στη βορειοανατολική γωνία του θαλάμου,
βρέθηκαν συγκεντρωμένα ασημένια
αγγεία του συμποσίου.

Near the entrance to the tomb,
in the northeast corner of the chamber,
sets of silver banquet vessels were found.

Η ασημένια υδρία που χρησιμοποιήθηκε
ως τεφροδόχος για τα καμένα οστά του
πρίγκιπα. Στον λαιμό του αγγείου βρέθηκε
περασμένο το χρυσό στεφάνι βελανιδιάς,
του ιερού δέντρου του Διός.

The silver hydria which was used as a cinerary
urn for the cremated bones of the prince.
Hung around the vessel's neck was found the
gold oak wreath, the tree sacred to Zeus.



The tomb of the unfortunate adolescent had two chambers, just like the king's tomb. The monument measures approximately 6.5 x 5m. Two areas are formed inside, the main chamber and the antechamber. The monument façade is simple with pilasters at the edges and the marble entrance in the centre. The interior of the tomb was carefully created, with a chariot race representation adorning its walls. The architectural elements with their colouring on the façade can be seen in very good condition. A gold and ivory couch was given to the youth for his burial. In the interior of the tomb were discovered important finds including the silver cinerary urn containing the youth's bones, with the gold wreath placed around the neck of the urn. The deceased's armour was placed against the wall and the silver and bronze vessels were scattered on the floor. Silver symposium vessels, garments, banners, his weapons and bath utensils were also found.





THE TREASURES OF THE MACEDON ART



The frieze of the tomb of Philip II

The Ionian frieze of the tomb of Philip II is decorated with the outstanding wall painting depicting a royal hunt. Measuring 5.60m in length and 1.30m in height, it is one of the largest and most important original works of ancient Greek painting that have survived, together with the fresco depicting the Abduction of Persephone. In an unexpectedly realistic landscape, the main characters are the people and their companions, horses, dogs, games, whose moves create a third dimension in the picture. In the centre of the composition, king Philip II is about to kill a lion and, beside him, is his young son and successor, Alexander.

The detail from the fresco that shows Alexander the Great standing at the centre of this picture and the small ivory head from Philip II's chryselephantine couch are the only depictions of Alexander the Great that are certain to have been created prior to his death.





The golden larnax of Philip II

The golden larnax of Philip II is one of the most precious objects of the ancient world. The bones of the deceased king Philip II and the gold oak wreath he was wearing were placed inside the larnax. It was made of 24-carat gold, with a total weight of 8 kilos. Particularly elegant, it was the work of an eminent goldsmith of the time. On the upper surface of the cover is depicted the gold star with the 16 rays and the small rosettes in its centre, which adorns the cover of the larnax and appears as early as the 5th century BC on the tombs of the royal necropolis of Aigai, acquiring both a symbolic and metaphorical value until it becomes the sun-coat of arms of the Macedon kings.









Golden oak wreath

In the gold larnax of Philip, together with the bones was found the gold oak wreath the deceased was wearing on his head when consigned to the pyre flames. This extremely striking and complex gold object mimicking very realistically a wreath made from branches of an oak tree, the sacred tree to Zeus, is a particularly intricate creation. The golden oak wreath is the most precious wreath to have survived from Greek Antiquity. It consists of 313 leaves and 68 acorns while it weighs 714 grams. It is a true accomplishment of the art of a great goldsmith.



Golden Gorgoneion from the armour of Philip II

The gorgoneia of the royal armour are sterling examples of the love of Greek art for beauty, two true masterpieces of micro-sculpture whose unearthly beauty fascinates the viewer. The face of the Gorgon Medusa, which petrified whoever looked at it, is a most ancient apotropaic symbol. Wrapped in snakes, the face will become an image of ultimate harmony and perfection in late Classical era.



The larnax and the myrtle wreath of Meda

The bones of queen Meda, who followed Philip to death, were placed in a golden larnax covered with a golden and purple cloth. The wreath is composed of 80 leaves and 112 blossoms. A gifted crafts-man of the time created the golden myrtle wreath which, together with other valuable objects, was also placed inside the larnax, capturing the most glorious moment of spring with his creation.











Χρυσό διάδημα της Μήδας

Το χρυσό διάδημα είναι ένα κομψοτέχνημα απαράμιλλης ομορφιάς που μας εντυπωσιάζει μέχρι και σήμερα με τη μοναδικότητά του. Βρέθηκε μαζί με τα οστά της νεαρής γυναίκας μέσα στη λάρνακα. Ελικωτά βλαστάρια, φυλλαράκια άκανθας, δαντελωτά ανθέμια, κρίνοι, απλές και πολλαπλές μαργαρίτες, μέλισσες, ένα πουλάκι, γαλάζια υαλόμαζα και χρυσές δαντέλες συνθέτουν ένα από τα πιο γοητευτικά και πολύτιμα κοσμήματα του αρχαίου κόσμου που διασώθηκαν.

