

GRECO-ROMAN SCULPTURE

HISTORICAL DEVELOPMENT AND INFLUENCE

The purpose of this exhibit is to illustrate the Historical Development of Greco-Roman Sculpture and its later Influence. *Greek Sculpture* saw in the Archaic period the Human Form emerging as the central theme. In the Classical period the Human Form achieved an ideal beauty and a sense of proportion that set standards for figurative art. In the Hellenistic period there is a trend toward Realism and Expressionism. Certain works reveal a violence out of character with earlier Greek art. *Roman Sculpture* - greatly influenced by Greek - found its best expression in the Relief and Portrait Sculpture. The *Influence* of the Greco-Roman Sculpture is apparent during the Renaissance (early 16th century), with the revival of the Classical tradition. It was followed by Mannerism (mid 16th cent.), then by Baroque (17th to mid 18th cent.) and finally by Neo-Classicism (mid 18th to 19th century) with its conscious desire to recreate the art of antiquity.

PLAN OF THE COLLECTION

1. GREEK SCULPTURE

1.1	ARCHAIC PERIOD (ca. 600 to 475 B.C.)	Pages 2- 9
1.2	CLASSICAL PERIOD	
1.2.1	EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)	Pages 10- 15
1.2.2	HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)	Pages 16- 29
1.2.3	LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)	Pages 30- 35
1.3	HELLENISTIC PERIOD	
1.3.1	ANTI-CLASSICAL TREND (320 to 30 B.C.)	Pages 36- 43
1.3.2	CLASSICAL TREND (Mid 4th to 1st cent.B.C.)	Pages 44- 50
1.3.2	THE FEMALE NUDE (Mid 4th to 1st cent.B.C.)	Pages 51- 54
1.3.4	HELLENISTIC PORTRAITURE ((Mid 4th to 1st cent. B.C.)	Pages 55- 68

2. ROMAN SCULPTURE

2.1	ETRUSCAN SCULPTURE	
2.1.1	CERAMIC SCULPTURE (7th to 4th cent. B.C.)	Pages 69-70
2.1.2	BRONZE SCULPTURE (6th to 1st cent. B.C.)	Pages 71-72
2.2	GREEK INFLUENCE (1st to 3rd cent. AD)	Pages 73-84
2.3	RELIEF SCULPTURE	
2.3.1	AUGUSTAN RELIEF SCULPTURE (End of 1st cent. B.C.)	Pages 85-87
2.3.2	RELIEF NARRATIVES OF WAR VICTORIES(1st to 4th c. AD)	Pages 88-92
2.3.3	PRIVATE RELIEF SCULPTURE (1st to 3rd cent. AD)	Pages 93-94
2.4	PORTRAIT SCULPTURE	
2.4.1	PRIVATE PORTRAITURE (1st cent. B.C. to 3rd cent. AD)	Pages 95- 96
2.4.2	IMPERIAL PORTRAITURE (1st cent. B.C. to 3rd cent. AD)	Pages 97-105

3. INFLUENCE

3.1	RENAISSANCE SCULPTURE (Early 16th century)	Pages 106-109
3.2	MANNERISM (Mid 16th century)	Pages 110-111
3.3	BAROQUE (17th to mid 18th century)	Pages 112-113
3.4	NEO-CLASSICISM (Mid 18th to early 19th century)	Pages 114-128

1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



In the Archaic Period Greek Sculpture began with life-size upright figures of naked men and clothed women. At first the influence of Egypt and Mesopotamia was strong, but soon the Male Form became less rigid and the Female more graceful.

STAMP:(5pf. yellow, black; Lithographed)

Issue: 29. XII. 1959

Withdr:31. III. 1961

For:Return of Berlin's Art Treasures from U.S.S.R.

CARD: Private German Edition

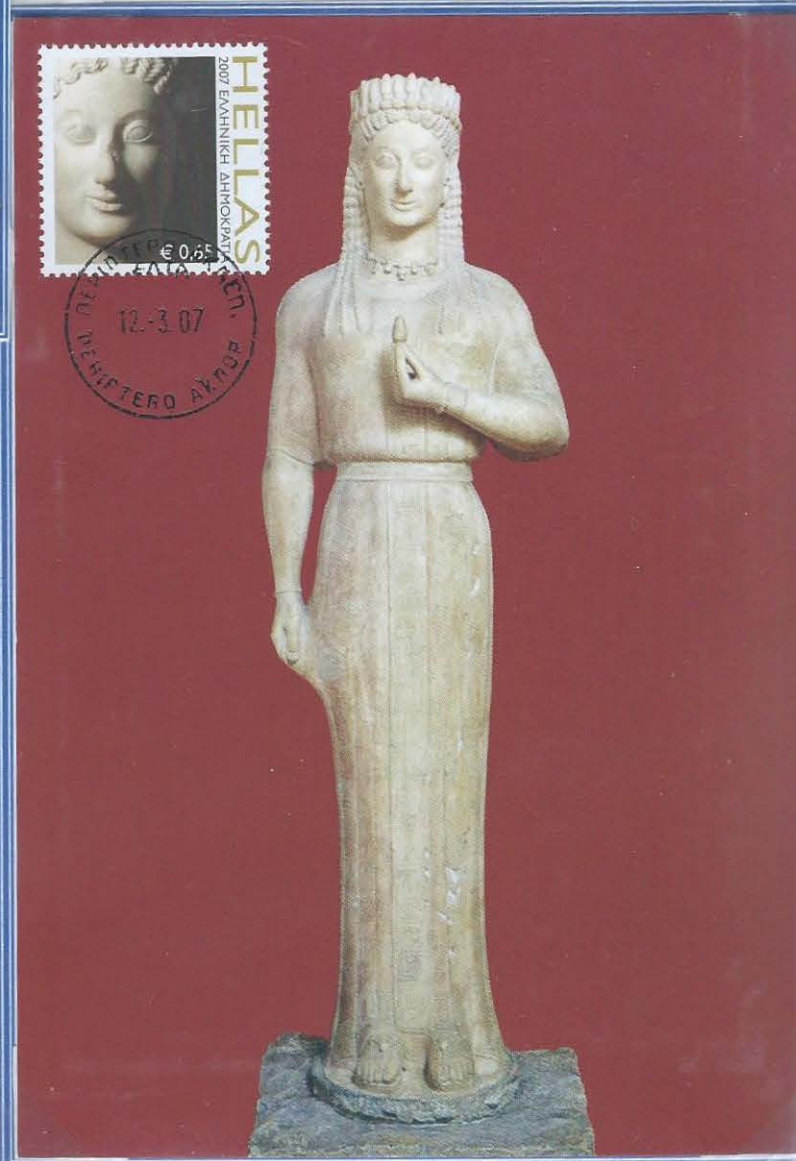
CANCEL:10. IV. 1960, special; Berlin (place kept)

ARCHAIC KORE, c. 580 B.C.

Staatliche Mussen, Berlin

Upper part of an archaic marble statue found near Keratea Attica.

This type of statue has Greek ancestors in the 8th c. B.C. and remoter origins in Mesopotamia. It shows all the peculiarities of Archaic art, when the Greeks were getting away from the rigidity of early art and were taking delight both in the details of the feminine dress and giving expression to the faces. This statue of a dignified lady wearing a hat, is that of a priestess or a goddess.



STAMP:(0.65E. multicolor; Lithographed)

Issue: 12. III. 2007

For:Personal Stamp 2007 series.

CARD: Tsakos-Benos, Athens 4-1/2007

CANCEL:F. D. Athens(place kept), Circular Datestamp

KORE 'PHRASIKLEIA', c. 540 B.C.

National Archeological Museum, Athens)

Lifesize 'Kore' marble statue by Aristion of Paros, found in 1972 at Merenta (*Myrrinous*) Attica. This is an important work in the study of the Archaic Art. The 'Kore' statues depict actual women from affluent families who had served as priestesses. The base of this statue reads: "*Marker of Phrasikleia, I would be called for ever Kore (maiden) instead of wedded ...Aristion of Paros created me*".

1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



STAMP:(0.10 Eur. multi; Photogravure)

Issue: 16. IV. 2012

For: Ancient Greek Art '

CARD: F. Hazan, Paris, nr. 1002

CANCEL:First Day, S.M.O.of Malta-Rome,
special illustration

KORE WITH THE ALMOND-SHAPED EYES, c. 500 B.C.

Acropolis Museum, Athens

Marble Kore from Paros (*Acropolis nr. 674*). Slender and expressive, one of the most beautiful Korai on the Acropolis. She is depicted in a timeless, youthful age. The typical archaic smile is only implied slightly. The face is modeled in gentle features and framed by easily waved hair. The facial expression is seemingly frozen at a passing thought. This is the first time the figure acquires self-awareness.

STAMP:(4.50d. multi; Lithographed)

Issue: 10.V.1974

For:Europa '74, theme 'Sculpture'

CARD: Edition Fernand Hazan, Paris, nr. 1002

CANCEL:First Day, Athens (place kept),
Double-Circle Type

MARBLE KORE, c. 510 B.C.

Acropolis Museum, Athens

From the last half of the 7th c. statues in the form of maidens -called *kores*- were dedicated to the goddess Athena at the Acropolis to secure divine blessing for the person represented. This is a very 'petite' marble statue of a *kore* having beautiful, graceful draperies with many pleats, very fine outlines, and a sweet feminine smile. The work of a certain artist from Chios.



1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



STAMP:(0.05E. multicolor; Lithographed)

Issue: 7. IV. 2006

For:Greeks Musums

CARD: Tsakos-Benos, Athens 1-4/2006

CANCEL:First Day, Athens, special mention: 'GREEK MUSEUMS'.

KOUROS 'KRESOS' OF ANAVISSOS, c. 530 B.C.

National Archeological Museum , Athens

The 'Kouros' a carving formula that divided the human body into proportionally pleasing geometric parts. The stylization of the different figure planes along with rigid poses allowed the sculptor an easy way to create the human figure. The frontal pose - the left foot extended forward, the pose and the mysterious smile - are all characteristic of the Archaic style.

STAMP:(800l. multi; Photogravure)

Issue: 6. VI. 1998

For:Artistic and Cultural Heritage

CARD: Ar. Co. Palermo, nr. 75

CANCEL:First Day, concord. illustr. & mention(triple)
Agrigento (place found and kept)

THE EPHEBE OF ACRAGAS, ca. 480 B.C.

Agrigento Archeological Museum

In this marble statue - all anatomical relief - is toned down, particularly in the torso, which appears rigid and compact. However the *Ephebe of Acragas* - together with the *Attic Ephebe* by Critius - is one of the earliest surviving examples of the new style, which breaks with the rigidity of the Archaic Kouroi and shows the weight of the body shifted on to one leg, with the corresponding adjustment of his hips and shoulders. Trivial features, but a landmark in the history of western art.



1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



ATHENA RECEIVING ERICHTHONIUS FROM GAIA

Late 6th century B.C. Staatliche Museen, Berlin

Mythological theme from the Old Temple on Acropolis. The child Erichonius was conceived upon Gaia with Hephaestus tried to violate Athena. Gaia disavowed any responsibility for the child so Athena accepted it. Cecrops the true son of Gaia - part man and part serpent - witnesses this event.

THE BATTLE BETWEEN THE GODS AND THE GIANTS 525 B.C. Arch. Museum, Delphi

Mature Archaic Art. Northern Frieze of the Treasury of Siphnos. Gods Apollo and Artemis shooting their arrows at 3 shielded giants. Giant Ephialtes is lying dead while Cantherus flees in terror.



ΔΕΛΦΟΙ
DELPHI
DELPHES
DELPHI

ΒΟΡΕΙΑ ΖΩΟΦΟΡΟΣ ΕΠΙΣΤΡΟΦΗ ΤΩΝ ΣΙΦΝΙΩΝ
NORTH FRIEZE OF THE SIPHNIAN TREASURY
FRISE NORD DU TRÉSOR DES SIPHNIENS
NORDFRIES DES THESAURUS DER SIPHNIER

N. ΣΤΟΥΡΝΑΡΑΣ

STAMP: (1.50d. yellow green, black; Lithographed)

Issue: 26. VI. 1972

For: Greek Mythology

CARD: Private edition, Athens

CANCEL: 16. III. 1973, Athens (place found), Double-Circle Type

STAMP: (2.50d. orange brown, black; Lithographed)

Issue: 26. VI. 1972

For: Greek Mythology

CARD: Stournaras, Athens, nr. 466

CANCEL: 23. VIII. 1974, Delphi (place kept), special illustration

1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



A. 46 ΑΘΗΝΑΙ. ΑΡΧΑΙΑ ΜΟΥΣΕΙΟΝ. ΑΝΑΓ. ΜΕ ΣΚΗΝΑΣ ΠΑΛΑΙΣΤΡΑΣ (ΓΕΡ. ΤΟ 510 Π.Χ.)
ATHENS. ARCHEOL. MUSEUM. RELIEF WITH PALAESTRA SCENES (ABOUT 510 B.C.)



STAMP:(1.50d. maroon, black,
gray; Lithographed)
Issue: 28. VII. 1972
For:Munich 1972
Olympic Games

CARD: Stournaras, Athens, nr. 46
CANCEL:First Day, Athens (place
kept), Double-Circle Type

WRESTLING YOUTHS, ca. 510 BC National Archeological Museum, Athens

This relief is from the front side of the base of a Kouros statue from Keramikos. It depicts on the left an athlete preparing to jump; on the right an athlete with a javelin; and in the middle two wrestlers. One wrestler is seizing the left arm of his opponent and is about to swing round to the front and by getting underneath him to throw him by leverage, while the other is trying to stop this.

TRAINING YOUTHS, ca. 510 BC National Archeological Museum, Athens

This relief is from the left side of the base of a Kouros statue from Keramikos. This scene shows six youths. Four of the youths are training for competition, while two others -at extreme right- are watching them train. This scene is a representation from the life of Athenian youths in the gymnasia. Both these two reliefs are beautiful examples of Athenian sculpture in the late 6th century.



A. 42 ΑΘΗΝΑΙ. ΑΡΧΑΙΑ ΜΟΥΣΕΙΟΝ. ΑΝΑΓ. ΜΕ ΣΚΗΝΑΣ ΠΑΛΑΙΣΤΡΑΣ (ΓΕΡ. ΤΟ 510 Π.Χ.)
ATHENS. ARCHEOL. MUSEUM. RELIEF WITH PALAESTRA SCENES ABOUT 510 B.C.



STAMP:(4.50d. green, buff, black;
Lithographed)
Issue: 28. VII. 1972
For:Munich 1972
Olympic Games

CARD: Stournaras, Athens, nr. 42
CANCEL:First Day, Athens (place
kept), Double-Circle Type

1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



STAMP:(Reprint 3d. ultra; Lithographed)

Issue: 1. IX. 1960

For: Ancient Greek Art

(re-issue with new values)

CARD: Musee de l' Acropole

CANCEL:First Day, Athens, Double-Circle Type

THE 'MOSCHOPHOROS' CALF BEARER, c. 570 BC

Acropolis Museum, Athens

One of the first marble statues that appeared on the Acropolis from the so called "Old Temple" of Polias Athena. This votive statue was offered by a certain Romvos with piety. He is portrayed advancing joyfully to offer his calf to the goddess Athena. The head of the sacrificial calf is turned towards his own. His deeply human smile and his eyes full of light, give life to his pious face.

STAMP:(6d. brown, red, black; Lithographed)

Issue: 3. V. 1962

Withdr:1. XII. 1962

For:NATO Ministerial Congress, Athens

CARD: Mimosa, Kiel, Germany

CANCEL:First Day, Athens (place kept),
Double-Circle with Bridge Type

STELE OF ARISTION, late 6th cent. B.C.

National Archeological Museum, Athens (by Aristokles)
Celebrated memorial Stele of an Athenian hoplite wearing a short khiton, an armor covering the trunk & jambs protecting the legs while the feet from ankles down are bare. The raised left arm holds a spear. The finely rendered folds of the cloth on the thighs and arms are a realistic addition to the perfect molding of the bare flesh. The Stele is a triumph of Mature Archaic Sculpture.



1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



NON-VARIANTES:

Maximum Cards having stamps of the same design, but different Face Value can be exhibited simultaneously.

STAMP:(600d. rose pink; Lithographed)

Issue: 15. I. 1954

Withdr:19. V. 1977

For:Ancient Greek Art - 1st issue

CARD: Fernand Hazan, Paris

CANCEL:18. II. 1957, Athens (place kept),
Circular Datestamp Type

THE 'BLOND' YOUTH, ca. 480 B.C.

Acropolis Museum, Athens

The "Blond" youthful head, owes its present name to traces of golden-yellow color on its hair. It is possibly the work of the teacher of Phidias. It has a melancholic expression, and turns sideways.

STAMP:(Reprint 1d. reddish brown; Lithographed)

Issue: 27. XII. 1958

For:Ancient Greek Art
(re-issue with new values)

CARD: Musee de l' Acropole

CANCEL:22. VIII. 1961, Athens (place kept),
Double-Circle with Bridge Type

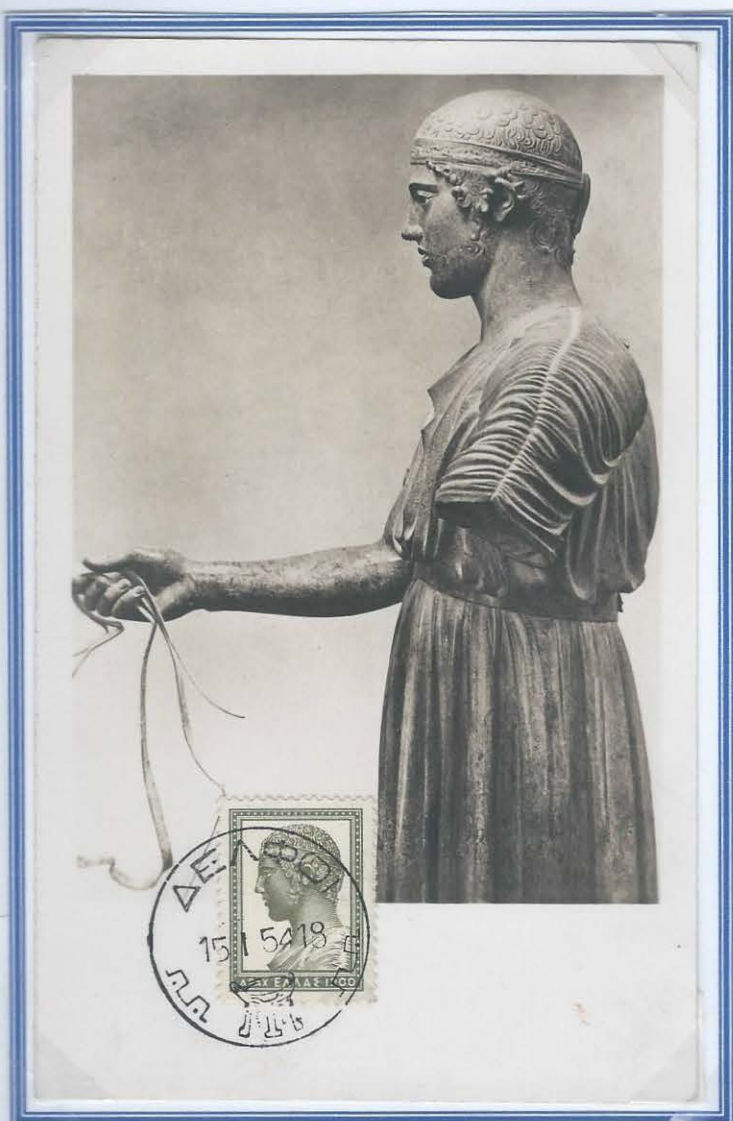
THE 'BLOND' YOUTH, ca. 480 B.C.