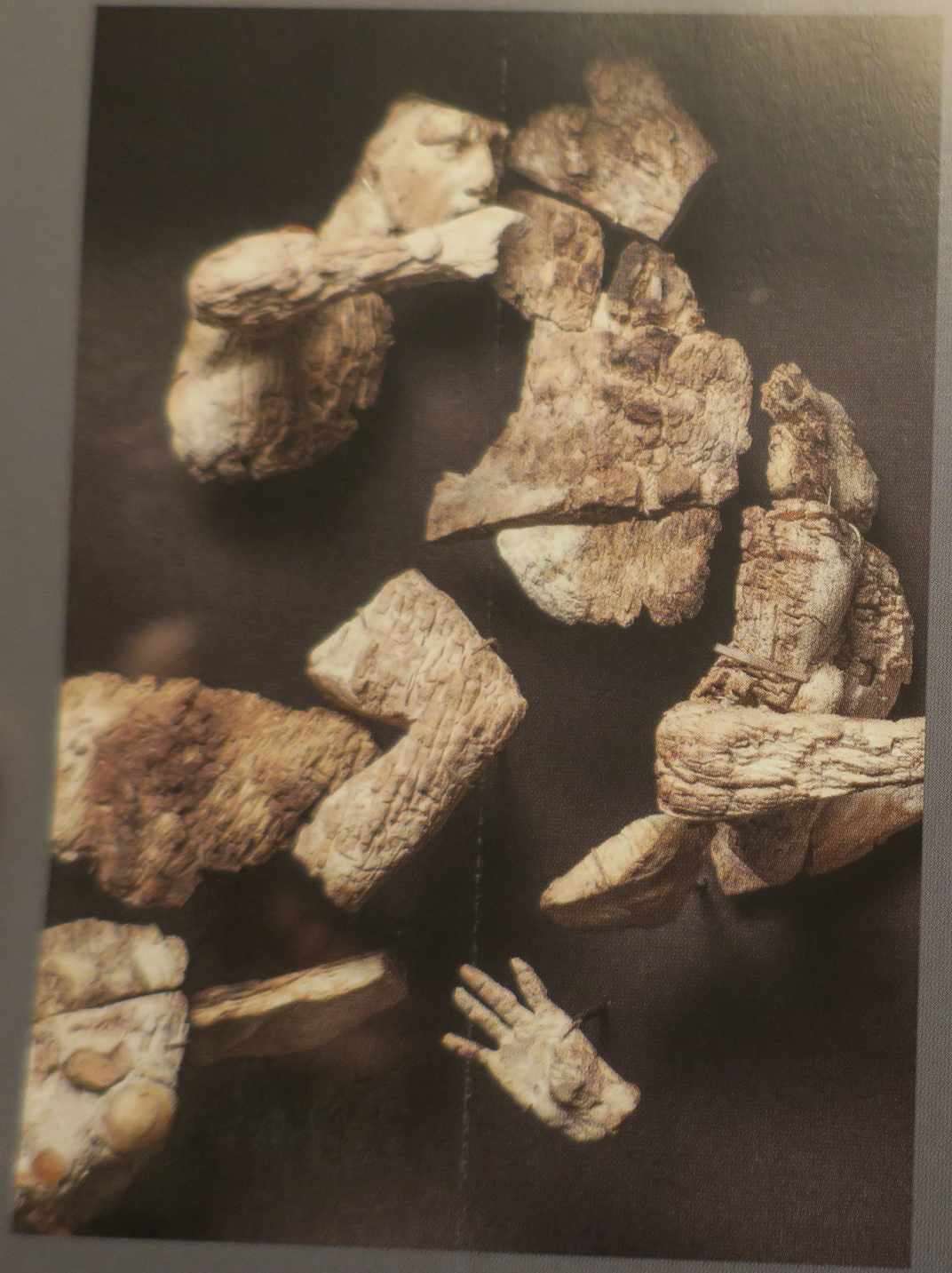
Golden diadem of Meda

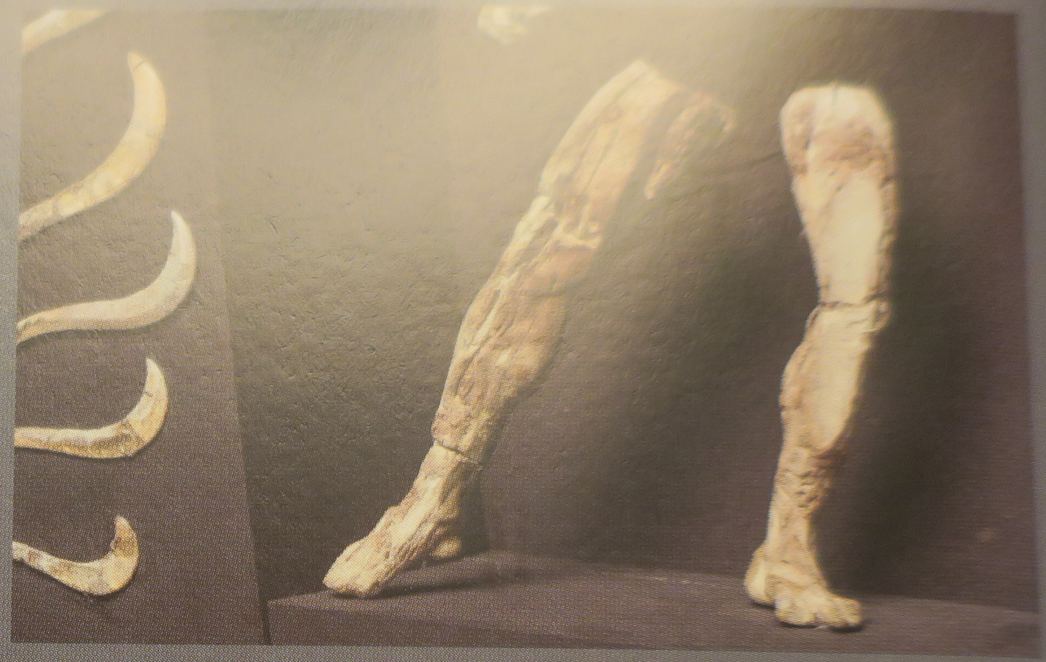
The golden diadem is an outstandingly beautiful work of art that still impresses us with its uniqueness. It was found together with the bones of the young woman in the larnax. Spiral spouts, little acanthus leaves, lacey anthemia, lilies, single and multiple daisies, bees, a little bird, blue glass paste and gold laces compose one of the most charming and precious jewels of the ancient world that have survived.



The chryselephantine couches in the tomb of Philip II

Inside the chamber and antechamber of Philip II's tomb were found two chryselephantine deathbeds. The couches were utilitarian objects with a wooden frame, and were lavishly decorated with ivory, glass and gold. Crafted by the hand of great ancient artists, they are two unique masterpieces of Greek micro art. The couch of the chamber, on the frieze of the long side, bears a relief representation of the royal hunt, in which Philip himself and his young son, Alexander, participate, together with Macedonian courtiers.





