Acropolis Museum, Athens

The "Blond" youthful head, owes its present name to traces of golden-yellow color on its hair. It is possibly the work of the teacher of Phidias. It has a melancholic expression, and turns sideways.



1.1 ARCHAIC PERIOD (ca. 600 to 475 B.C.)



STAMP:(1200d. olive green; Lithographed)

Issue: 15. I. 1954

Withdr: 19. V. 1977

For: Ancient Greek Art - 1st issue

CARD: Tersi, Athens

CANCEL: First Day, Delphi (place kept),
special illustration

THE CHARIOTEER, ca. 470 B.C.

Archeological Museum of Delphi

This bronze statue of a Charioteer is a magnificent work still a little archaic in its supreme simplicity, depicting an athletic youth with broad shoulders, wearing the long khiton of the charioteers, with long parallel folds.

STAMP:(6.50d. yellow & multi; Lithographed)

Issue: 10. V. 1974

For: Europa CEPT - 1974

CARD: Delta, Athens, nr. 792

CANCEL: 28. V. 1974, Delphi (place kept),
special illustration

THE CHARIOTEER, ca. 470 B.C. (*Entire Statue*)

Archeological Museum of Delphi

This statue used to belong to a group of a 4-horse Chariot and it was presented as an offering by Polyzeus, tyrant of Gela, Sicily, in gratitude for his chariot-race victory at the Pythian Games in 478 BC



1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)

In **EARLY CLASSICAL PERIOD** (ca. 475-450 BC) Greek Sculpture achieved the quality of balance and harmony that equaled the human body in its grace and elegance. **Myron** was an innovator in his treatment of new rapid, spontaneous attitudes



STAMP:(4.50d. blue & gray; Litho)

Issue: 3. V. 1962

Withdr:1. XII. 1962

For:NATO Ministerial Congress, Athens

CARD: F. Kaufmann, Munich

CANCEL:30.V.1962, Athens,

Double-Circle with Bridge

GREEK WARRIORS OF THE TROJAN WAR, ca. 475 B.C.

Glyptothek, Munich

The *Kneeling Archer* (stamp & card); the *Spear-holding Warrior* and the *Reclining Warrior* (card) from the West Pediment of the Aphaia Temple, Aegina, belong to the experimental beginning of Classicism. The scene represents the combat between Greeks and Trojans over the body of Patroclus. The individual movements of the statues correspond to each other, thus making a well balanced composition.

STAMP:(50l. maroon black & gray; Lithographed)

Issue: 28. VII. 1972

For: Munich'72 Olympic Games

CARD: N. Stournaras, Athens

CANCEL:7.VIII.1972, Athens (place kept),
Double-Circle Type

THE 'SELF-CROWNING' YOUTH, c. 460 B.C.

National Archeological Museum, Athens

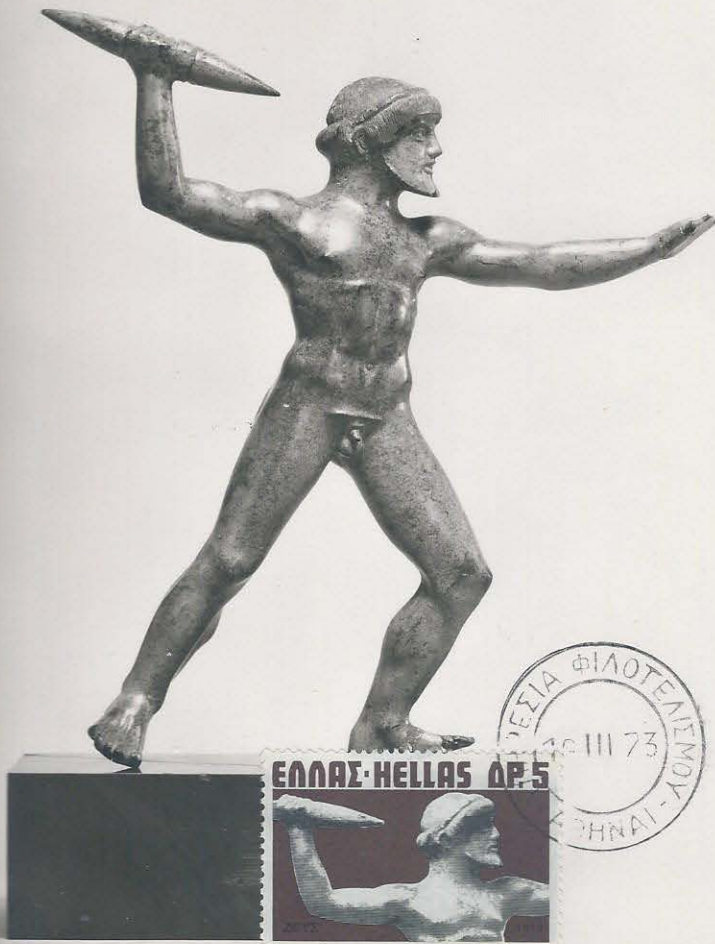
Votive relief from the sanctuary of Athena at Sounion, depicting a young athlete crowning himself. From the metal crown that adorned his head, only the holes that served to fasten it now remain. The stance and the expression of the young athlete show that this was a pious offering to the great goddess.



Α. 11 ΑΦΗΛΙΑ ΑΡΧΑΙΟΛ. ΜΟΥΣΕΙΟΝ. Ο ΑΥΤΟΚΕΦΑΛΟΝΟΜΕΝΟΣ ΤΟΥ ΣΟΥΝΙΟΥ (470 Π. Χ.).
ATHENS. ARCHEOL. MUSEUM. YOUTH PLACING A WREATH ON HIS OWN HEAD (470 B.C.)

Ν. ΣΤΟΥΡΝΑΡΑΣ

1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)



STAMP:(6d. brown, red, black; Lithographed)

Issue: 26. VI. 1972

For:Greek Mythology 1st series

CARD: Jutt Tiez - Glogow, nr. 6

CANCEL:16. III. 1973, Athens, Double-Circle Type

THE ZEUS OF DODONA c. 470 B.C.

Staatliche Museen - Antikenabteilung, Berlin

Bronze statuette of Zeus holding a lightning bolt from Dodona in Epirus in northwestern Greece. At Dodona was a prehistoric oracle devoted to Zeus. The shrine of Dodona was the oldest Hellenic oracle, according to Herodotus and dates to pre-Hellenic times. Priests and priestesses in the sacred grove interpreted the rustling of the oak leaves to predict the future.

STAMP:(50l. light blue green; Lithographed)

Issue: 12. I. 1959

Withdr:19. V. 1977

For:Ancient Greek Art - 3rd issue

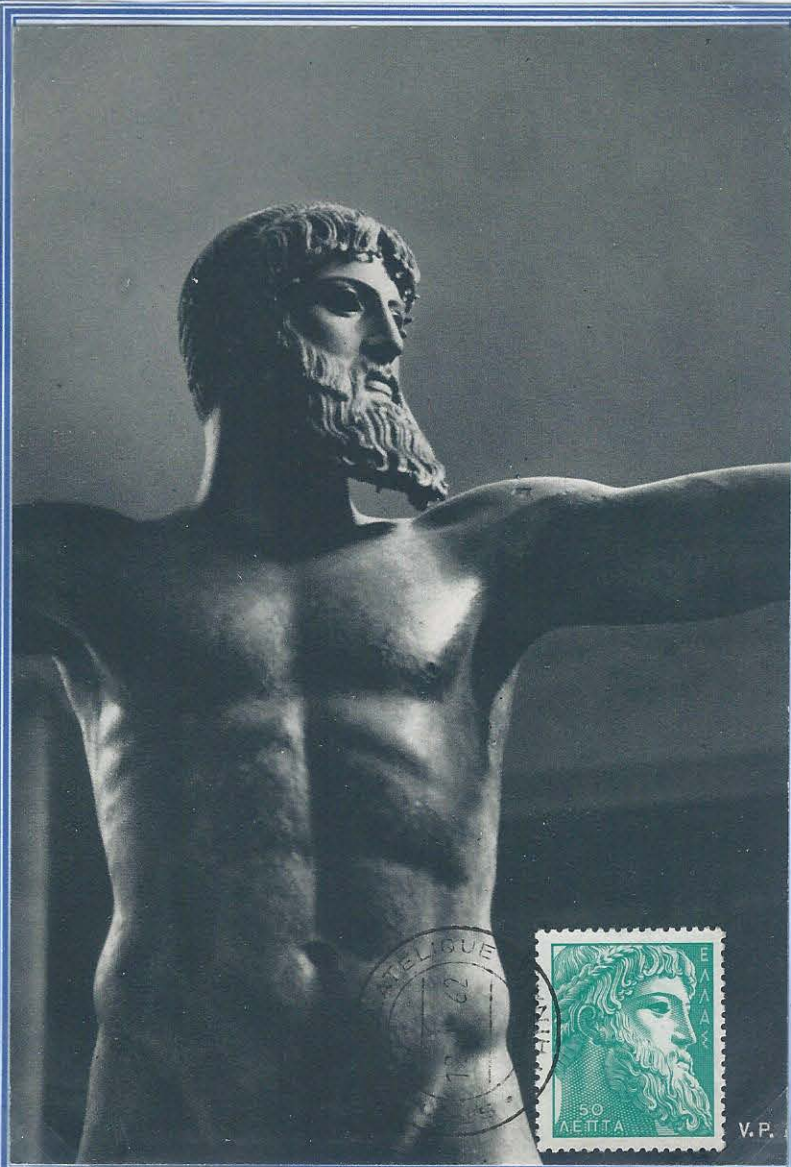
CARD: Greek Commercial edition by V. P.

CANCEL:12. I. 1962, Athens (place kept),
Double-Circle with Bridge Type

POSEIDON OF ARTEMISION ca. 460 B.C.

National Archeological Museum, Athens

This bronze statue portrays Poseidon (Neptune) with his right arm raised, as he about to throw his (now lost) trident. It brilliantly portrays the human body in action. It is an exceptionally well-preserved masterpiece of Greek bronze-casting. Probably made by Kalamis. Found at sea off cape Artemision, northern Euboea, first the left arm in 1926, then in 1928 rest of the statue.



1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)



STAMP:(200L. multi; Photogravure)

Issue: 9. IX. 1981

For: Discovery of Riace Bronzes

CARD: Scala, Florence, nr. 1

CANCEL: First Day, Reggio Calabria (place kept),
concord. illustr. (triple); special mention:
'BRONZI DI RIACE'

RIACE BRONZES, YOUNG WARRIOR, ca. 450 B.C.

Museo Archeologico, Reggio Calabria

Original Greek bronze statue by a leading sculptor of the time of Phidias. This nude *Young Warrior* is formidable in his first athletic pride and power, and quite menacing. Nudity in Greek statuary traditionally denotes heroism. The eyes were made of dark stones for the pupils set in white stone to make a natural pattern, and were then inserted in the eye sockets and provided with metal eyelashes. Found in 1972 off the coast of Riace, Italy

STAMP:(200L. multi; Photogravure)

Issue: 9. IX. 1981

For: Discovery of Riace Bronzes

CARD: Scala, Florence, nr. 2

CANCEL: First Day, Reggio Calabria (place kept),
concord. illustr. (triple); special mention:
'BRONZI DI RIACE'

RIACE BRONZES, OLDER WARRIOR, ca. 450 B.C.

Museo Archeologico, Reggio Calabria

The *Older Warrior* is a mature work by the same sculptor as the *Young Warrior*. Missing are the spear and shield, as well as the helmet. He would have seemed menacing if the helmet were not missing and if he still had his eyes in their original condition. The head was made to fit the lost helmet, and the upper part of his skull is therefore unnaturally hairless and pot-shaped. The *Older Warrior* is more gracefully built, and does not repeat the general anatomy of the *Young Warrior*. The overall feeling is more tranquil and classical.



1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)



A. 516. OLYMPIA. ΤΜΗΜΑ ΔΥΤ. ΑΙΣΩΜΑΤΟΣ ΝΑΟΥ ΟΛΥΜΠΙΟΥ ΔΙΟΣ - OLYMPIA. ZEUSTEMPEL - WESTGIEBEL
OLYMPIA. WEST PEDIMENT OF THE TEMPLE OF ZEUS (DETAIL) - OLYMPIE. TEMPLE DE ZEUS - FRONTON OUEST (DETAIL)

STAMP:(10d. multi; Lithographed)

Issue: 24. X. 1964

Withdr:24. VII. 1966

For:Tokyo '64 Olympics

CARD: Stournaras, nr. A 316

CANCEL:3. XII. 1964, Olympia

(place kept), CDS Type

APOLLO-WEST PEDIMENT, TEMPLE OF ZEUS, OLYMPIA.

Archeological Museum, Olympia, c. 456 B.C

The scene depicts the battle between Centaurs and Lapiths. Apollo stands in the center, his right hand is stretched out whilst in his left he holds a bow. Apollo, magnificent and calm, is the avenger of the Centaurs' insulting behavior and restorer law & order in favor of the Lapiths.

STAMP:(1.50d. black, blue & buff; Lithographed)

Issue: 28. II. 1968

Withdr:28. XI. 1969

For:Meeting of the
Olympic Academy

CARD: Hellenic Posts, Athens

CANCEL:21. VIII. 1968, Olympia, special mention:

8th MEETING INTER.OLYMPIC ACADEMY -

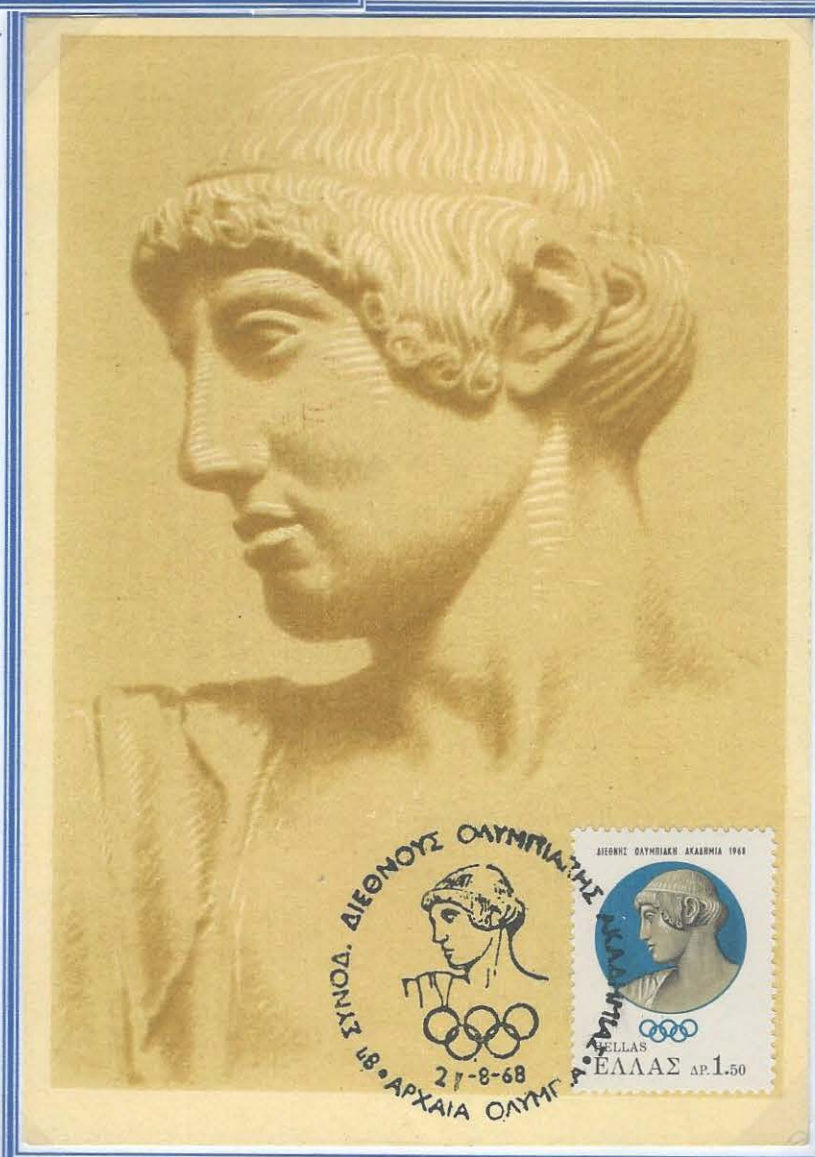
ANCIENT OLYMPIA, concordant illustr.(triple)

HEAD OF APOLLO (Statue Detail), c. 456 B.C.

WEST PEDIMENT, TEMPLE OF ZEUS, OLYMPIA

Archeological Museum, Olympia

This statue belongs to the 'severe style' of Ancient Greek sculpture.



1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)



SCULPTURES ROMAINES - PALAIS DU VATICAN — ROME - LE DISCOBOLE

STAMP: (5c. green; Engraved)

Issue: 20. V. 1920

Withdr: 14. X. 1921

For: 7th Olympiad in Antwerp

CARD: Braun & Cie, Paris, nr. 883 Sc

CANCEL: 13. VIII. 1921, Antwerp (place of event)

DISCOBOLUS (*Head: Profile, wavy hair*), ca. 450 B.C.

Museo Vaticano, Biga Hall, Vatican

Roman marble copy after the Greek original bronze statue by Myron. This statue exemplifies the ideal athlete. Myron captured the athlete at his maximum point of tension as his torso twists into a crouching position, left hand resting on right knee, right arm drawn back to its farthest point- ready to uncoil and unleash the discus.