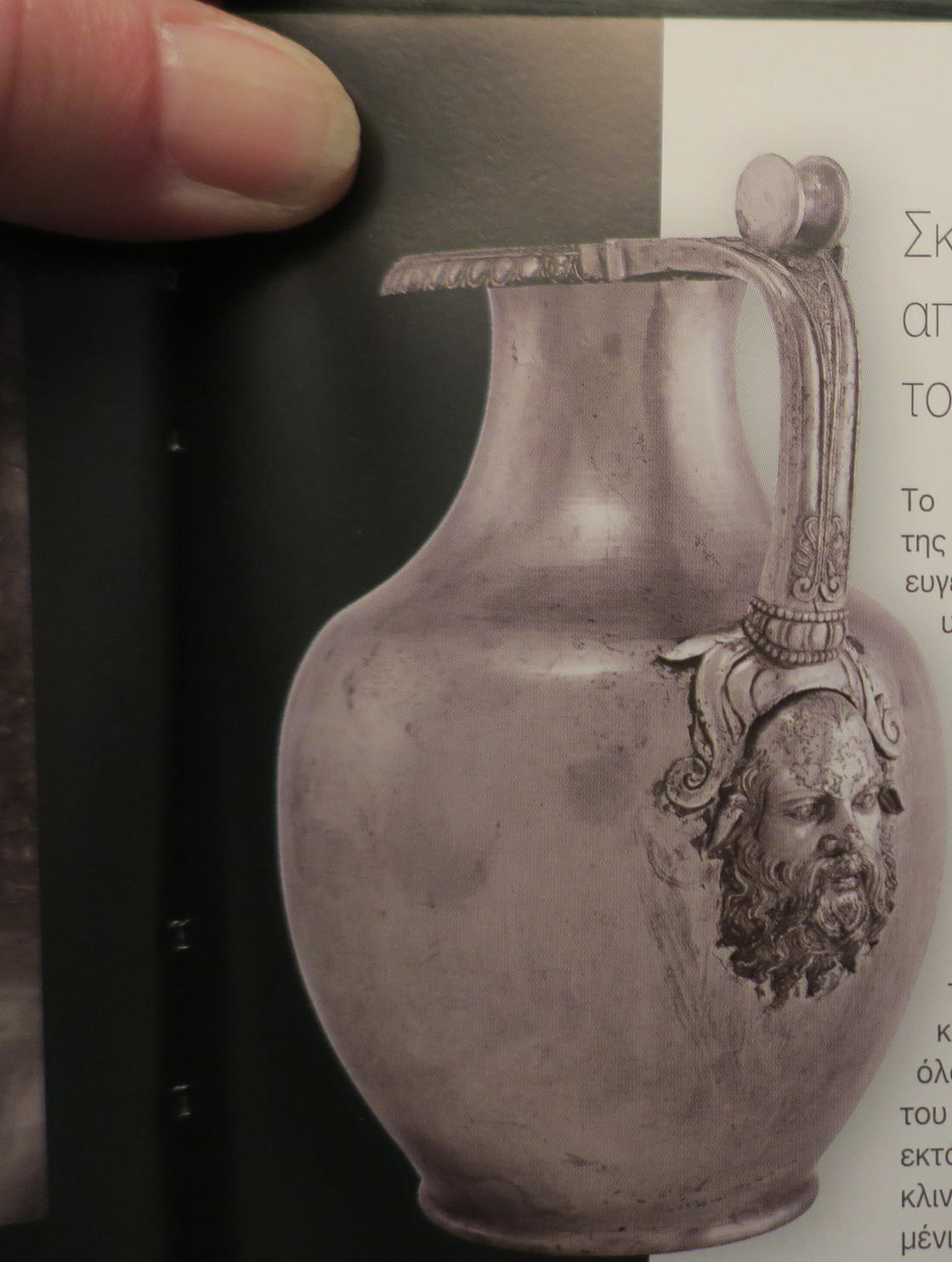




Ivory portrait of Philip II

The ivory portrait of Philip II, as well as the portraits of Alexander the Great and of other members of the Macedonian Court, come from the frieze with the representation of hunting on the chryselephantine couch of the chamber. These portraits, created with the ultimate precision and care, utterly monumental despite their small size (just 2 cm), and striking for the accurate and sensitive rendering of the facial volumes, are included in the most exciting studies of the human figure known to us from ancient art.





Σκεύη συμποσίου από τον τάφο του Φιλίππου Β΄

Το συμπόσιο, κεντρική εκδήλωση της επίγειας ζωής, γίνεται για τους ευγενείς Μακεδόνες η κορυφαία υπόσχεση των απολαύσεων της μεταθανάτιας ύπαρξης. Για τα σκεύη χρησιμοποιήθηκε κυρίως το ασήμι. Αυτό που τα κάνει ξεχωριστά δεν είναι μόνο η πολυτέλεια, αλλά η εξαιρετική ποιότητά τους, αφού η λιτότητα και η καθαρότητα της φόρμας συνδυάζονται με τη χάρη της λεπτομέρειας σε ένα σύνολο κομψότητας και αρμονίας, όπου όλα υποτάσσονται στη γοητεία του μέτρου. Έτσι, στον τάφο του, εκτός από τα χρυσελεφάντινα ανάκλιντρα, τοποθετούνται και 19 ασημένια σκεύη συμποσίου. Τα σκεύη

Symposium vessels from the tomb of Philip II

The symposium, a key event in earthly life, becomes the best affirmation of pleasures in the after-death existence for the noble Macedonians. Mainly silver was used for the vessels. What distinguishes them is not just the luxury but their exceptional quality, as the austerity and clarity of form are combined with the gracefulness of the detail in an ensemble of elegance and harmony where everything is subordinate to the charm of moderation. Thus, in his tomb, apart from the chryselephantine couches, 19 silver symposium vessels are placed. The vessels stand out by far from anything comparable that has been found to date for both their extravagance and, mainly, their quality.





Veritable masterpieces are the two unique oenochoes (*symposium* vessels) found in the tomb of Philip II. The care, precision and accomplished craftmanship are rendered in the rich decoration of the handle, serving at once the function of the vessel as well. Hammering has been executed with excellent precision and attention, resulting in the impeccable geometric perfection of form. This is also the case with the treatment of the decorative details which manifest the virtuosity and creative imagination of the artist.





Σκεύη του λουτρού του Φιλίππου Β΄

Στη νοτιοδυτική γωνία του τάφου βρέθηκαν τα σκεύη που χρησιμοποιήθηκαν για το νεκρικό λουτρό του σώματος του Φιλίππου Β΄. Μέσα στο μνημείο είχαν αποθέσει ολόκληρη τη χάλκινη οικοσκευή που χρησιμοποιήθηκε για το λουτρό του νεκρού. Η χάλκινη οικοσκευή είναι μοναδική, τόσο ως προς την ποιότητά της όσο και ως προς το βάρος των σκευών. Το σύνολο των σκευών συμπληρώνουν το λουτήριον, ο λέβητας, η μεγάλη χάλκινη λεκάνη, ο χάλκινος κάδος και ο αρυτήρας.

Vessels for the funeral bath of Philip II

In the southwest corner of the tomb were found the vessels used for the funeral bath of Philip II's body. All the bronze personal effects used for bathing the deceased had been placed in the monument. The bronze personal effects are unique as regards both their quality and the weight of the vessels. The set of vessels consists, among other things, of a louterion (large basin vessel), a levitas (cauldron), a large bronze lekane (basin-shaped vessel), a bronze kados (bucket), and an arhytiras (unguent vessel).



The weapons of Philip II

The gilded panoply of the chamber

The gilded panoply found in the chamber of Philip II's tomb, one of the four that Alexander, breaking all precedent, offered to his deceased predecessor, is not only the most complete and best preserved ancient Greek panoply to have survived, but also the most glorious and valuable, perhaps one of the most precious ever manufactured in Greece.

Consisting of a helmet, a neck-guard, a cuirass, greaves, a sword and a large chryselephantine shield, the panoply alludes to the image of the arms of 5th century great generals and, at the same time, surpasses them with its unprecedent extravagance, just like its owner surpassed any expectations and, from king of a weak, outermost kingdom, he became the undisputed leading figure of history. Thus, one cannot rule out the fact that this was the brilliant panoply Philip was wearing, shortly before his death, when he was pronounced the leader of all Greeks in the Congress of Corinth.





The gold and ivory shield from Philip II's gilded panoply

The masterful chryselephantine shield is the most imposing and definitely the most valuable weapon known to us from the ancient world. It was crafted from wood, leather and fabric that lined its inner surface. Gold-plated silver foils, fastened with numerous microscopic silver pins inside, supported the suspension system - the handle through which the warrior passed his arm, and the handle grip – and, together with the hoops and the smaller dotted metal elements, they held the multiple layers together. Its outer side is completely gilded with an impressive decoration, such as an intricate system of meanders and spiral-meanders covering the perimeter of the shield. In the centre, there is the gold and ivory embossed complex of a Greek warrior slaying an Amazon, the representation, most likely, of the tragic encounter of Achilles with Penthesilea, when he realizes that he is falling in love with her just as he is slaying her.





Cuirass

The cuirass, which is adorned with gold lions, is one of the few surviving from the 4th c. BC. It is composed of seven plates each joined to the next with hinges so that it can be opened and worn. Gold foils with embossed jewels adorn all pteryges (flaps) and the cuirass. The heavy gold lionheads used to fasten the cuirass are an ornament and a symbol of bravery at the same time. Moreover, a neck-guard was found serving as a complement to the cuirass since it protected the warrior's upper chest and neck which remained uncovered.

The helmet

Crafted entirely from iron foils hammered individually and then soldered, the helmet was padded in the interior with leather and, during the battle, it was fastened at the chin with leather cords that passed through little rings at the edge of the cheek-pieces. The specific helmet is a rare object as far as the perfection of its manufacture is concerned.



The sword

The exceptionally elaborate sword, the lavishness of which is unrivalled, was placed inside its scabbard, few traces from the wood of which survived affected by metal oxidation. The rich ivory decoration at its ends is preserved in better condition, whereas particularly striking is the iron handle which is reinforced, and adorned at the same time, by a heavy solid gold plate that ends into delicate anthemia on both sides.

Greaves

The greaves were made to protect the warrior's tibia and mimicked the anatomy of the leg. They were found next to the gorytos (quiver), at the inner marble entrance between the antechamber and the chamber. The greaves are gilded and considerably different as regards both their height and diameter. (Philip had a limp, which explains the difference in the size of the greaves).

Gorytos

It was a combination quiver and bow case holding arrows and the bow. It is divided into three bands, the two wider ones bear a relief pictorial decoration and the third

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Pikes

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is covered by relief decorative tendrils. The only form following the vertical position of the gorytos is on the upper right point. The relief representation begins at the lower band (right) and continues from the left of the upper band. It depicts the capture of a city, the fall of Troy most probably. It is suggested that this gorytos was crafted by Greek craftsmen but was not intended for a Greek man. Similar gorytoi have been found in south Russia, in hegemonic Scythian tombs.

Pikes

The metal spearhead of the offensive weapons of Antiquity was a spike. This is what the pikes found in the tomb of Philip II were also like. They were extremely sharp and pointed.



The cinerary urn of Alexander IV

A quite austere silver hydria was used as cinerary urn for the cremated remains of the unfortunate young king who, in theory at least, as the only heir of his father, was the master of the world. The vessel's mouth was closed and the shoulder was cut into two pieces which are joined together with hinges so that it can open and close. This demonstrates that it was originally made for funeral use. The impressive gold wreath mimicking quite realistically a wreath from oak tree branches, the sacred tree to Zeus, was found placed around the neck of the silver hydria. The leaves bear the typical shape of the pods, however, the incisions depicting their veins are straight and completely formulated, and the small acorns are quite formulated. The intention to simplify and formulate, evidenced by the details as well as by the composition of the individual elements, differentiates this wreath from its masterpiece predecessor which was offered to Philip II.





Ivory relief from the couch of the Tomb of the Prince

On the couch of the tomb of Alexander IV was found a masterful relief of Greek micro-sculpture. On the left, the relief depicts the young goat-legged god who plays his syrinx (flute), leading with his music the couple, a bearded man and a young woman, that follows him. The man holds a thyrsus or torch in his right hand.



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The metal vessels from the tomb of the Prince

The Tomb of the Prince contained a big number of silver vessels in a variety of forms. More specifically, banquet vessels used as drinking cups, a krater for mixing water and wine, kadiskoi (small buckets) for carrying wine, a pan-shaped vessel, a silver oenochoe used to pour wine in the cups during the banquet, and a silver scent bottle were brought to light.