STAMP: (30L. red orange; Photogravure)

Issue: 29. VIII. 1959

For: Turin University Sports Meet

CARD: E. Richter, Rome, nr. 157

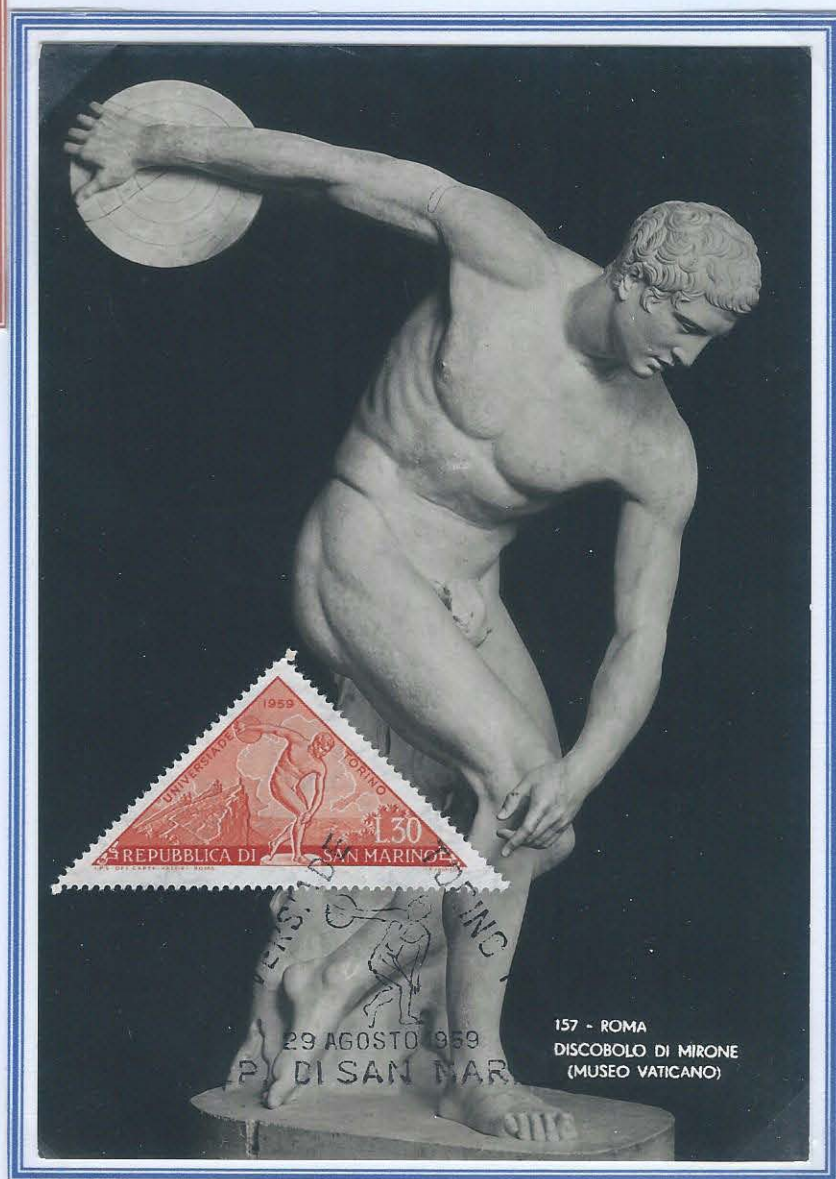
CANCEL: First Day, San Marino, special mention:

'UNIVERSIADE TORINO',

concordant illustration (triple).

DISCOBOLUS (*Head: Profile, wavy hair*), ca. 450 B.C.

Museo Vaticano, Biga Hall, Vatican

157 - ROMA
DISCOBOLO DI MIRONE
(MUSEO VATICANO)

1.2.1 EARLY CLASSICAL PERIOD (ca. 475 to 450 B.C.)



STAMP:(35L. light violet & brown; Engraved)

Issue: 25. VI. 1960

Withdr:31. XII. 1961

For: 17th Olympic Games, Rome

CARD: E. Richter, Rome, nr. 108

CANCEL:14. VIII. 1960, Rome (place kept & of event),
special mention: 'GIOCHI XVII OLIMPIADE -
VILLAGGIO OLIMPICO.'

DISCOBOLUS (*Head: Full face, short hair*), ca. 450 B.C.

Museo Nazionale Romano, Rome

Slightly different copy. The athlete's viewpoint is fixed sideways looking at us, while on the copy on top, his viewpoint is fixed towards the ground. The fingers of the left hand are fully extended and the hair is very short.

STAMP:(51. lilac, 101. slate gray, 11. ocher
and 21. rose ; Typographed)

Issue:25. III. 1896

For: 1st Modern Olympics-Athens 1896

CARD: Pallis & Cotzias, Athens

CANCEL:(dept.) 3. XII. 1896, Corinth,
Double-Circle Type V.

DISCOBOLUS (*Head: Full face, short hair*), ca. 450 B.C.

Museo Nazionale Romano, Rome

Early Litho color Card issued for the 1st 1896 Olympics in Athens. On the Card, there are 5 Stamps of 3 different Subjects; 2 stamp Subjects correspond to those on the Card e.g. the Boxers on lower left and the Discobolus stamps on upper right. The person who created this card noticed the similarities between the images on the Card and the Stamps and he consciously tried to match them. This circulated Card was sent from Corinth to Nauplion.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



HIGH CLASSICAL PERIOD is best represented by **Polykleitus** the first to show articulation of the spine, balance the thorax on the pelvis and turn the head on the shoulder; and by **Phidias** who made the figures of the Pediments and Metopes of the Parthenon, thus conquering the stiffness of material to render softness and life.

STAMP: (2.50 Euro, multi; Lithographed)

Issue: 15. III. 2002

For: Athens 2004 Olympic Games

CARD: National Museum, Naples

CANCEL: First Day, Athens, special illustr. & mention
OLYMPIC GAMES - ATHENS 2004

DORYPHORUS known as the 'THE CANON', ca. 440 B.C.
National Museum, Naples,

Marble statue copy based on a Bronze original at the Staatliche Museen in Berlin. The *Doryphorus* was known as the "Canon" as it portrayed the ideal proportions for the human figure. **Polycleetus** was the first sculptor to show articulation of the spine, balance of the thorax on the pelvis and turn the head on the shoulder. The *Doryphorus* was one of the most influential statues of antiquity.

STAMP: (2S. light olive-gray & black; Photogravure)

Issue: 15. VII. 1968

For: 20 years excavations on Magdalene mountain

CARD: Private Austrian edition

CANCEL: First Day, Pischeldorf, Karten(place found)

THE YOUTH OF MAGDALEN

Kunsthistorisches Museum, Vienna

Bronze Roman copy based on a Greek original of the 5th cent. B.C. It was found in 1502 at Magdalen mountain, Carinthia



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



ILISSOS by Phidias, ca. 438-432 B.C. (British Museum, London)

Reclining figure from the left corner of the West Pediment of Parthenon representing the river god Ilissos. The West Pediment depicts the mythical contest between Athena and Poseidon.

DIONYSUS by Phidias, ca. 438-432 B.C. (British Museum, London)

This figure from the left corner of the East Pediment of Parthenon, is that of Dionysos the God of wine and joy leaning against a rock. The East Pediment of Parthenon depicts the birth of Athena.



STAMP:(27d. multi; Offset Litho)

Issue: 15. III. 1984

For:Return of Parthenon
Marbles'

CARD: British Museum C/GR/070

CANCEL:2. IV. 1984, Ilioupolis,
special illustration and
mention:3rd PANHELLENIC
THEMATIC EXHIBITION

STAMP:(15d. multi; Offset Litho)

Issue: 15. III. 1984

For:Return of Parthenon
Marbles

CARD: British Museum C/GR/067

CANCEL:2. IV. 1984, Ilioupolis,
special illustration and
mention:3rd PANHELLENIC
THEMATIC EXHIBITION

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)

**HESTIA, DIONE & APHRODITE** by Phidias, ca. 438-432 B.C. (British Museum, London)

These figures are from the right side of the East Pediment of Parthenon depicting the birth of Athena.

The soft, fluid folds of Aphrodite's tunic, as she leans back against her mother Dione, emphasizes the relaxed mood of this superb composition.

HORSE OF SELENE by Phidias, ca. 438-432 B.C. (British Museum, London)

This superb figure from the right corner of the East Pediment of Parthenon, is that of the head of a Horse of Selene's chariot. The East Pediment of Parthenon depicts the birth of Athena.



STAMP: (20d. multi; Offset Litho)

Issue: 15. III. 1984

For: Return of Parthenon Marbles'

CARD: British Museum C/GR/068

CANCEL: 2. IV. 1984, Ilioupolis, special illustration and mention: 3rd PANHELLENIC THEMATIC EXHIBITION

STAMP: (14d. multi; Offset Litho)

Issue: 15. III. 1984

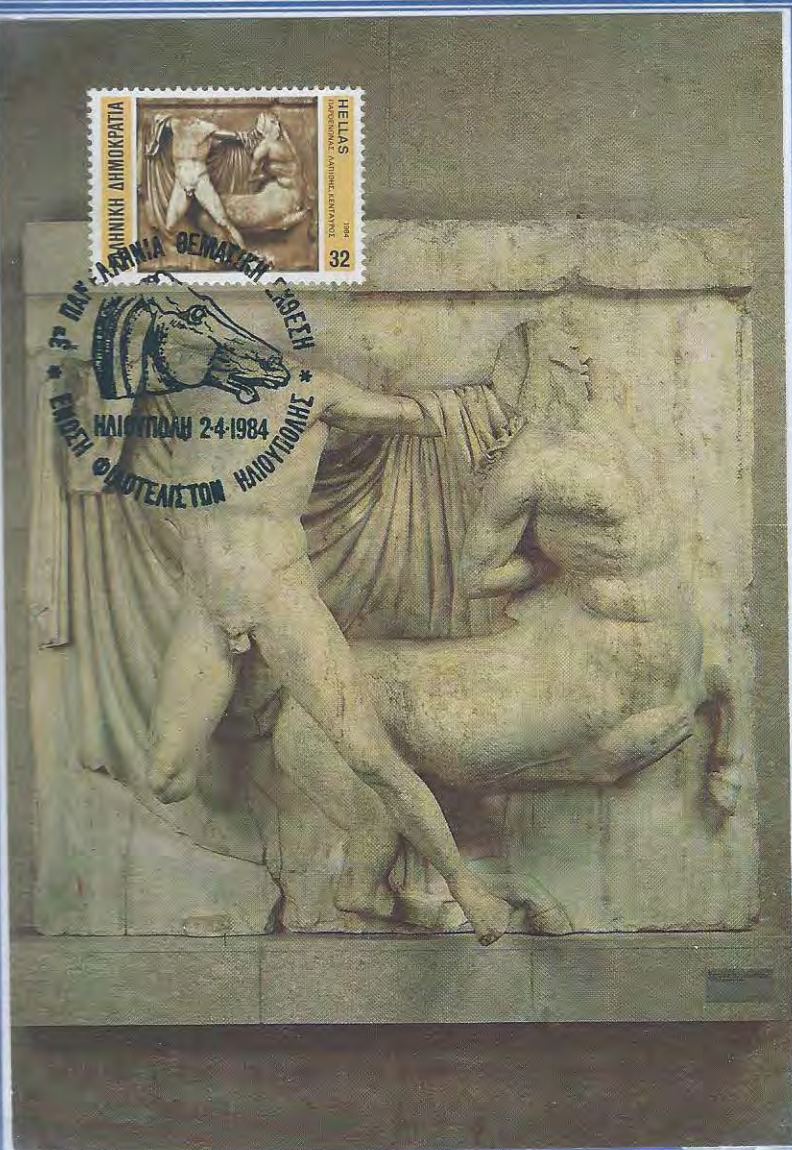
For: Return of Parthenon Marbles'

Parthenon Marbles' return

CARD: British Museum C/GR/069

CANCEL: 2. IV. 1984, Ilioupolis, special illustration and mention: 3rd PANHELLENIC THEMATIC EXHIBITION

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(32d. multi; Offset Litho)

Issue: 15. III. 1984

For:Parthenon Marbles' Return

CARD: British Museum BC/C/GR/072

CANCEL:2. IV. 1984, Ilioupolis, special illustration and mention:3rd PANHELLENIC THEMATIC EXHIBITION

LAPITH AND CENTAUR by Phidias, ca. 447-442 B.C.

British Museum, London

Metope from the South side of Parthenon. Above the outer colonnade on the exterior of the temple, 92 Metopes were set, of which 15 Metopes are in London and 1 in the Louvre. This metope depicts the triumph of a Lapith over a wounded Centaur. Detail from the Combat of Lapiths and Athenians against the Centaurs, who disrupted the marriage of the king of the Lapiths.

STAMP: (15d. from a sheet of 4; multi; Offset Litho)

Issue: 15. III. 1984

For:Parthenon Marbles' Return

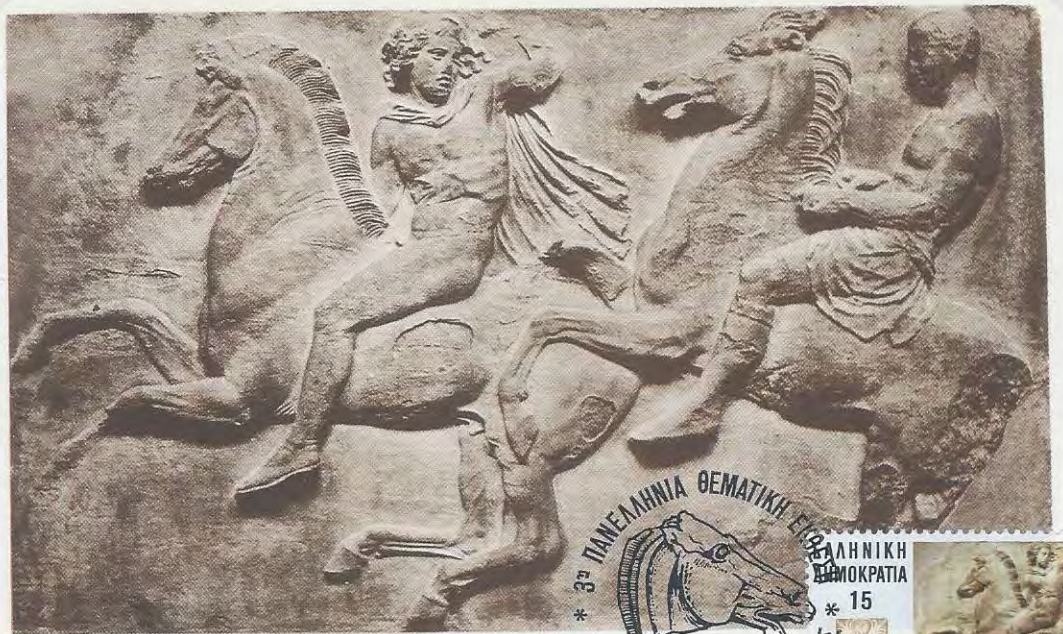
CARD: Max. Grecs, Athens

CANCEL:2. IV. 1984, Ilioupolis, special illustration and mention:3rd PANHELLENIC THEMATIC EXHIBITION

YOUNG HORSEMEN by Phidias, ca. 440 B.C.

British Museum, London

West side, Inner Ionic Frieze of the Parthenon. *Young Riders on galloping horses*, detail from the Panathenaic procession. It is represented with 350 people and 125 horses, starting on the West side of the inner frieze and then moving in double file, one on the North side, the other on the South side to meet on the East Front.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)

NON-VARIANTES: Maximum Cards having stamps of the same design, but different face value can be exhibited simultaneously.



STAMP:(1.50d. bright blue; Litho.)

Issue: 3. I. 1959

Withdr: 19. V. 1977

For: Ancient Greek Art
(re-issue with new values)

CARD: Musee de l' Acropole

CANCEL: 13. XI. 1961, Athens

Double-Circle with Bridge

'HYDRIAPHOROI' YOUNG PITCHER-BEARERS

by Phidias, ca. 440 B.C. (Acropolis Museum, Athens)

A group of men carrying jars of water, perhaps for sacrificial gifts; from the North side of the Inner Ionic Frieze of the Parthenon; depicting the Panathenaic procession to Acropolis, that unfolded itself on the four sides of the Inner Frieze, for 160m. in a rhythmic, uninterrupted flow.

'HYDRIAPHOROI' YOUNG PITCHER-BEARERS

by Phidias, ca. 440 B.C. (Acropolis Museum, Athens)



8 MUSEE DE L'ACROPOLE
FRISE DU PARTHENON

STAMP:(2000d. red brown; Litho.)

Issue: 15. I. 1954

Withdr: 19. V. 1977

For: Ancient Greek Art
(1st issue)

CARD: Musee de l' Acropole, nr. 8

CANCEL: First Day, Athens

Bridge with Bars Type,
(repeated on back)

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(0.52 E. multicolor; Litho)

Issue: 12. III. 2007

For: Greetings- Personal Stamp

CARD: Hellenic Post - 01/2007

CANCEL:First Day, Athens, special
mention: PERSONAL STAMP**GODDESS ARTEMIS** by Phidias, ca. 440 B.C.
British Museum, LondonEast side of the Inner Frieze of the Parthenon.
Artemis is seated with fellow Olympian Gods
(*Apollo* is to her left), awaiting the procession
of the Panathenaic festival, which occupies most
of the 160 m. long frieze, in honor of Athena.

STAMP:(0.65 E. multicolor; Litho)

Issue: 7. IV. 2006

For: Greek Museums

CARD: Tsakos-Benos, nr. 3-4/2006

CANCEL:First Day, Athens, special
mention: GREEK MUSEUMS**POSEIDON, APOLLO & ARTEMIS** by Phidias,
(British Museum, London), ca. 440 B.C.East side of the Inner Ionic Frieze of the Parthenon.
The Gods *Poseidon*, *Apollo* and *Artemis* are seated
with their fellow Olympians, awaiting the procession
of the Panathenaic festival, which occupies most of
the 160 meter long frieze, in honor of Athena.

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



POSEIDON, APOLLO, ARTEMIS, APHRODITE & EROS

by Phidias, ca. 440 B.C. (British Museum, London)

East side of the Inner Ionic Frieze of the Parthenon. The Gods *Poseidon, Apollo, Artemis, Aphrodite* and *Eros* are seated with their fellow Olympians, awaiting the procession of the Panathenaic festival, which occupies most of the 160 meter long frieze, in honor of Athena.

HEROES by Phidias, ca. 440 B.C. (British Museum, London)

Calm and dignified *Heroes*, deep in conversation from the East side of the Inner Ionic Frieze of the Parthenon. On the East side the procession ends, by the giving up of the embroidered robe to clothe Athena, under the benevolent eyes of the assembled Olympian Gods and Heroes.