ΑΙΓΕΣ

AIGAI



Polycentric Museum of Aigai

The Polycentric Museum of Aigai invites visitors to a unique journey through time, welcoming them to experience Macedonian history through an innovative museum experience. Opened in December 2022, the museum is a polymorphous and constantly evolving space covering 146,000 square meters. It was designed to be harmoniously connected to the archaeological site of Aigai, including significant sites such as the Palace of Philip, the Temenid burial cluster,



Ανάκτορο του Φιλίππου, την ταφική συστάδα των Τημενιδών και το Μουσείο των Βασιλικών Τάφων. Στο κεντρικό κτήριο στεγάζονται μόνιμες και περιοδικές εκθέσεις με επίκεντρο την πλούσια ιστορία της αρχαίας πόλης των Αιγών και του μακεδονικού βασιλείου. Στον ημιυπαίθριο χώρο παρουσιάζονται γλυπτά από τα ιερά της πόλης, ενώ στο μεγάλο αίθριο αναπαρίσταται ο άνω όροφος της πρόσοψης του ανακτόρου. Το μουσείο δίνει τη δυνατότητα στον επισκέπτη να απολαύσει μια ολοκληρωμένη εμπειρία, συνδυάζοντας την ιστορία και την αρχαιολογική κληρονομιά με τη σύγχρονη παρουσίαση των εκθεμάτων.

Το ωράριο λειτουργίας διαφοροποιείται ανάλογα με την εποχή. Κατά τη χειμερινή περίοδο είναι ανοιχτό από Δευτέρα έως Κυριακή 09:00-17:00, ενώ την Τρίτη παραμένει κλειστό. Κατά τη θερινή περίοδο λειτουργεί από τις 08:00 έως τις 20:00, εκτός από την Τρίτη, όπου ανοίγει από τις 12:00 έως τις 20:00.



and the Museum of the Royal Tombs. The central building houses permanent and temporary exhibitions focusing on the rich history of the ancient city of Aigai and the Macedonian kingdom. The semi-outdoor space hosts sculptures from the sanctuaries of the city, while, in the spacious atrium, the upper floor of the palace façade is reconstructed. The museum allows visitors to enjoy a well-rounded experience, combining history and archaeological heritage with the modern presentation of the exhibits.

Opening hours vary according to the season. During the winter, it is open from Monday to Sunday, 09:00-17:00, while it is closed on Tuesdays. During the summer, it is open from 08:00 to 20:00, except on Tuesdays, when it is open from 12:00 to 20:00.

ΕΝΗΣ ΑΝΤΙΔΩΡΟΝ
UMENE'S ANTIDORON
(Offering in return)























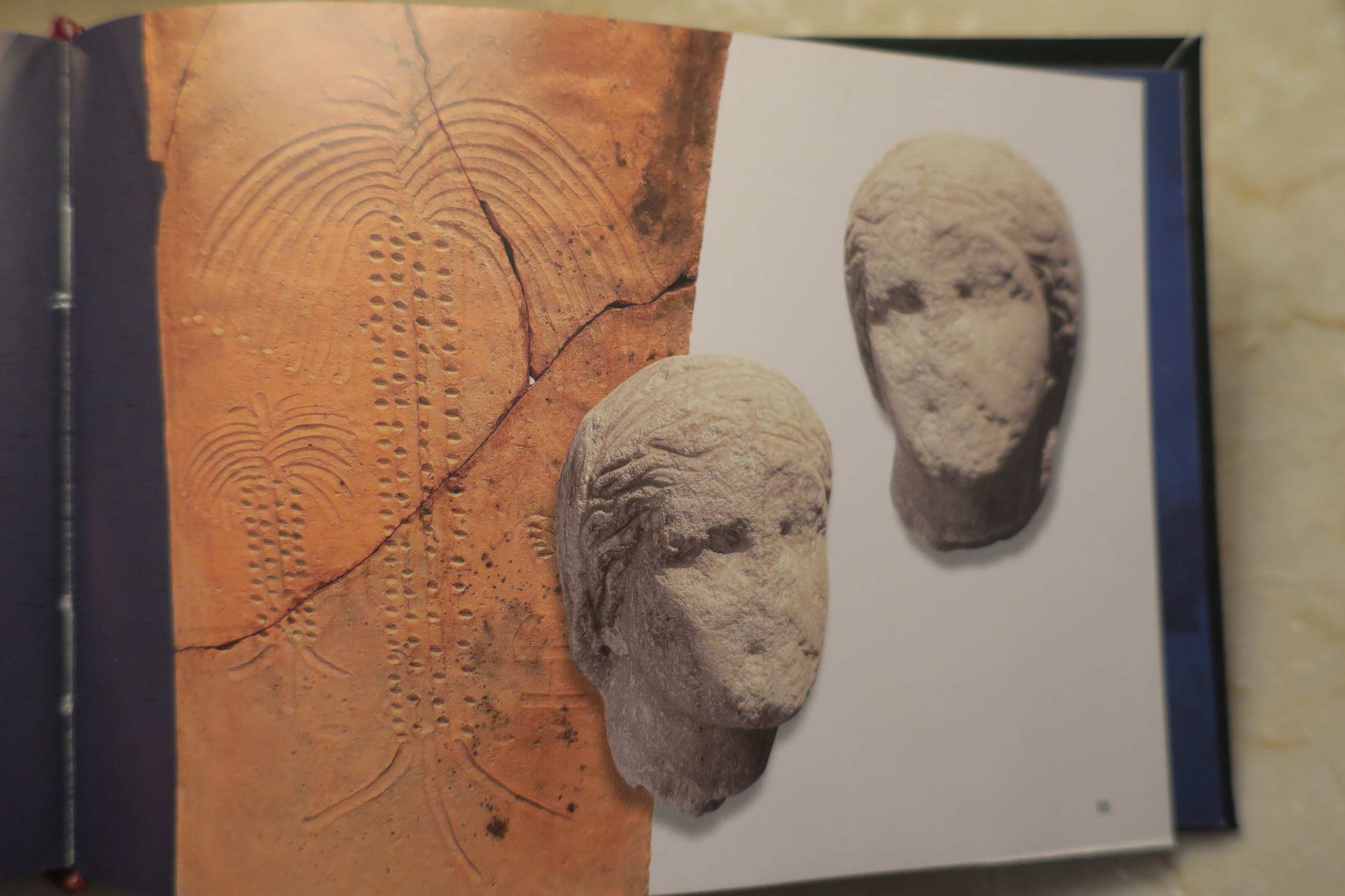

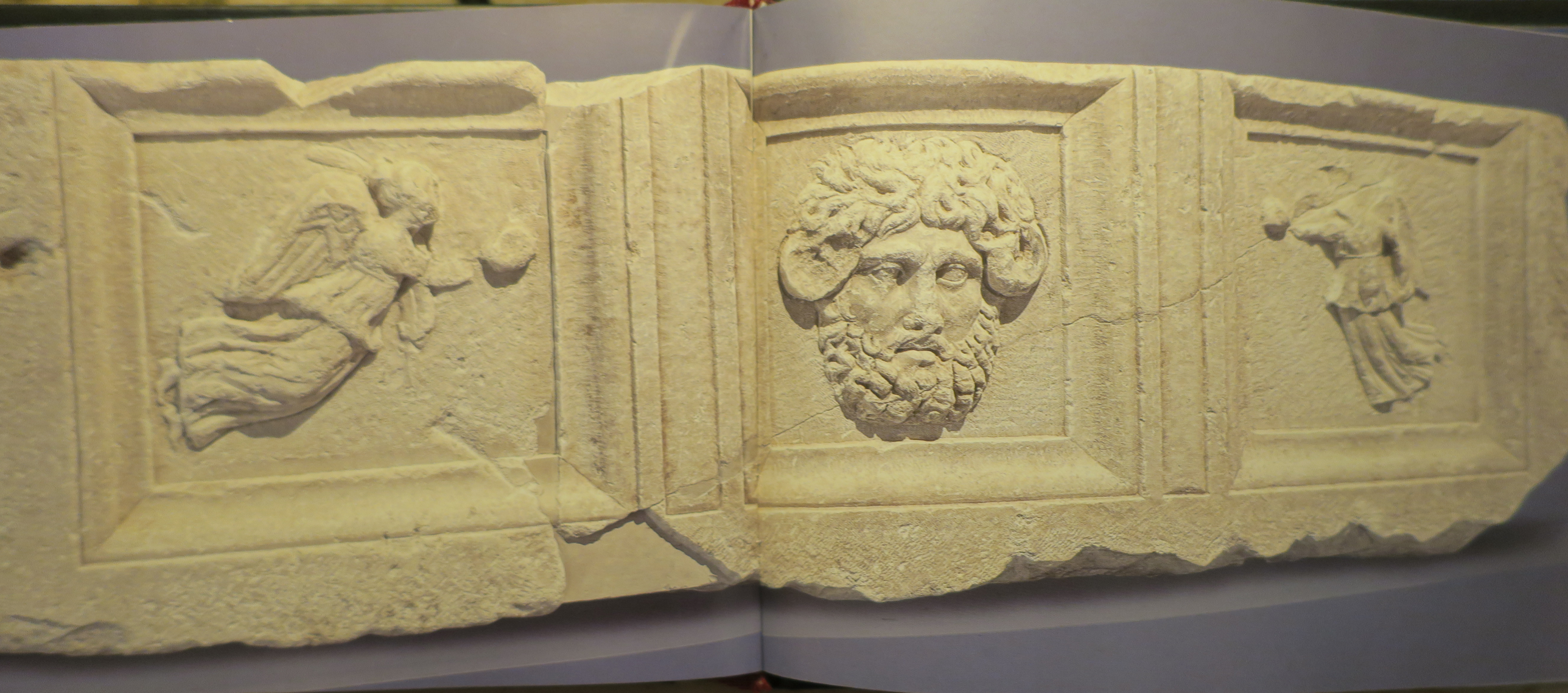

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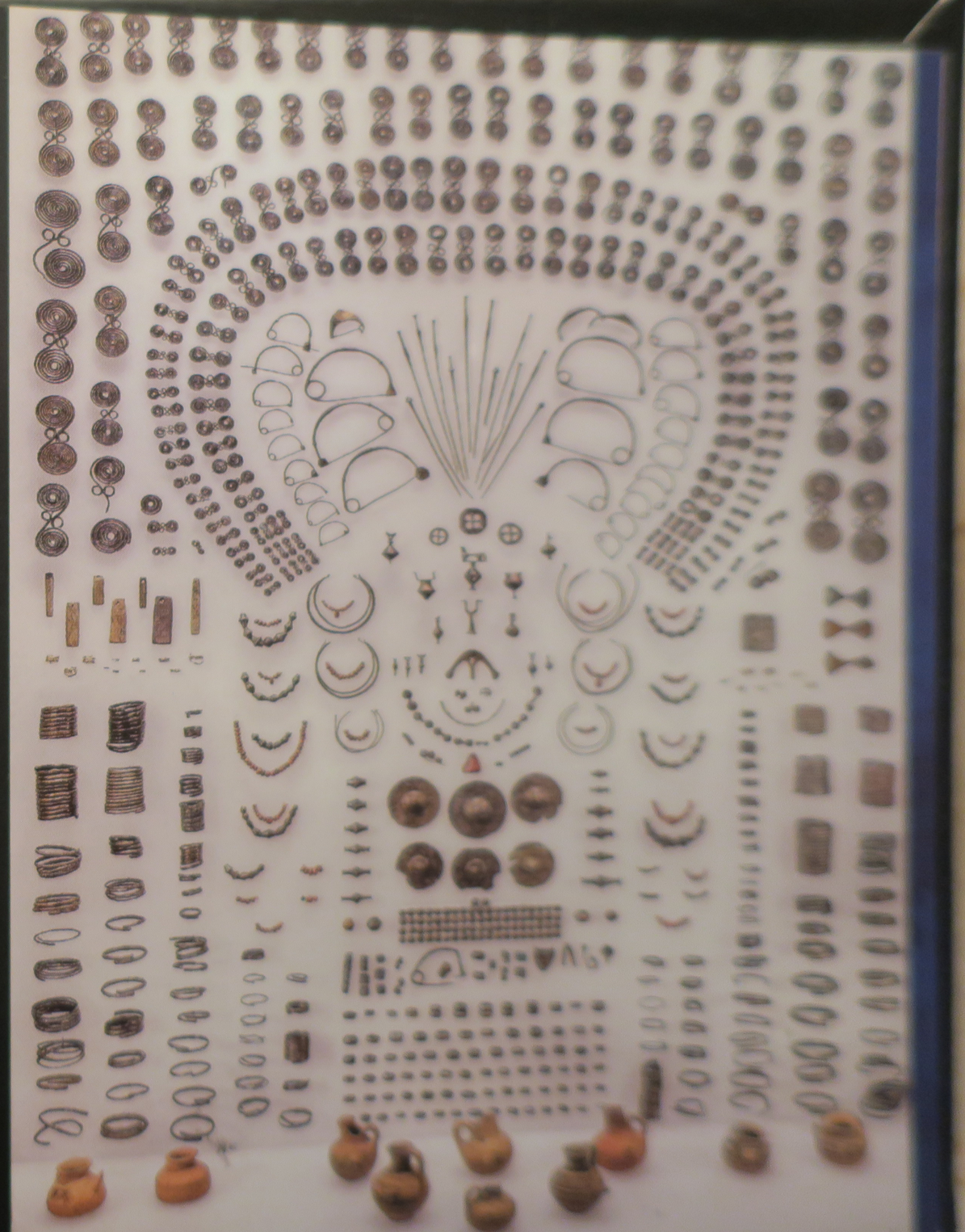