STAMP:(0.65 E. multicolor; Litho)

Issue: 18. III. 2003

For: Greetings -
Personal Stamp

CARD: British Museum, London,
nr xxx4

CANCEL:6. V. 2006, Acropolis
Periptero.(exact place)

STAMP: (15d. from a sheet of 4;
multi; Offset Litho)

Issue: 15. III. 1984

For:Return of Parthenon
Marbles'

CARD: Max. Greco, Athens

CANCEL:2. IV. 1984, Ilioupolis,
special illustration and
mention:3rd PANHELLENIC
THEMATIC EXHIBITION

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)

82



British Museum (Elgin Room)

STAMP: (650d. from a sheet of 4; based on the design of the 10d stamp of the 1896 commemorative issue; Offset Litho)

Issue: 25. III. 1996

Withdr: 24. III. 1997

For: 100 years Olympic Games

CARD: British Museum, London, nr.82

CANCEL: 2. XI. 1996, Acropolis (place found),
Circular Datestamp with Bridge

CARYATID, ca. 440 B.C. (*Secondary Stamp subject*)

British Museum, London

South West Porch of the Erechtheion, Acropolis by Alcamenes, follower of Phidias. On the right leg the drapery falls vertically, resembling the fluting of a column shaft, providing a sense of stability. The bent on the left leg gives the impression of relaxed grace and effortless support. This statue was removed from the Erechtheion by Elgin.

STAMP: (4000zl. multi; perforation syncopated)

Issue: 5. IX. 1994

For: Centenary of the I.O.C.

CARD: Photocard Private edition

CANCEL: 5. II. 1997, Warsaw, regular

NIKE (VICTORY) UNLOOSING HER SANDAL, c. 415 BC

Acropolis Museum, Athens

A youthful Nike unloosens her sandal while her himation (garment) clings to her beautiful body. Probably a work by Kallimachos, from the parapet of the Nike Temple.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(650d. from a sheet of 4; based on the design of the 5d stamp of the 1896 commemorative issue; Offset Litho)

Issue: 25. III. 1996

Withdr:24. III. 1997

For: 100 years Olympic Games

CARD: B. Hesaias, Athens, 16-G-21

CANCEL:30. III. 1996, Ancient Olympia (place kept)
special illustration and mention
'LIGHTING OF OLYMPIC FLAME'

THE VICTORY OF PAIONIOS, ca. 425-420 B.C.

Reduced plaster copy

Archaeological Museum, Olympia

The figure is represented as floating through the air. The drapery is a very beautiful study of the effect of wind, as it clings to the female form, and floats in wide folds behind.

STAMP:(20d. multi; Lithographed)

Issue: 12. V. 1979

For:50 years of Balkan Games

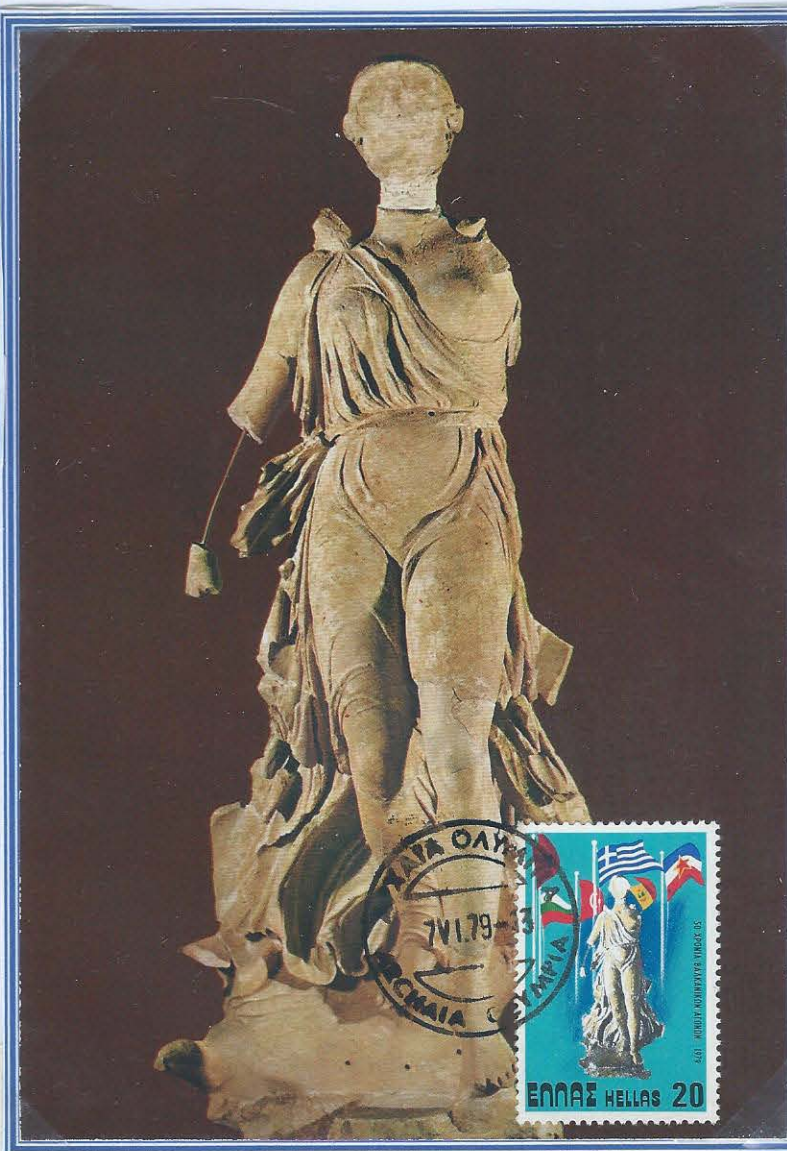
CARD: B. Hesaias, Athens, 16-G-21

CANCEL:7. VI. 1979, Ancient Olympia (place kept)
Circular Datestamp with Bridge

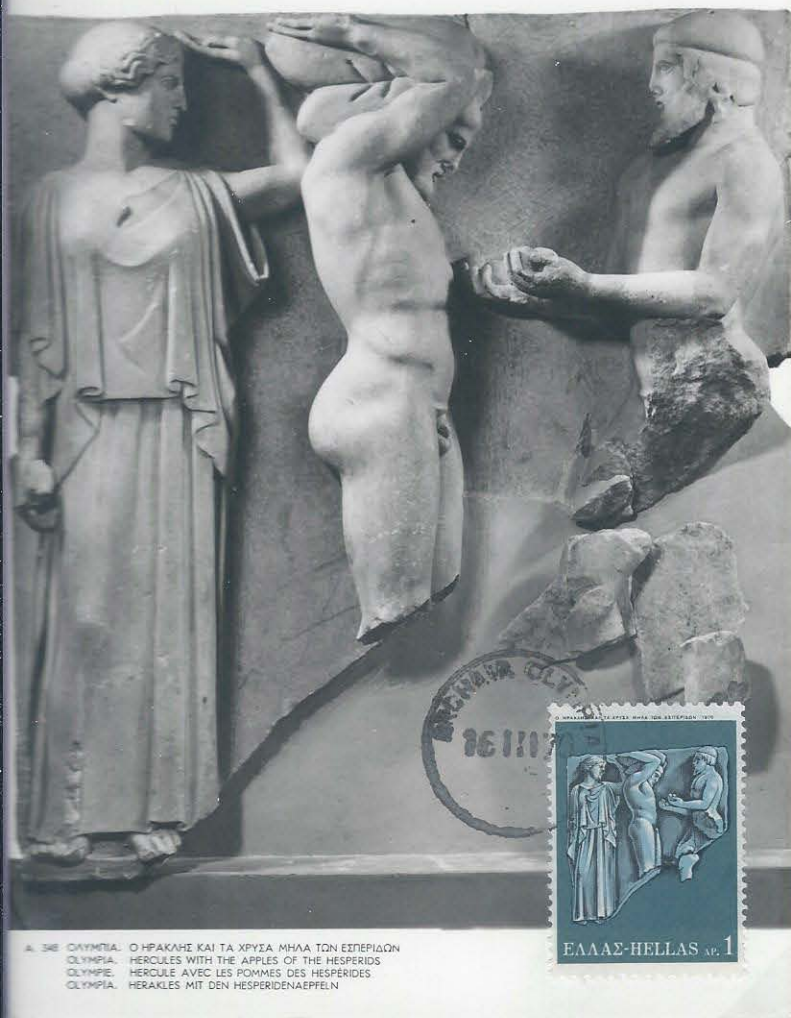
THE VICTORY OF PAIONIOS, ca. 425-420 B.C.

Archaeological Museum, Olympia

Original work which stood east door of the Temple of Zeus at Olympia high up on a column. It was dedicated by Messinians who fought and beat the Spartans in the Athenian campaign at Sphakteria in the 420's.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(20l. gray black & yellow; Lithographed)

Issue: 16. III. 1970

For: The Labours of Hercules

CARD: Photocard Private edition

CANCEL: First Day, Ancient Olympia (place kept), Small CDS

HERCULES AND THE CRETAN BULL, c. 456 B.C.

Archaeological Museum, Olympia

One of the twelve metope reliefs depicting the Labours of Hercules from the Temple of Zeus at Olympia, The intersection of the axes forming the bodies of Hercules and the bull, emit intensity and dynamism.

STAMP:(1d. blue gray, black & blue; Lithographed)

Issue: 16. III. 1970

For: The Labours of Hercules

CARD: N. Stournaras, Athens, nr. A 348

CANCEL: First Day, Ancient Olympia (place kept), Small CDS

HERCULES AND THE APPLES OF HESPERIDES, c. 456 BC

Archaeological Museum, Olympia

One of 12 Metope Reliefs depicting the Labours of Hercules, Temple of Zeus at Olympia. *Hercules* with intense effort is holding the heavens; while *Atlas* (right) brings him the Golden Apples of the Hesperides. *Athena* is helping him by effortlessly supporting the sky with one hand. The artist has balanced the erect, frontal view of the clothed *Athena*, with profile views of the two nude male figures. Sculpted in high relief, the figures reflect a strong sense of naturalism.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(10pf. blue green & black: Photo)

Issue: 2.XII. 1958

Withdr:31. III. 1960

For:Return of Cultural Treasures

CARD: Seemann Buch Kunstverlag, Leipzig nr. 300/58

CANCEL:24. XII. 1958, Berlin, special illustr. mention:

SCHATZE DER WELTKULTUR - STAATLICHE MUSEEN

GRAVE STELE OF A YOUNG WOMAN, Mid 5th cent. BC

Antikenabteilung, Staatliche Museen, Berlin

This stele was found on the Aegean island of Paros, made of fine Parian marble. Realistic treatment of the youth's body, with idealized facial features and elaborate treatment of drapery.

STAMP:(60d. multi; Lithographed)

Issue: 26. II. 1993

For:2400th anniv. founding of Rhodes

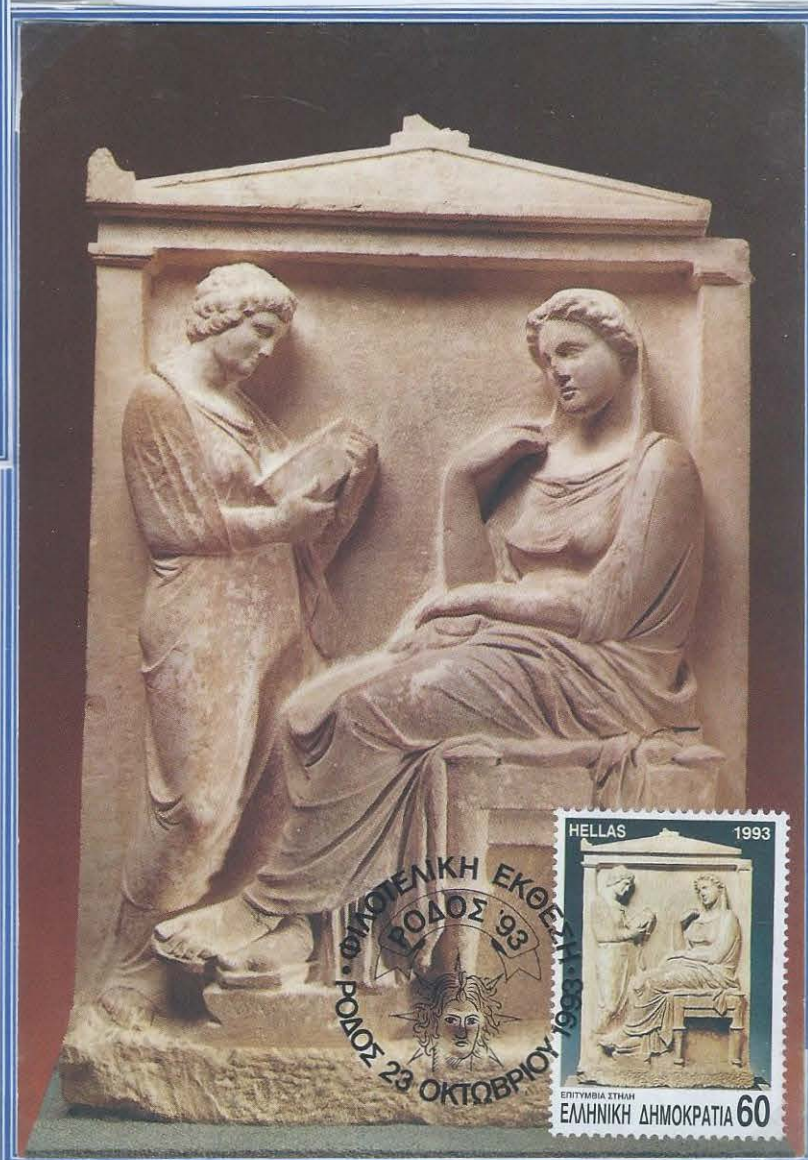
CARD: Tsakos-Benos, Athens

CANCEL:23.X.1993, Rhodes (place found),
temporary, special illustr. & mention:
'PHILOTELIC EXHIBITION - RHODOS '93'

SEATED WOMAN WITH HER MAID, 4th cent. BC

Archaeological Museum, Rhodes

Funerary Stele representing a seated noble woman that died; before her is her maid with her jewel-box.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



ASKLEPIOS AND FAMILY OF SUPPLIANTS, Early 4th century B.C.

National Archeological Museum, Athens

Votive relief depicting Asklepios receiving a family of suppliants; behind him are his two physician sons Podalerios and Machaon and his daughters Iaso, Akeso, and Panacea.

AMPHIARAOS OFFERING MEDICAL TREATMENT c. 370 B.C. Nat. Arch. Museum, Athens

Votive relief from Oropos dedicated to *Amphiaraos* an important healing god. This relief is in form of a building, with the god's all-seeing eyes on the roof. At right a patient sleeps in the sanctuary, while visited by the divine snake. At left the god himself operates.



STAMP:(0.50d. multi;
Lithographed)

Issue: 15. III. 1977

For: International Year
Rheumatic Patients

CARD: A.A.K., Athens

CANCEL: First Day, Athens,
Small CDS

STAMP:(1.50d. multi;
Lithographed)

Issue: 15. III. 1977

For: International Year
Rheumatic Patients

CARD: E.Tzaferis, Athens, 3/57

CANCEL: 4. X. 1978, Athens,
concordant illustr.(triple)
and special mention: XVI
PANHELLENIC SURGEON
CONFERENCE

1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



STAMP:(12f+3f. yellow green & blue-green; Engraved)

Issue: 25. VII. 1956

Withdr:31. XII. 1958

For:16th Olympic Games at Melbourne

CARD: Service Comm. Monum. Historiques, Paris

CANCEL:First Day, Saarbrücken, Double Circle with Bridge

'L' ATHLETE DE BENEVENT', 5th century B.C.

Musee du Louvre, Paris

Bronze bust of the Victor of Benevent. This statue of an Olympic winner does not show personal characteristics, only those of the "good and honest youth". It was always offered by the athlete to Zeus, with whose help the athlete achieved his great victory. It could only become a portrait in the case of continuous Olympic victories.

STAMP:(26d. multi; Offset Lithography)

Issue: 1. X. 1987

For:150th anniv. Fine Arts Faculty

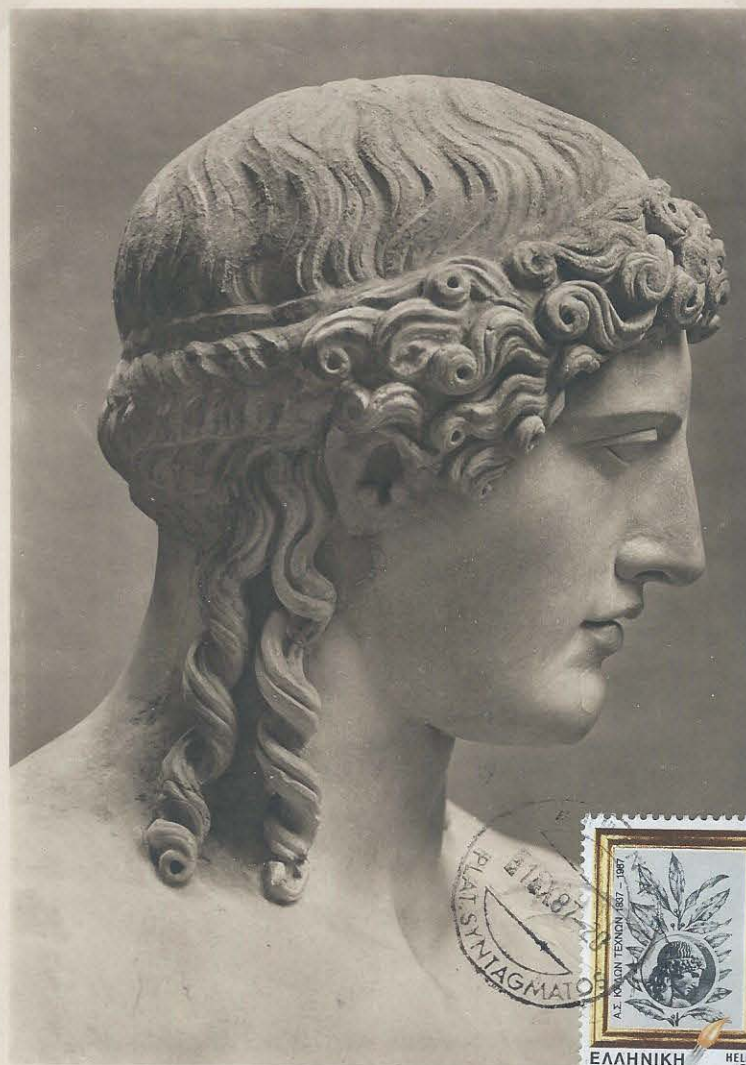
CARD: Staatliche Kunstsammlungen, Kassel, nr. 115

CANCEL:16. X. 1987, Athens, Circular Datestamp with Bridge

APOLLO, ca. 450 B.C.