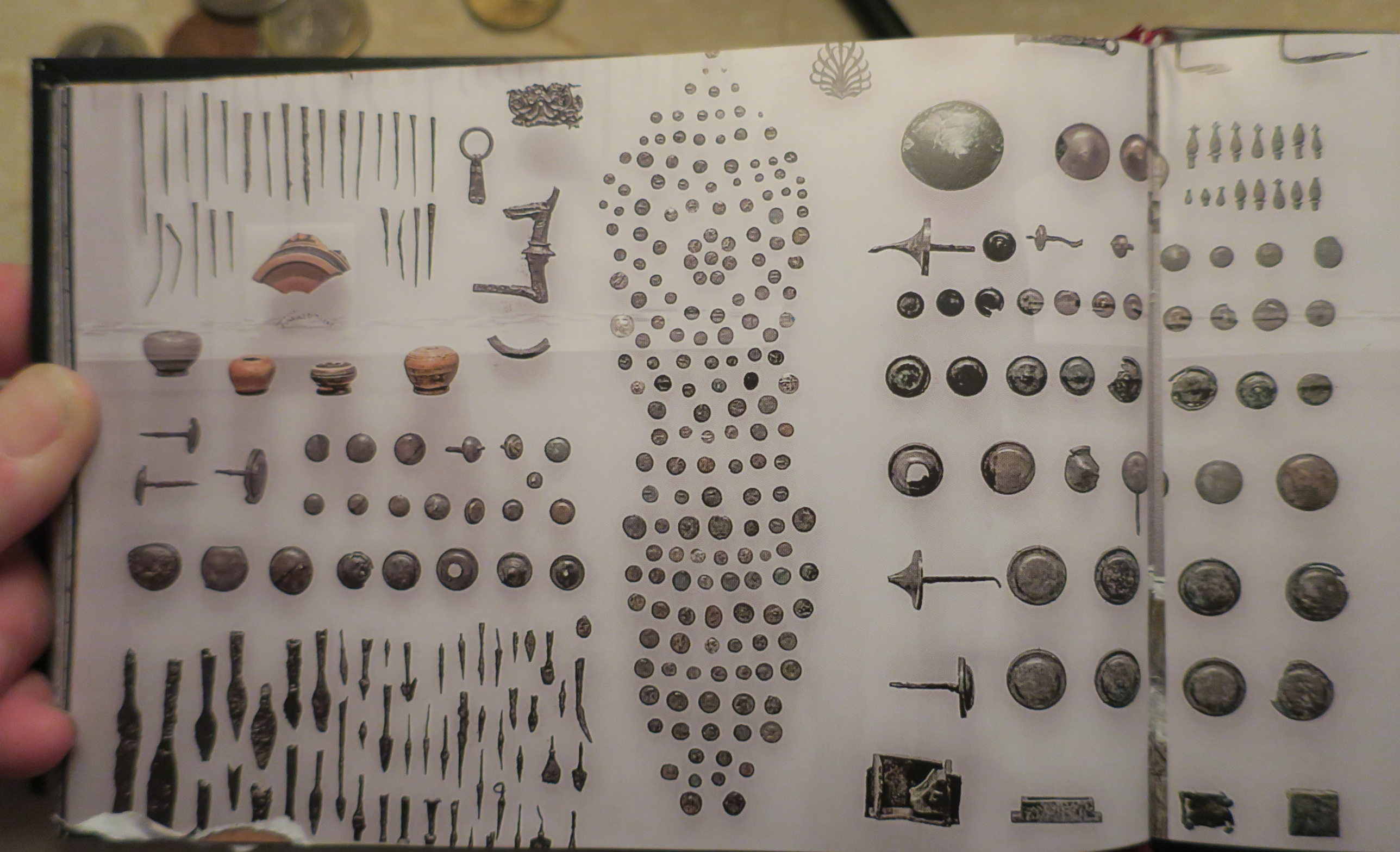







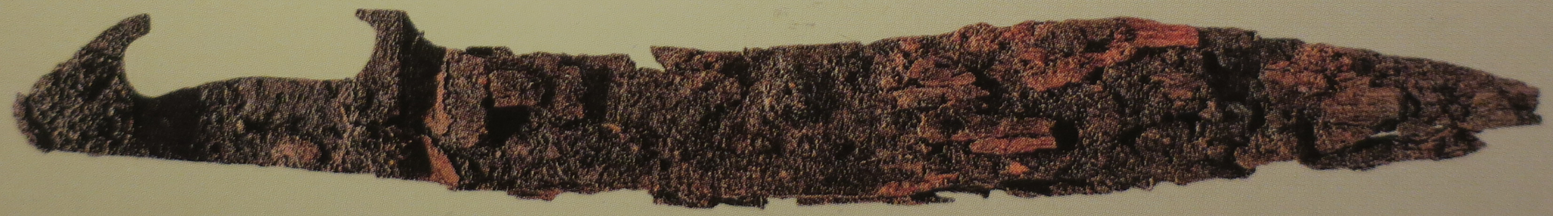





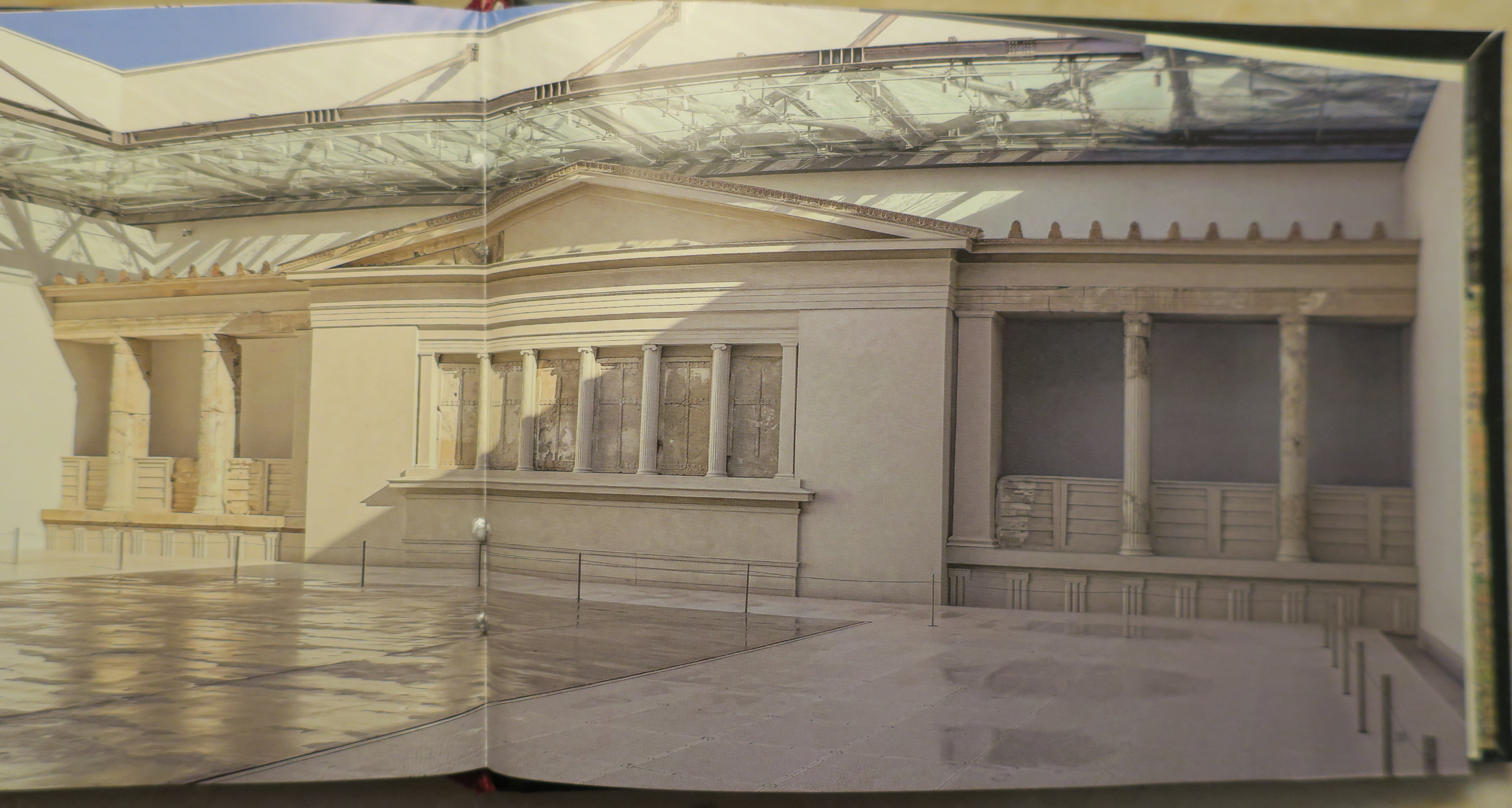