National Museum, Kassel, Germany

Roman marble statue copy of a Greek bronze original from 450 B.C. The facial features are rendered with softness and beauty; possibly by the school of Phidias.



1.2.2 HIGH CLASSICAL PERIOD (ca. 450 to 350 B.C.)



LATE CLASSICAL PERIOD is best represented by Praxiteles the first sculptor to produce statues expressing human sentiments and by Lysippus who modified the Polyclitian type proportions by making the body more slender, the head smaller and the muscles more sinewy.

STAMP:(18d. multi; Offset Litho)

Issue: 3. III. 1986

For: 1st Intern. Junior Athletic Championships

CARD: E. Tzaferis, Athens, NR. 11

CANCEL: 16. VII. 1986, Athens (place kept & of event), special illustration and mention:

'1st INTERNAT. JUNIOR CHAMPIONSHIPS

THE YOUTH OF ANTIKYTHIRA, ca. 340 B.C.

National Archeological Museum, Athens

Found at sea off Antikythera. The identity of the youth is uncertain, possibly Paris holding the apple. The statue by a Peloponesian sculptor, shows influences of the "Canon" of Polycleitos and of the trends of Lysippos.

STAMP:(27d. multi; Offset Litho)

Issue: 3. III. 1986

For: 1st International Junior Athletic Championships

CARD: Delta, Athens, nr. D-2106

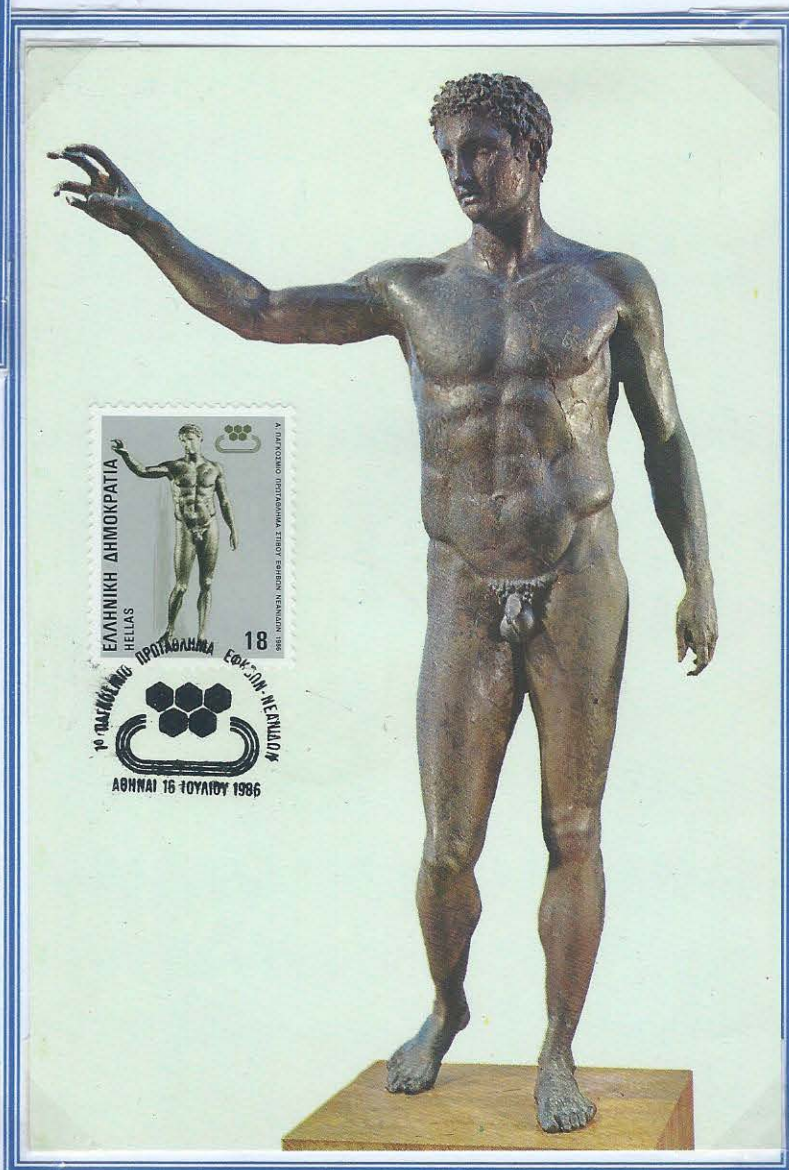
CANCEL: 20. VII. 1986, Athens (place kept & of event), special illustration and mention:

'1st INTERNAT. JUNIOR CHAMPIONSHIPS

THE 'DIADOUMENOS' ca. 430-420 B.C.

National Archeological Museum, Athens

This statue, found in Delos, is a copy dating from 1st cent.B.C. of the 5th cent.B.C. original by Polyclitus. The Diadoumenos (Diadem-Bearer) is a work of the mature period of Polyclitus. The perfect proportions of the body, the severe lines, and severe face, express an ethical ideal in which beauty and virtue are inseparable.



1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



STAMP: (150L. multi; Photogravure)

Issue: 29. IX. 1977

For: Classical Sculptures in Vatican Museums

CARD: Tecnograf, Palermo, nr. 013

CANCEL: First Day, Vatican (place kept),
special illustration.

APOLLO OF BELVEDERE, 4th century B.C.
Vatican Museums (Museo Pio-Clementino), Vatican
Roman marble copy (dating early 2nd cent. AD) of
a Greek original, probably by Leochares, discovered
in the 16th century. One of the most celebrated statues
of antiquity, with its magnificent body of subtle
musculature and proud stance. It greatly influenced the
Neo-Classical movement of 17th and 18th centuries.

STAMP: (0.25G. gray, light green, dark brown; Litho)

Issue: 16. X. 1967

For: Celebrated Sculptures

CARD: Commercial edition, Paraguay

CANCEL: 22. VI. 1972, Paraguay,
Double-Circle Type

ARTEMIS 'DIANE CHASSERESSE' 'DIANE DES VERSAILLES'

2nd half of 4th century B.C.

Musee du Louvre, Paris

Roman marble copy - height 2m - dating from late 2nd
century AD, based on a Greek original by the Athenian
sculptor Leocharis. This statue was discovered in Italy; it
decorated the gardens of Pope Paul IV; sent to Louis XIV
and placed in Versailles, returned to the Louvre in 1798;
also called "*Diane de Versailles*"



1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



STAMP: (120d. multi; Offset Litho)

Issue: 21. VI. 1995

For: 50th Anniv. of U.N.

CARD: Tsakos-Benos, Athens

CANCEL: First Day, Athens-Akropolis,
Circular Datestamp with Bridge

THE GODDESS 'EIRENE' (PEACE) ca. 4th cent. B.C.

Glyptothek Museum, Munich

Roman copy of a Greek original dating from
4th c. B.C. by Cephisodotos an Attic master.

The goddess "Eirene" - identified by the Romans
as Pax e.g. Peace - is holding the infant Plouto.

STAMP: (20L. purple; Photogravure)

Issue: 26. IV. 1951

Withdr: 31. XII. 1951

For: 10th Inter. Exhib. Textiles &
Fashion, Turin, 2-16 May

CARD: Bulloz, Paris, nr. 8.655

CANCEL: 16.V.1951 (last day of exhib.),
Turin, special mention: 'ESPOS.

INTER.NAZ. TESSILE E MODA'

DIANA OF THE GABIES after 350 B.C.

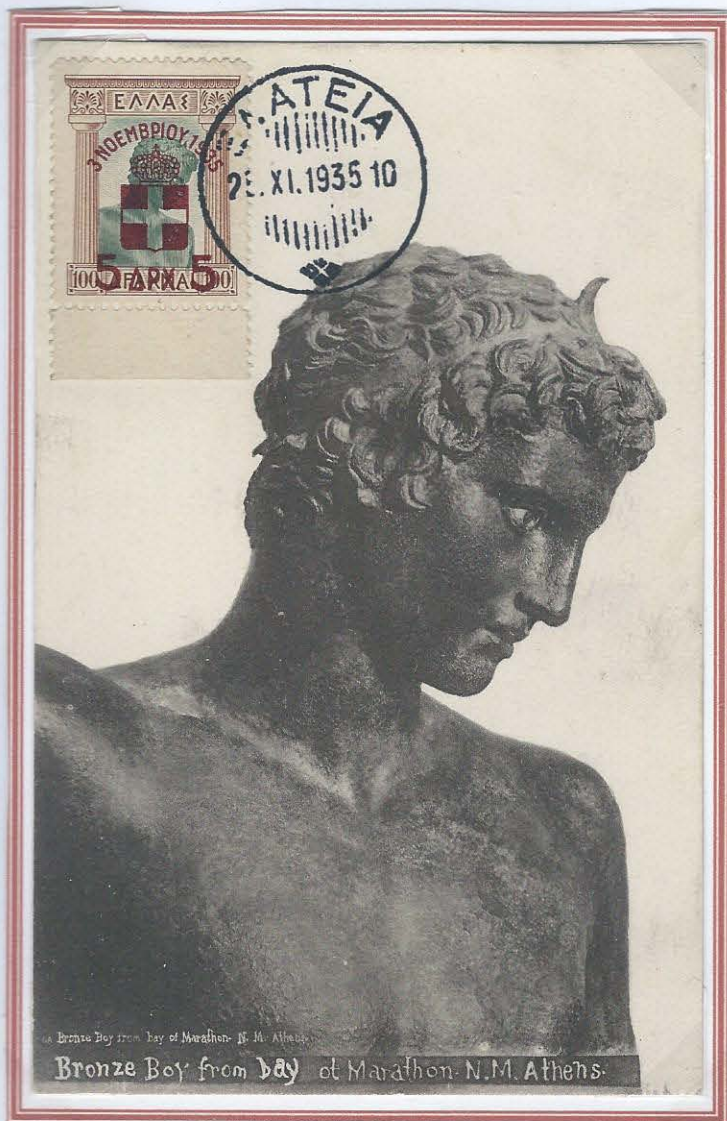
Musee du Louvre, Paris

Roman copy of the Greek original of *Artemis* by *Praxiteles*,
from the temple of Artemis at Brauronia. The goddess is in
the act of claspng a cloak on her right shoulder. This action
recalls the gift of a cloak the Athenians used to give to
Artemis and which she herself placed on her shoulders.



8.655. Diane de GABIES - Louvre

1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



STAMP:(5d. on 100d. red surcharge with date of plebiscite 3. XI. 1935; Litho)

Issue: 24. XI. 1935

Withdr: 1. X. 1936

For: Restoration of Monarchy

CARD: English Photo Co. Athens, nr. 6A

CANCEL: 25. XI. 1935, Elateia, Single Circle with 12 Vertical Bars over & under Date

THE YOUTH OF MARATHON, c. 350 BC

National Archeological Museum, Athens

This exquisite bronze statue was found at sea in the Gulf of Marathon in 1925. It depicts the god Hermes. It is the work of one of the great sculptors of 4th century BC, possibly a work of Praxiteles.

STAMP:(1000d. cream & deep green; Engraved & Litho)

Issue: 21. V. 1950

Withdr: 20. XI. 1950

For: 75th anniv. (in 1949) of U.P.U.

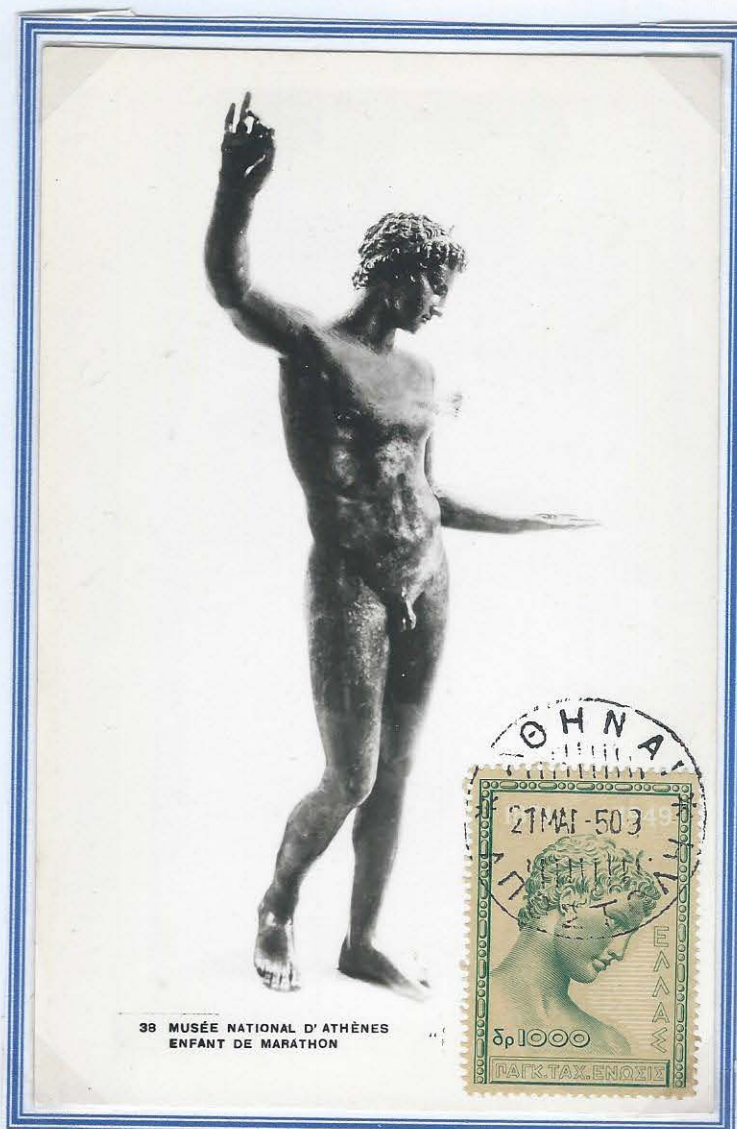
CARD: Musée National d' Athènes, nr. 38

CANCEL: First Day, Athens-Departure, Single Circle with 10 Vertical Bars over & under Date

THE YOUTH OF MARATHON (Entire Statue), c. 350 BC

National Archeological Museum, Athens

This sculpture is thought to depict a youthful Hermes, the messenger of the gods in Greek mythology. Its soft musculature suggests the influence of sculptor Praxiteles



1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



Hermès de Praxitèle.

STAMP:(Two 10l. brown red; Engraved)

unique use of the 10lepta stamps without overprint

Issue:15.VIII. 1907(delivery delayed, not available for sale)

Withdr: 5. X. 1908

For:Cretan Self Administration

CARD: C.Eleftheroudakis, Athens, nr. 40

CANCEL:(dept.) 31. III. 1908, Khania

Type III: (in use from Feb. 1905 to Oct. 25, 1912)

CANCEL:(arrv.) 6. IV. 1908, Rethimnon

Type III: (in use from Feb. 1905 to Oct. 25, 1912)

HERMES OF PRAXITELES (Statue Detail) ca. 330 B.C.

Olympia Archaeological Museum

This Cretan MC uses twice the Cretan Hermes Stamp without the ELLAS overprint. Delivery of this Stamp was delayed and was never placed on sale without an overprint. never issued and here it appears twice, used postally with both Departure and Arrival cancellations. This is a truly unique example of a postally used Maximum Card, created by chance.

STAMP:(10l. Overprint on 10lepta, brown red; Engraved)

Issue: -.V. 1923; overprint on the 1907 Cretan issue

For:Revolution of 1922

CARD: Heritiers A. Pallis, Athens

CANCEL:5. IX. 1932, Athens, Single Circle with
18 Vertical Bars over & under Date

HERMES OF PRAXITELES ca. 330 B.C.

Olympia Archaeological Museum

Authentic work by the brilliant sculptor Praxiteles. It conveys in marble the beauty of the human form in its youthful perfection.

Hermes is depicted in a moment of relaxation supporting himself

on his right foot whilst the left is bent loosely. With his bent left arm he is holding the *infant Dionysus*. In his right hand, he is believed to have held a bunch of grapes to draw the infant's attention.



Hermès de Praxitèles 'Ερμής Πραξιτέλους

1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



STAMP: (20l. multi; Lithographed)

Issue: 27. IV. 1968

Withdr: 2. I. 1970

For: Exhib. Greek Milit. History

CARD: J.R.E., Athens

CANCEL: 28. IV. 1968, regular, Athens-Zappeion

2nd CANCEL: Athens-Zappeion (place of event), special
illustr. mention: EXHIB. GREEK MILIT. HISTORY

ATHENA GODDESS PROTECTRESS IN WAR

4th century B.C.

National Archeological Museum, Athens

This most graceful bronze statue of the goddess Athena, by Lysippus, is one of four bronze statues discovered in Piraeus in 1959. Athena wears a Doric khiton, has the left leg slightly bend. The right arm is outstretched, the left held the shield. The helmet is ornamented with owls

STAMP: (6d. olive brown; Engraved)

Issue: 1. XI. 1937

Withdr: 1. III. 1943

For: Evolution of Greek Civilization

CARD: Argenta, Athens

CANCEL: 4. VIII. 1940, Syntagma Square, Athens, Single
Circle with 18 Vertical Bars over/under Date

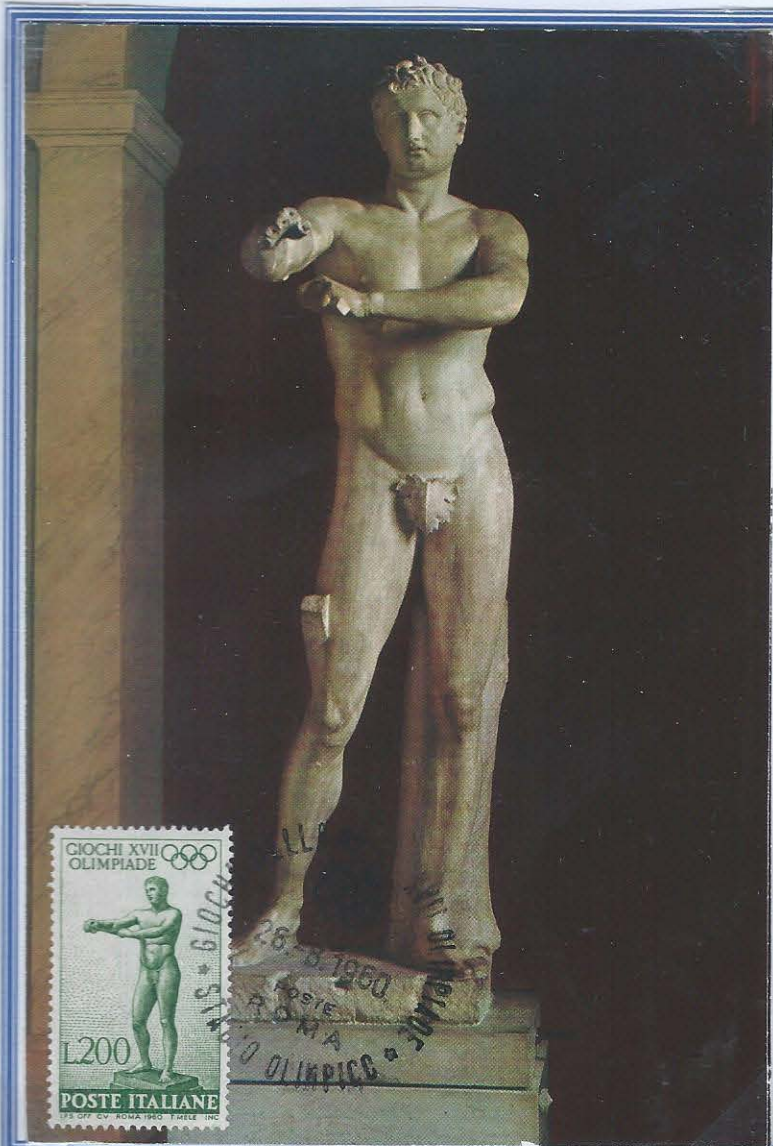
ALEXANDER THE GREAT AT THE BATTLE OF ISSUS

Archaeol. Museum, Istanbul) ca. 323-300 B.C.

Detail of a figured frieze on a sarcophagus from the royal cemetery at Sidon, Phoenicia. It depicts Alexander on horseback in the vanguard of a battle against the Persians. Alexander is shown wearing the heroic lion's scalp helmet which likens him to Hercules.



1.2.3 LATE CLASSICAL PERIOD (ca. 350 to 330 B.C.)



STAMP:(200l. yellow green; Engraved)

Issue: 25. VI. 1960

Withdr:31. XII. 1961

For: 17th Olympic Games, Rome

CARD: Alterocca Terni, Rome, nr. 112

CANCEL:26. VII. 1960, temporary, special mention:

STADIO OLIMPICO - GIOCHI DELLA XVII

OLIMPIADE, Rome (place kept & of event)

THE 'APOXIOMENOS' (SCRAPER) c. 325 BC

Vatican Museums, Rome

Roman marble copy of a Greek original by Lysippus. It depicts a young athlete scraping his forearm after bathing. The viewpoint is not fixed, as the statue is in a relaxed twisting pose; this is a new trait in sculpture. Lysippus introduces new ideal proportions, with a smaller head.

STAMP: (50f. red brown, dark brown; Engraved)

Issue: 15. X. 1973

For: Celebrated Antique Sculptures

CARD: Terni, Naples, nr.31

CANCEL:First Day, Niamey, special mention:

'SCULPTURES ANTIQUES'

THE FARNESE HERCULES Late 4th cent. 325 B.C.

National Museum, Naples

This gigantic sculpture (3.17m) by Lysippus was found in the baths of Caracalla, Rome. It became a source of inspiration to sculptors of the 16th & 17th cent. Hidden behind, in the palm of his hand, are 3 apples from the Garden of the Hesperides, the reason for his tiredness.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP:(30c. dark green; Engraved) On sale for 2.50f.a set at the Louvre with this Card).

Issue: 14. IV. 1937

Withdr:16. XI. 1938

For: National Museums

CARD: Musees Nationaux

CANCEL:20. X. 1937, repeated, Paris, special mention:
MUSEE DU LOUVRE' (exact place kept)

LA VICTOIRE DE SAMOTHRACE c. 190 B.C.

Musee du Louvre, Paris

The base of this statue is in the form of a ship's prow. The goddess is depicted as if alighted on the ship. The statue's dramatic effect was further enhanced by placing its ship's prow base in a two-level pool, whose rippling water reflected the goddess' wind-whipped costume and raised wings.

During the HELLENISTIC PERIOD artists of the schools of Pergamon and Rhodes followed the trend toward realism and expressionism. A single moment of action is captured in the Nike of Samothrace by the school of Rhodes. An epic struggle is captured in the Frieze of the Giants from Pergamon and in the Laocoon Group from Rhodes. These works reveal a violence out of character with earlier Greek art.

STAMP:(55c. red; Engraved) On sale for 2.50fr.
a set at the Louvre with this postcard).

Issue: 14. IV. 1937

Withdr:16. XI. 1938

For: National Museums

CARD: Musees Nationaux

CANCEL:8. XII. 1937, repeated, Paris, special mention:
MUSEE DU LOUVRE' (exact place kept)

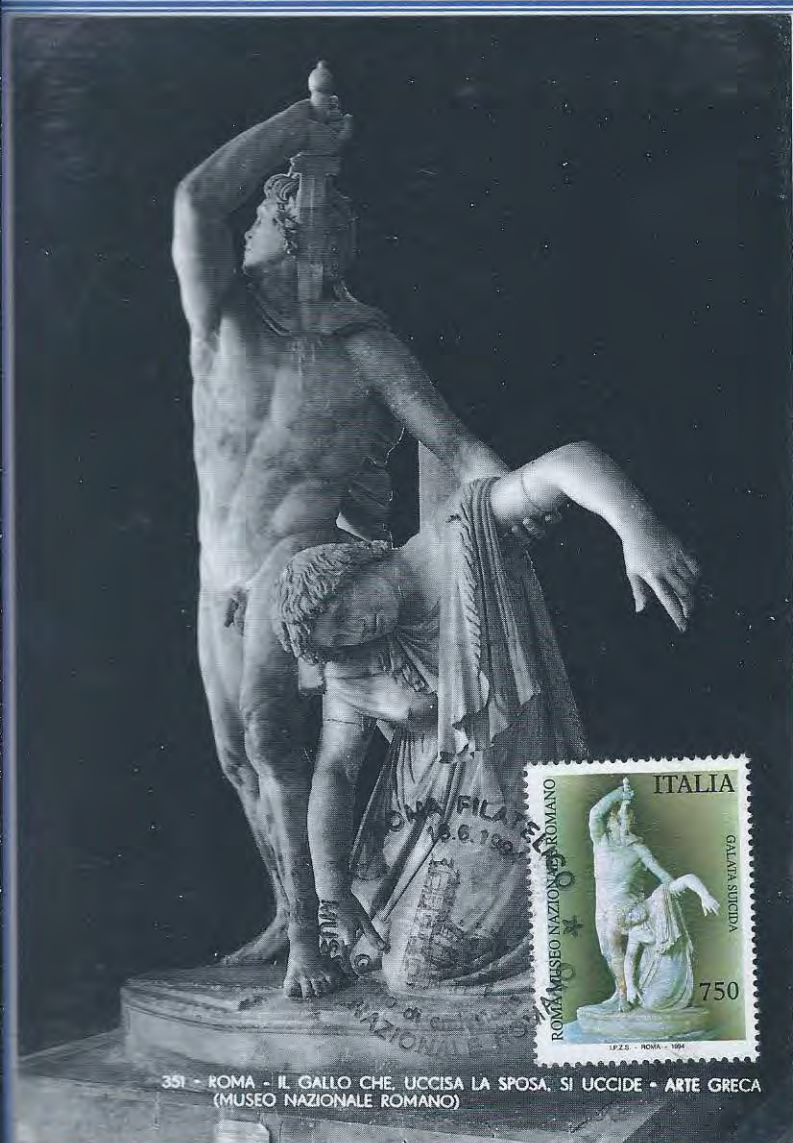
LA VICTOIRE DE SAMOTHRACE c. 190 B.C.

Musee du Louvre, Paris

This statue of the Goddess of Victory is one of the marvels of Hellenistic sculpture. It comes from the sanctuary of the Gods in Samothrace, and is by the School of Rhodes. The wind - whipped costume and raised wings of this Victory Goddess indicate that she has just alighted on the original base of the statue. It probably commemorated a naval victory of the Rhodians over the Seleucid



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP: (750L. multi; Photogravure)

Issue: 16. VI. 1994

For: Treasures in Nat. Museums

CARD: E. Richter, Rome, nr. 351

CANCEL: First Day, Rome (place kept), special mention: *MUSEO NAZIONALE ROMANO*

GAUL KILLING HIS WIFE & HIMSELF c. 220 B.C.

Museo Nazionale Romano, Rome

Roman marble copy after the Greek original bronze statue of the Pergamon School. It depicts the murder-suicide of the Gallic Chieftain and his wife, extolling their dignity and heroism in defeat. A characteristic of Hellenistic Art is to elicit an emotional response

STAMP: (1Eur. multi; Photogravure)

Issue: 10. V. 2013

For: Personalized Stamp

CARD: Edit. TERNI, Rome, nr. 68

CANCEL: 10. V. 2013, special mention: *EURO-PHILA*

THE DYING GAUL c. 220 B.C.

Musei Capitolini, Rome

Roman marble copy after the Greek original bronze statue, attributed to *Epigonus* chief court sculptor of the Attalid dynasty at Pergamum. This white marble statue depicts a wounded, slumping Celt with remarkable realism and pathos, particularly as regards the face. The figure is represented naked, intended to lend him the dignity of heroic nudity. This statue became one of the most celebrated works of antiquity and was endlessly copied by artists, for whom it was a model for the depiction of strong emotion.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP: (20pf. rose & black; Lithographed)

Issue: 2. XII. 1958

Withdr: 31. III. 1960

For: Return Cultural Treasures

CARD: Private German edition

CANCEL: 12.I.1959, Berlin, special mention: *SHATZE DER WELTKULTUR STAATLICHE MUSEEN*

GIANT ALKYONEOS AND ATHENA c. 166-156 B.C.

Staatliche Museen - Pergamonmuseum, Berlin

Detail from the East Frieze of the Altar of Zeus at

Pergamum. The East Frieze depicts the Olympian Gods in their struggle against the Giants. Here Athena seizes by the hair the winged giant Alkyoneos and wrenches him away from his mother Gaia. The drapery of the goddess is rendered as if it has been stirred up by strong winds, which adds to its expressive power. The emotional tensions and the suffering are now conveyed directly through agitated gestures, facial expression, and muscular strain

STAMP: (10l. multi; Offset Lithographed)

Issue: 27. IV. 1968

Withdr: 2. I. 1970

For: Exhib. Greek Milit. Hist.

CARD: J.R.E., Athens

CANCEL: 12. V. 1968, Athens, Circular Datestamp

GIANT ALKYONEOS AND ATHENA c. 166-156 B.C.

Staatliche Museen - Pergamonmuseum, Berlin

Detail from the East Frieze of the Altar of Zeus at Pergamum.

The East Frieze depicts the Olympian Gods in their struggle against the Giants. Here Athena seizes by the hair the winged giant Alkyoneos and wrenches him away from his mother Gaia. The drapery of the goddess is rendered as if it has been stirred up by strong winds, which adds to its expressive power.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP:(2.50d. gray black & buff,
from a strip of four; Litho)
Issue:25. VI. 1973
For:Greek Mythology,
Part II

CARD: Private Greek edition
CANCEL:First Day, Athens,
Double-Circle Type

ZEUS BATTLING THE GIANTS c. 166-156 B.C.

Staatliche Museen - Pergamonmuseum, Berlin

Detail from the East Frieze of *Gigantomachy* of the Altar of Zeus at Pergamum depicting the Olympian Gods in their struggle against the Giants. Here Zeus, is portrayed having every muscle and tendon swollen. His drapery, rendered as if it had been stirred up by strong winds, adds to its expressive power. On left, the thunderbolt of Zeus cruelly pierces the leg of an agonized Giant. On right, the Eagle of Zeus descends ferociously on the skin-covered arm of a Giant.

STAMP:(2d. dark blue;
from a strip of four; Litho)
Issue:26. VI. 1972
For:Greek Mythology, Part I

CARD: Private Greek edition
CANCEL:16. III. 1973, Athens,
Double-Circle Type

URANUS (GOD OF THE SKY) c. 166-156 B.C.

Staatliche Museen - Pergamonmuseum, Berlin

Detail of the South Frieze of *Gigantomachy* from the Great Altar of Zeus at Pergamum depicting the deities of the sky and celestial light in their struggle against the Giants. Here the winged Uranus, carrying a shield on his left hand and a sword on his raised right hand, combats a kneeling Giant. Uranus was born to Gaia in her sleep and then showered his 'fertile rain' upon her to create all living things; becoming Gaia's husband, fathering the Cyclops and Titans.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)

STAMP:(45c. dull brown & buff; Lithographed)

Issue: -. 1949

For: 4th Pan-American

Reunion of Cartographers

CARD: F.lli Alinari, Firenze, nr. 11049a

CANCEL:2. III. 1962, Buenos Aires, Argentina.

ATLAS FARNESE Late 2nd cent. BC

Museo Nazionale, Naples

Roman marble c.150 AD of a Hellenistic sculpture of Atlas kneeling with a globe weighing heavily on his shoulders. Atlas labors under the weight because he had been sentenced by Zeus to hold up the sky. The globe shows a depiction of the night sky as seen from outside the outermost celestial sphere, with low reliefs depicting 41 of the 48 Greek constellations. This is the oldest known representation of the celestial sphere.



STAMP:(170L. multi; Photogravure)

Issue: 29. IX. 1977

For: Classical Sculptures in Vatican Museums

CARD: E. Richter, Rome, nr. 15

CANCEL:First Day, Vatican, concord. illust.(triple)

THE LAOCOON GROUP c. 140 B.C.

Museo Pio-Clementino, Vatican

Marble composition from a bronze original by Agesander, Polydorus, and Athenadorus of Rhodes. Laocoon was a seer and priest of Apollo in Troy. Apollo became displeased with him for breaking his celibacy, and send a serpent to crush him and his sons. This dramatic composition, of Laocoon and his sons trying in to free themselves from the serpents' coils, is animated by a powerful plastic sense. It was discovered in 1506 in Rome, and gained the admiration of the Renaissance artists.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP: (0.65 E. multi, embossed; Photogravure)

Issue: 17. X. 2006

For: 5th Centenary of Vatican Museums

CARD: B.N. Marconi, Genova, MV 156

CANCEL: 16, XI. 2006, Vatican, special mention: 'LAOCOONTE - ALLE ORIGINI DEI MUSEI VATICANI', concord. illust.(triple)

LAOCOON (Detail main statue) c. 140 B.C.

Museo Pio-Clementino, Vatican

The emotion and excitement of Laocoön's struggle is frozen in a single pose. His face displays incredible agony and suffering, His tilted head looks towards the heavens, beckoning a reason for his suffering.

STAMP: (1.40 E. multi, embossed; Photogravure)

Issue: 17. X. 2006

For: 5th Centenary of Vatican Museums

CARD: Commercial Italian edition

CANCE: 16, XI. 2006, Vatican, special mention: 'LAOCOONTE - ALLE ORIGINI DEI MUSEI VATICANI'

LAOCOON'S ELDER SON (Detail from Right)

Museo Pio-Clementino, Vatican c. 140 B.C.

Laocoön's Elder Son looks towards his father with fearful eyes, in need of help, but Laocoön is already embroiled in his own struggle. The Elder Son has still strength for resistance and a prospect of escape; (but the Younger appears to be mortally wounded).



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)



STAMP:(15c. brown,purple & orange; Lithographed)

Issue: 13. VI. 1984

For: Los Angeles 1984 Olympic Games

CARD: Deutscher Kunstverlag, Munchen, nr. 249

CANCEL: 27. II. 1985, Paramaribo, Suriname, regular

GROUP OF WRESTLERS

3rd century B.C.

Staatliche Antikensammlungen, Munich

Hellenistic bronze composition dating from 3rd cent.BC.

This is a small bronze statue of only 16.5cm high.,

STAMP:(110L. plum; Engraved)

Issue: 25. VI. 1960

Withdr:31. XII. 1961

For: 17th Olympic Games, Rome

CARD: E. Richter, Rome, nr. 56

CANCEL:28.VIII. 1960, Rome (place kept & of event)

special mention: 'STADIO OLIMPICO

- GIOCHI DELLA XVII OLIMPIADE '

THE SEATED BOXER Early 1st century B.C.

Museo Naz. delle Terme, Rome

Bronze statue by Apollonius of Athens. The *Terme Boxer*

Boxer is an impressive example of realism. Ancient

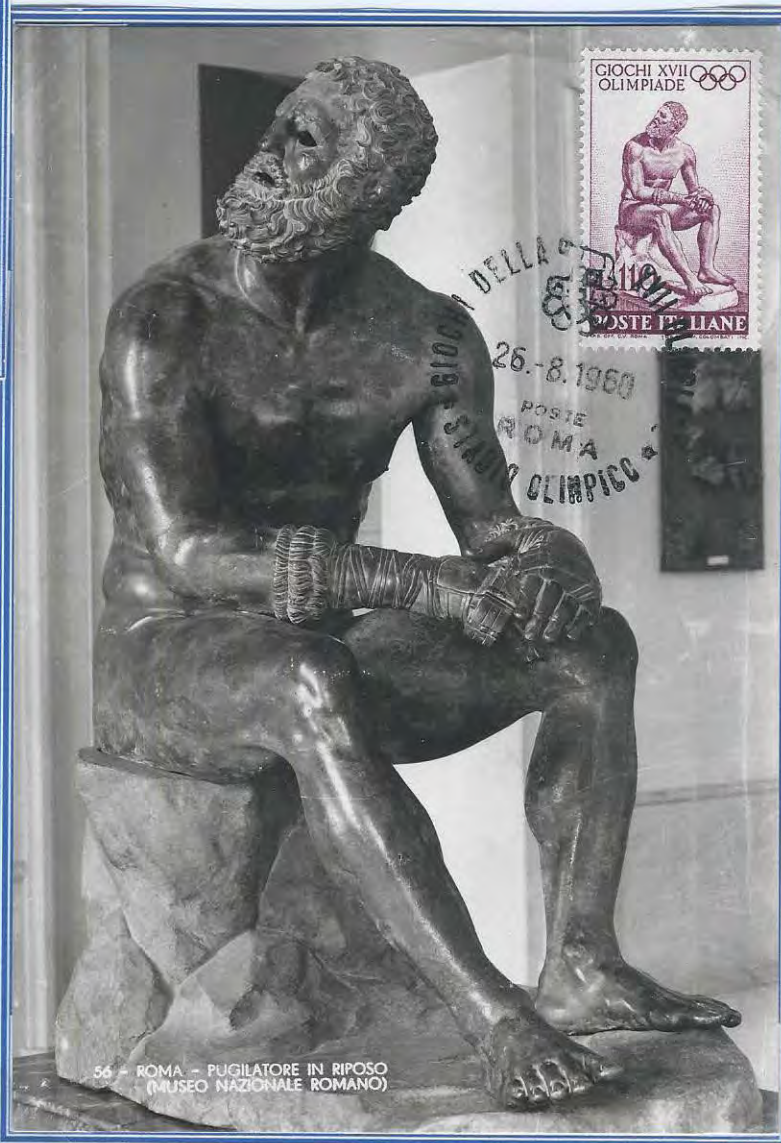
boxing was a particularly cruel sport. The *Terme Boxer*

offers us a frank picture of a man who competed and

survived in this sport. It is an unidealized picture of an

ancient athlete. Yet, as he sits wearily, he becomes a

nobly battered figure who elicits sympathy.