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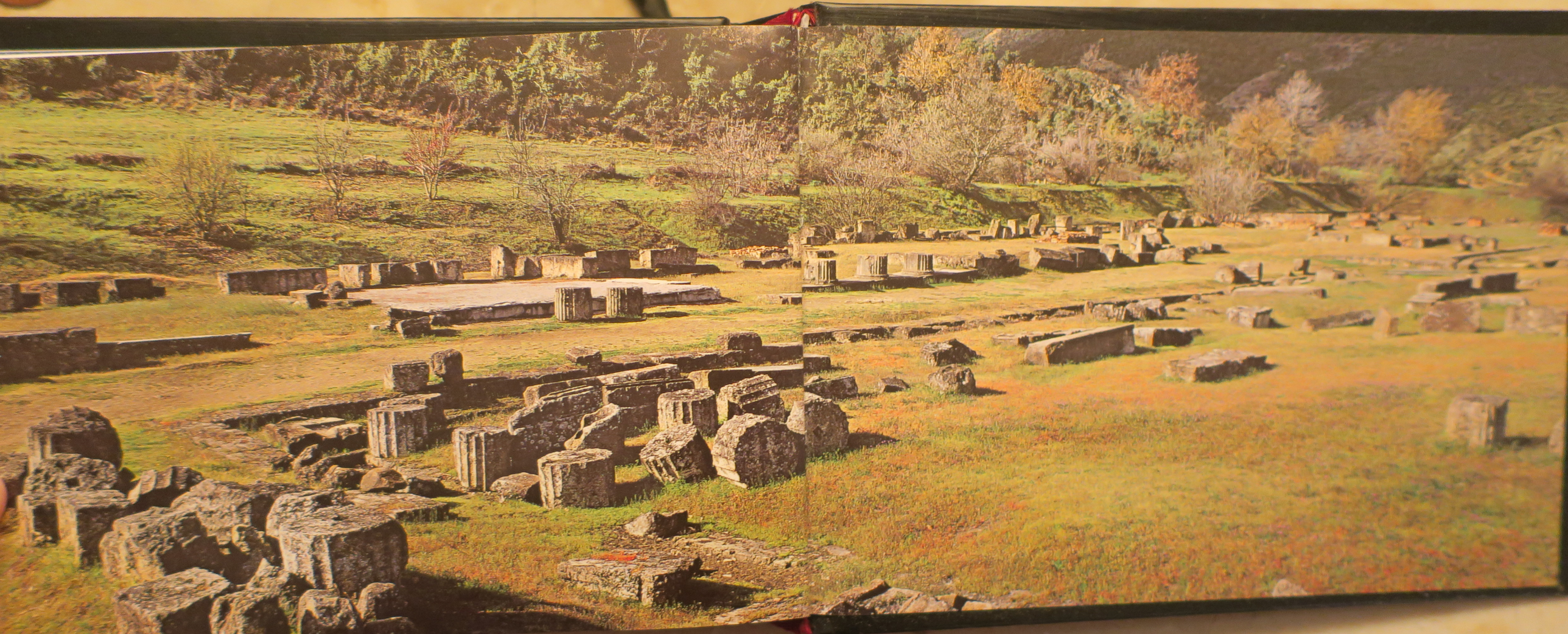

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