1.3.1 HELLENISTIC ANTI-CLASSICAL TREND (ca. 320 to 30 B.C.)

STAMP:(25L. violet & brown; Photo)

Issue: 28. VIII. 1954

For: Sports promotion

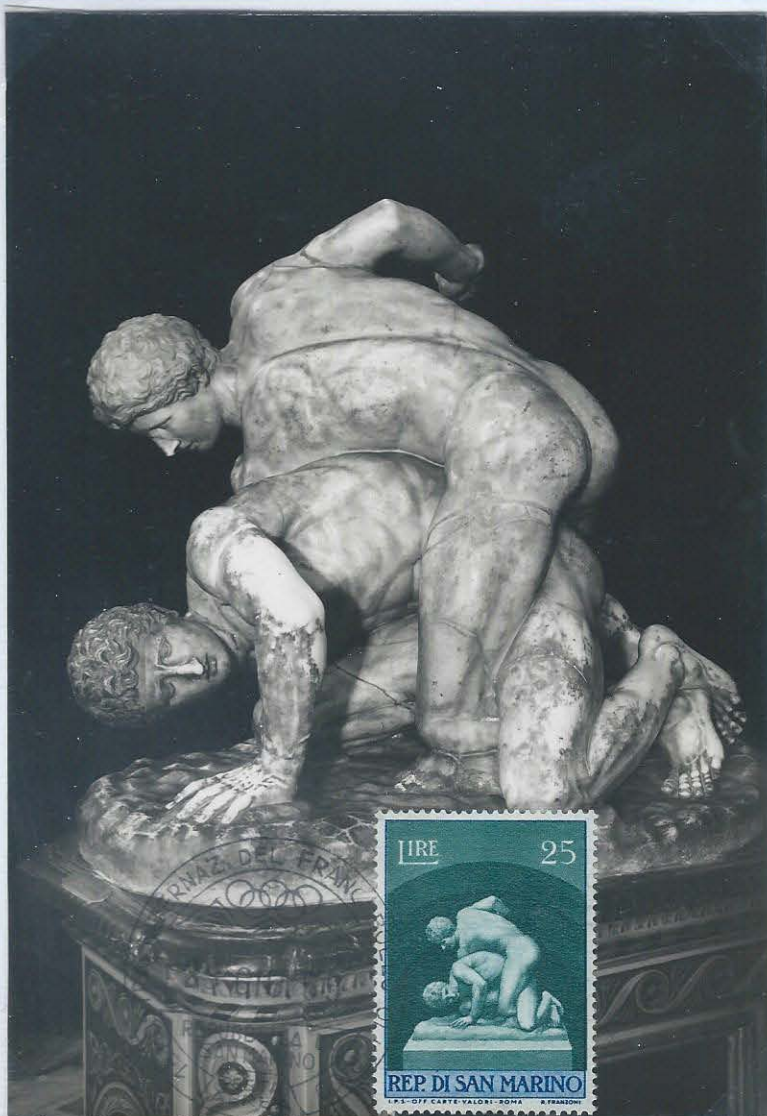
CARD: Nova Lux, Firenze, nr. 990

CANCEL:29. VI. 1955, San Marino, special illustrat.
& mention: 'la MOSTRA INTERNAZ. DEL
FRANCOBOLLO OLIMPICO'

THE WRESTLERS (LOTTATORI)

Uffizi Gallery, Florence 2nd century BC

Hellenistic marble composition depicting two young men wrestling with their utmost skill and strength. Each form is so ingeniously entwined in the other, that they seem to twist and bend simultaneously, and yet the two figures are everywhere distinct and separate.



STAMP:(0.30E. reprint based on design of 30L. stamp of
1906 Intermed. Olympics issue; Lithographed)

Issue: 27. IV. 2006

For:Centenary of 1906

Intermediate Olympics

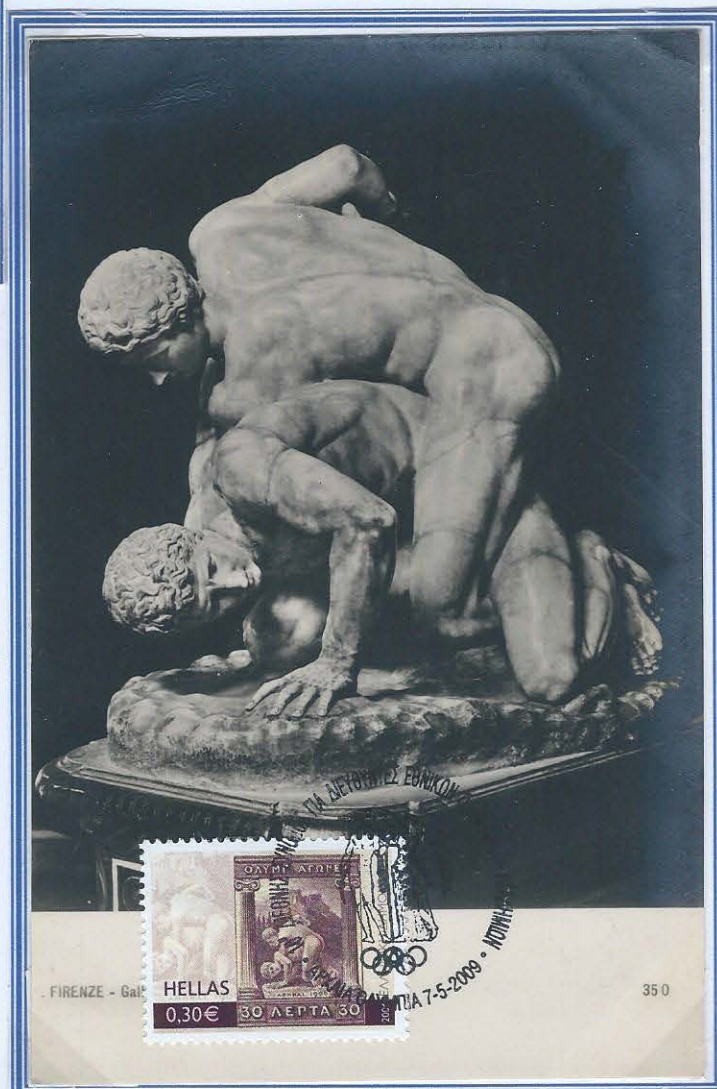
CARD: Galleria Uffizi, Firenze, nr. 350

CANCEL:7. V. 2007, Ancient Olympia, special illustr. &
mention: 10th INTNL. MEETING OF NATIONAL
OLYMPIC ACADEMIES DIRECTORS

THE WRESTLERS (LOTTATORI)

Uffizi Gallery, Florence 2nd century BC

Hellenistic marble composition. It presents the human
body from every possible angle of the viewer; and it
also illustrates the greatest variety of movement.



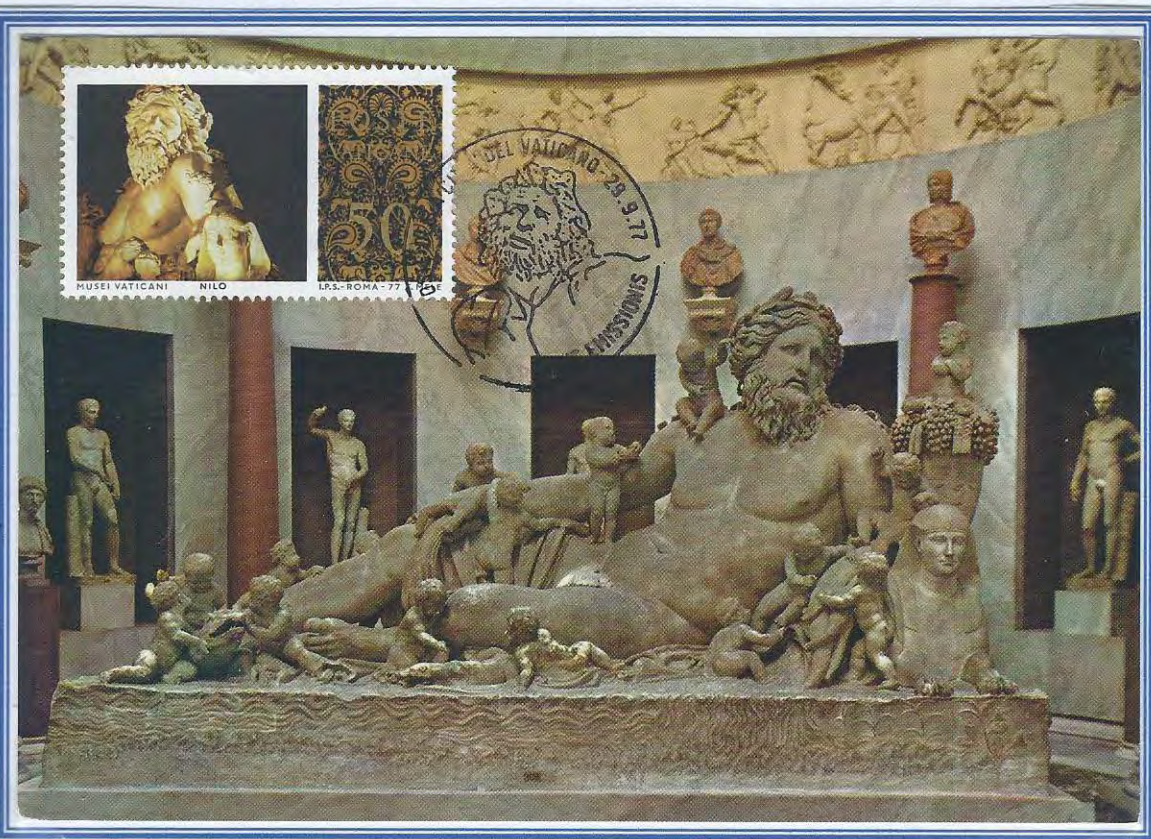
1.3.2 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP: (17m. crimson; Photo)
Issue: 1. III. 1949
For: 16th Agricultural & Industrial Expo., Cairo
 CARD: Armanino, Genova, 1900
 CANCEL: First Day, Cairo, special mention: 'XVI EXPOSITION AGRICOLE & INDUSTRIELLE - LE CAIRE'

THE NILE, 2nd cent. B.C. Vatican Museums (Museo Pio-Clementino), Vatican
 Roman copy of a Hellenistic sculpture from the temple of Isis in Rome. This graceful composition depicts the personification of the *River Nile* resting with his left shoulder over the statue of the Sphinx. It is an allegory to Nile's fertility, as expressed by the 16 small figures of Children on and around him, by the stalks of wheat in his right hand, and the cornucopia on his left arm. The base of the statue represents the flow of the life-giving waters of the River Nile.

THE NILE, 2nd cent. B.C. Vatican Museums (Museo Pio-Clementino), Vatican



STAMP: (50L. multi; Photo)
Issue: 29. IX. 1977
For: Classical Sculptures in Vatican Museums
 CARD: MONUMENTI MUSEI GALLERIE PONTIF. 102
 CANCEL: F. D. Vatican (place kept) special illustration.

1.3.2 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP:(4f. multi; Engraved by Slania)

Issue: 15. V. 1982

For: Artworks series

CARD: F.F, cap-thesiatic, Agde, nr. 70

CANCEL:First Day, Agde, special mention:
'EPHEBE D' AGDE', concordant
illustration (triple)

EPHEBE D' AGDE

4th century B.C.

Ephebe Museum, Agde, S. France

This bronze statue, about 1.30m. tall, was discovered underwater in the Hérault River Delta near the town of Agde in southern France, not far from Perignan at the border with Spain. It represents a Young Greek Soldier. This is one of the finest examples of Hellenistic bronze sculpture. It appears to be a work by the *'Lysippian School'*.

STAMP:(350L. multi; Photogravure)

Issue: 29. IX. 1977

For:Classical Sculptures in Vatican Mus

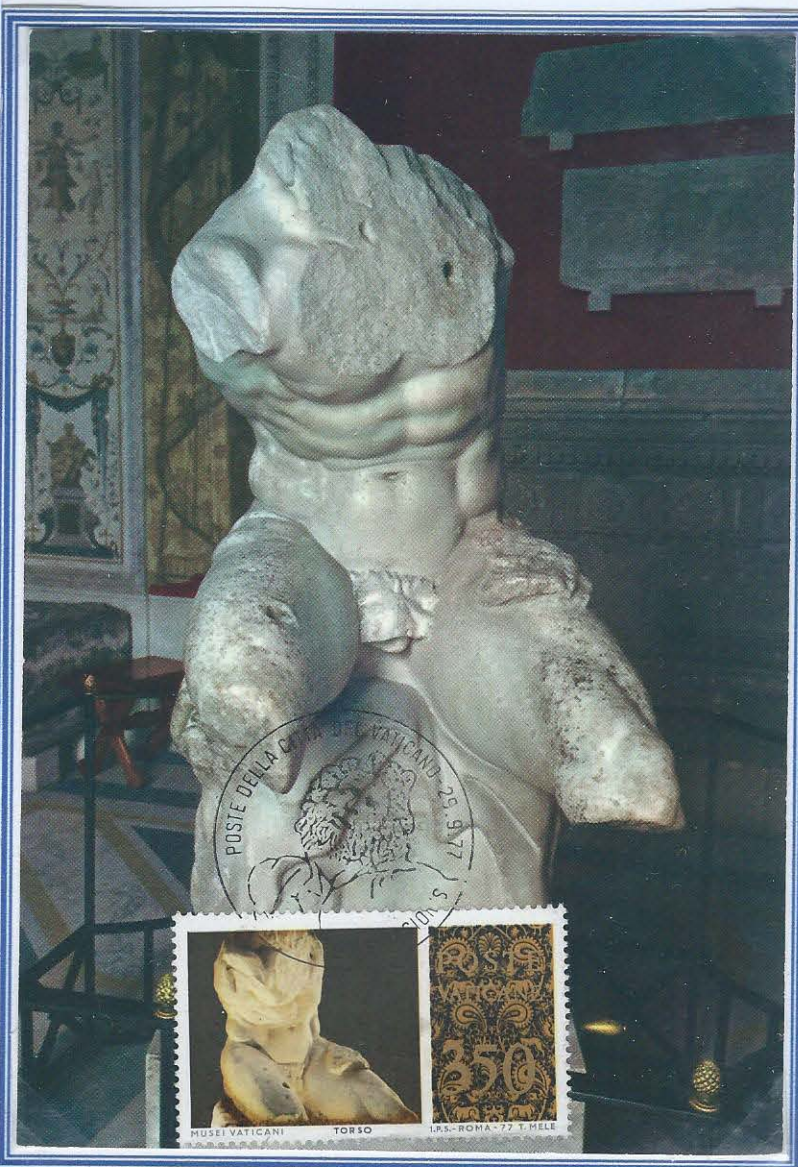
CARD: A.R.C.A., nr. 227

CANCEL:First Day, Vatican, special illustration

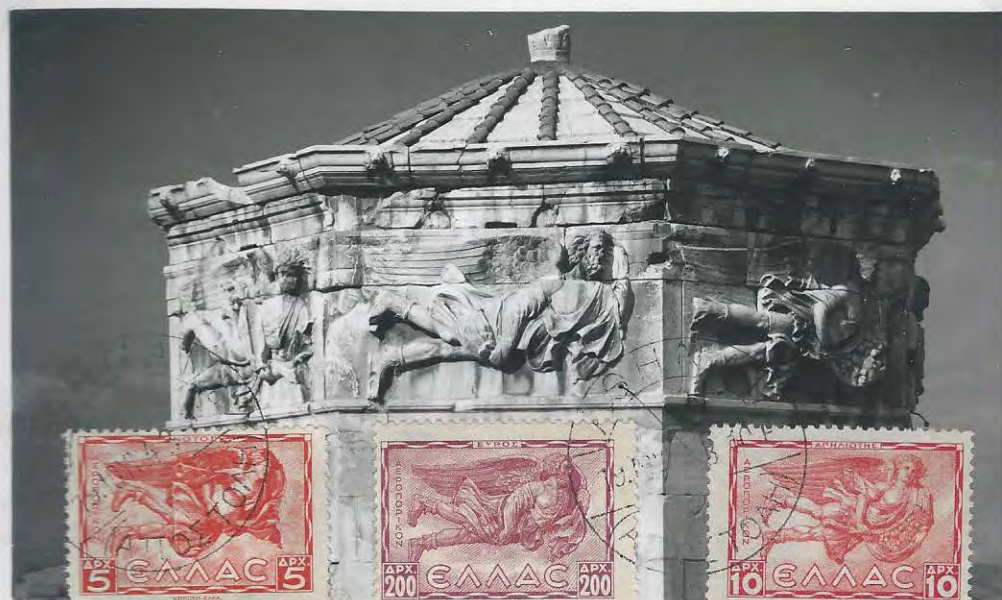
THE 'BELVEDERE' TORSO 1st century B.C.

Museo Pio-Clementino, Vatican

The Belvedere Torso is by Apollonius of Athens. It represents a movement that focused on the three dimensional space and has its hallmark in torsion and spiraling movement. The *Belvedere Torso* was indeed exemplary for Michelangelo, not only in torsion, but also in the emphatic anatomy of the large, compact muscular masses, which are not inert but in action.



132 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP:(5d. red orange; 10d. rose red;
200d. claret;
Lithographed)

Issue:(5d.)15. VII. 1942
(10d. & 200d.)15. IX. 1943

For: Air Mail issue

CARD: TENSI, Athens

CANCEL:19. XI. 1943, Athens,
Circular Datestamp with
Bridge

THE TOWER OF THE WINDS, Athens, 1st century BC

The octagonal Tower of the Winds, near the ancient Roman Agora of Athens, was built by the astronomer Andronikos of Kyrrhos. It was a Sundial, Waterclock and Weathervane. The reliefs on top represent eight different winds. Here on the left is the relief of 'Notos' (South Wind), in the middle 'Euros' (South-East Wind) and on the right 'Apiliotis' (East Wind).

FOUR-HORSE RACING CHARIOT, 5th century BC

Antikenabteilung, Staatliche Museen, Berlin

Votive Relief from Olympia dedicated to Zeus for winning a Chariot Race, State Museum, Berlin. The 4-Horse Races began in 680 BC during the 25th Olympiad and were held at the Hippodrome.



STAMP:(4.50d. multi; Lithographed)

Issue: 24. X. 1964

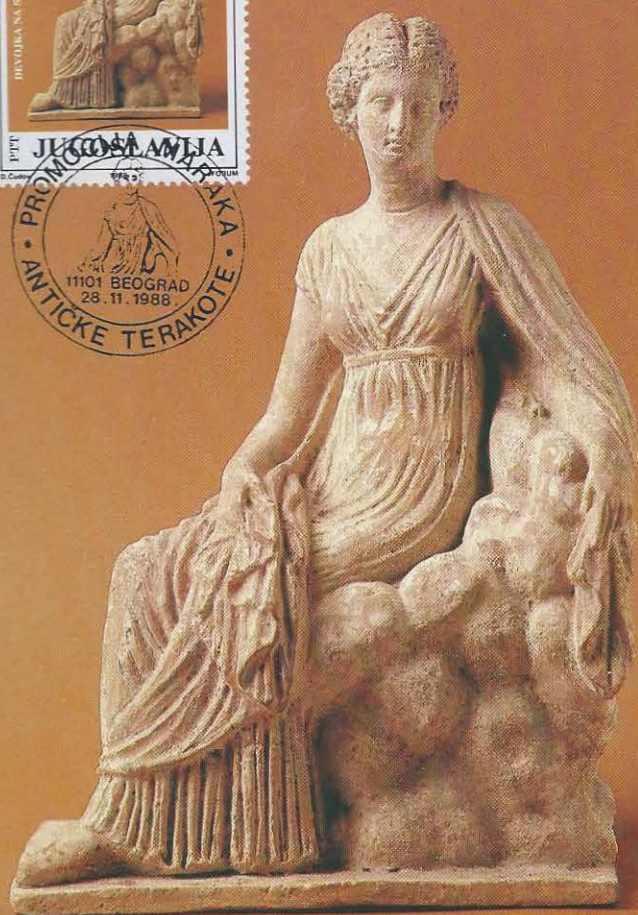
Withdr:24. VII. 1966

For:Tokyo 1964 Olympics

CARD: Agfa, Athens

CANCEL:18. I. 1965, Athens,
Double-Circle with Bridge

1.3.2 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP: (1000d. multi; Lithographed)

Issue: 28. X. 1988

For: Grecian Terra Cotta Figurines

CARD: JOSIP TITO Memorial Center, Belgrade

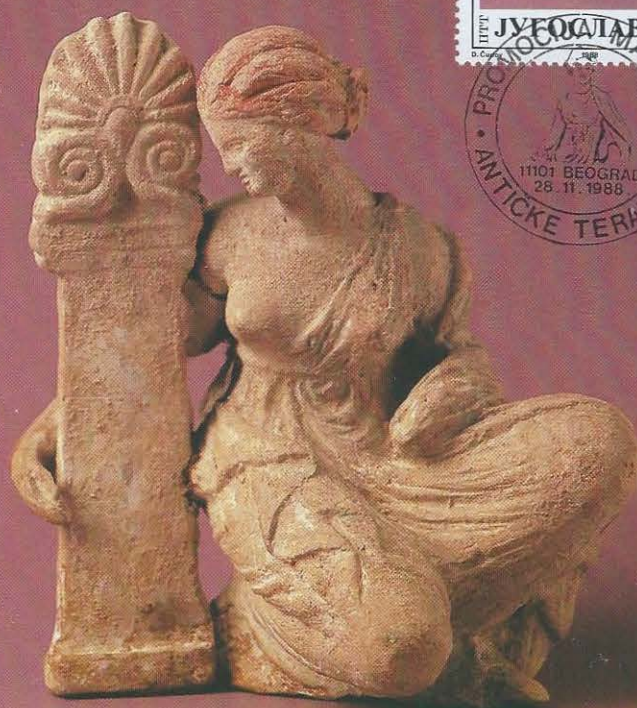
CANCEL: First Day, Belgrade, special mention: 'ANTICKE TERAKOTE' concordant illustration (triple)

SEATED WOMAN 3rd century BC

(TANAGRA TERRA COTTA, 18.3cm tall)

JOSIP TITO Memorial Center, Belgrade

These tiny clay female figures are known as the Tanagra Terra Cottas after the site they were found in Boetia, Greece. These are miniature statues dating primarily from the 3rd cent. BC and are famous for their aesthetic qualities. The Tanagra young women were elegantly wrapped in himatia (garments), sometimes wearing hats or holding fans. They were made with molds, then covered with a white coating and painted.



STAMP: (1100d. multi; Lithographed)

Issue: 28. X. 1988

For: Grecian Terra Cotta Figurines

CARD: JOSIP TITO Memorial Center, Belgrade

CANCEL: First Day, Belgrade, special illustr. and mention: 'ANTICKE TERAKOTE'

WOMAN BY STELE 3rd century BC

(TANAGRA TERRA COTTA, 15.3cm tall)

JOSIP TITO Memorial Center, Belgrade

These tiny clay female figures are known as the Tanagra Terra Cotta's after the site they were found in Boetia in east-central Greece. These are miniature statues, dating primarily from the 3rd century BC and are famous for their aesthetic qualities.

1.3.2 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP: (1.50d. multi; Litho)
Issue: 10. II. 1969
For: 50th anniversary of
 Internat. Labor Organ.
 CARD: Mimosa, Kiel
 CANCEL: 28. VI. 1969, Athens,
 Double-Circle Type

HEPHAESTUS (VULCAN) AND THE CYCLOPS

Musée au Palais des Conservateurs, Rome 2nd cent. BC
 Marble relief of an Odessey theme landscape, depicting Vulcan and the Cyclops preparing a suit of armor for Achilles. The landscape has a sense of spatial depth and atmosphere created by leaving open relief space above the heads of the figures and is framed by trees.

STAMP: (2d. multi; Lithographed)

Issue: 19. XII. 1983

For: Homer's Epic Poems

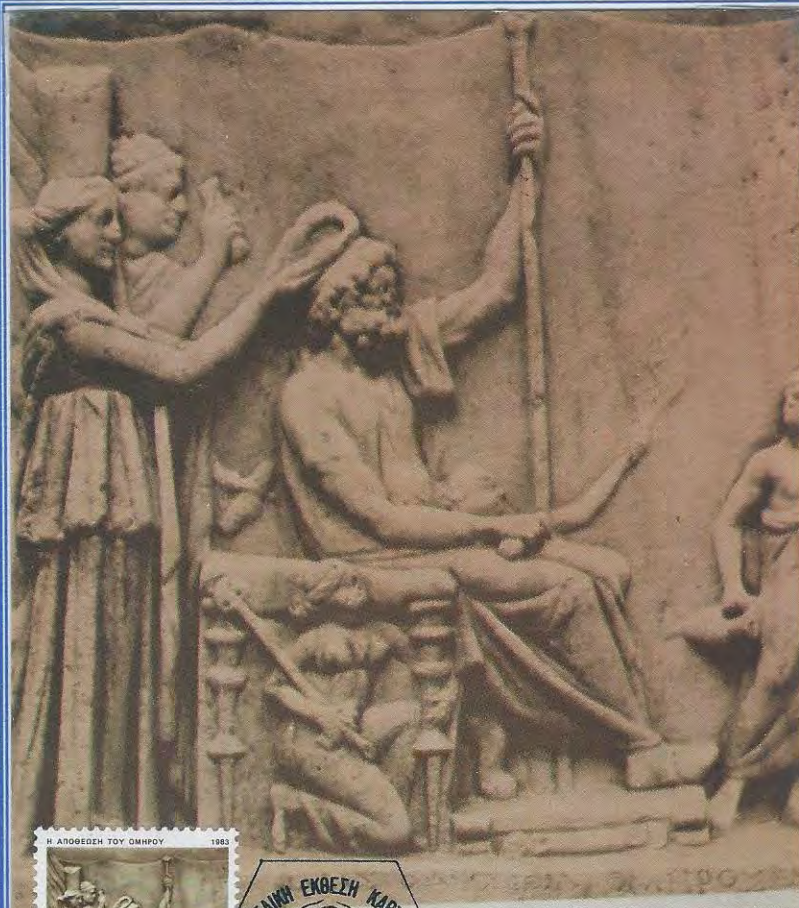
CARD: Commercial Greek edition

CANCEL: 11. III. 1984, Distomo, special illustr. & mention:
 1st PHILAT. EXHIBITION OF MAXIMUM CARDS

THE DEIFICATION OF HOMER 2nd century BC

British Museum, London

Detail of a bas-relief by Archelaos of Priene, divided into 3 registers. Here is the bottom register depicting the poet Homer on the throne. On either side of Homer's throne are kneeling figures, personifications of Iliad and Odessey. Behind him and crowning him are a male figure Chronos (Time) and a female one Oikoumene (Inhabited World).



ΠΑΡΑΛΙΑ ΔΙΣΤΟΜΟΥ 11-3-1984

1.3.2 HELLENISTIC CLASSICAL TREND (Mid 4th to 1st cent. B.C.)



STAMP: (4d. multi; Lithographed)

Issue: 12. X. 1969

Withdr: 12. VII. 1971

For: 25th anniv. liberation of Greece

CARD: V. Carcavallo, Napoli, nr. 24/ 726

CANCEL: 5. XII. 1969, Athens,
Double-Circle with Bridge

THE 'HERCULANEUM' PALLAS 2nd cent. B.C. (ATHENA 'PROMACHOS')

Museo Nazionale, Naples

This marble statue stands toward the end of a long tradition of armed Athenas of the *Promachos* type, one of the earliest subjects for Archaistic sculpture. It is an amalgam of stylistic features. The long vertical folds of her dress are a Hellenistic simplification of an Archaic pattern. The sleeves are based on Early Classical sculpture. The face, with its large features and smooth surface, creates a mannered exaggerated version of the Classical type.

STAMP: (60L. deep blue; Photogravure)

Issue: 16. VII. 1953

Withdr: 30. VI. 1954

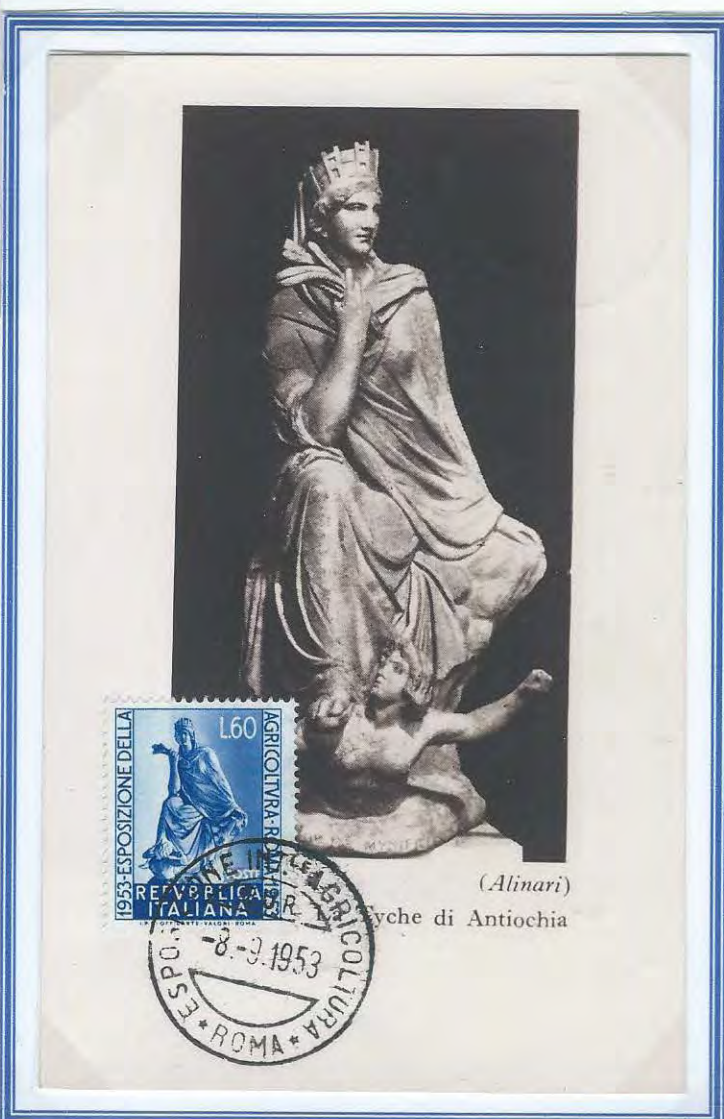
For: Internat. Exposition
of Agriculture, Rome E.U.R.

CARD: Alinari - Genvey, Rome

CANCEL: 8. IX. 1953, Rome, special mention
ESPOSIZIONE INT. LE AGRICOLTURA

'TYCHE' (FORTUNE) OF ANTIOCH 300 B.C. Vatican Museums, Rome

Marble statuette (height 0.895m.) based on a bronze original by Eutychides (pupil of Lysippus). Tyche the 'Good Fortune' of the City is seated on a rock. Under her feet is the river Orontes, represented by a swimming boy; on her head she wears a mural crown; in her right hand she holds sheaves of grain. This type of City Goddess became very popular in the ancient world



(Alinari)

Tyche di Antiochia



STAMP:(50L. violet, black & gray; Photogravure)

Issue: 19. IX. 1975

For: Philat. Exhibition EUROPA'75, Naples

CARD: Private Italian edition

CANCEL: First Day, San Marino,

Circular Datestamp with Bridge

HEAD OF APHRODITE (VENUS) 2nd cent. B.C

Museo Nazionale, Napoli

This head of Aphrodite is in the *Neo-Attic* style (that is Late Hellenistic) and it was inspired by earlier Classical works.

STAMP:(1k. multi; Lithographed)

Issue: 18. XII. 1997

For: 400th Anniv. printing of
Electra Theater Play, in Croat

CARD: Private edition

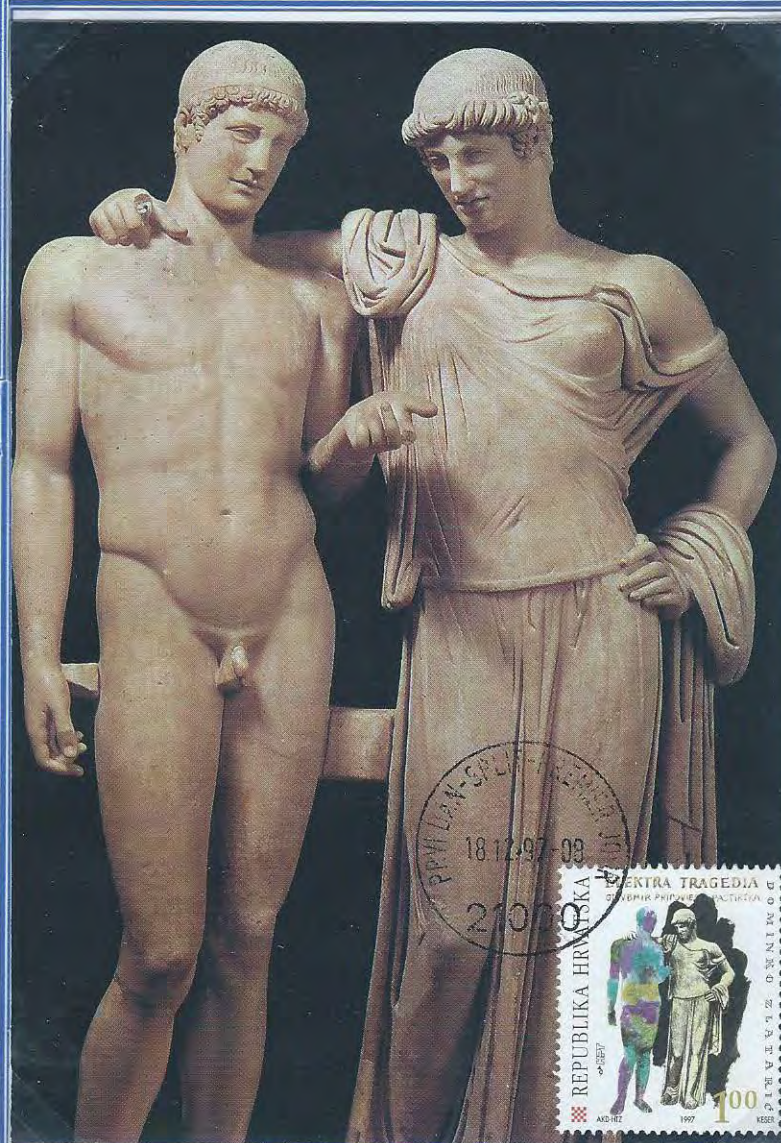
CANCEL:F.D. Split (place play performed)

Circular Datestamp

ELECTRA AND ORESTES ca. 50-25 B.C.

Museo Nazionale, Naples

Electra & Orestes group from Pozzuoli by the Pasitelean School. Orestes is but one of many copies of the so called *Stephanos athlete* a canon of an ideal male figure. It resembles the Early Classical or *Severe Style*, however it is an eclectic neo-classical original of c. 50 B.C. This is clear from other features, the heads are done in a Severe type version of the 4th cent. while the drapery fuses the complicated style of Hellenistic baroque.



1.3.3 THE FEMALE NUDE (Mid 4th to 1st cent. B.C.)



Some Hellenistic sculptors turned to the past, to Praxiteles and Lysippus for their models. This trend, characterized by sensuality, also produced the FEMALE NUDE

STAMP:(125m. multi; Offset Lithographed)

Issue: 2. IV. 1982

For:Aphrodite 82, commemorative issue

CARD: G. S. Private edition

CANCEL:6 .VIII. 1983, Nicosia (place it is kept)

THE "LOUOMENI" APHRODITE, c. 250 B.C.

Cyprus Museum, Nicosia

This statue of a female nude is portraying the goddess Aphrodite (Venus) bathing, it was found at Soli, Cyprus.

STAMP:(90d. multi; Offset Lithographed)

Issue: 26. II. 1993

For:2400 years Founding of Rhodes

CARD: VTE, Rome, n.10

CANCEL:First Day, Rhodes,
Circular Datestamp with Bridge

BATHING APHRODITE OF RHODES,

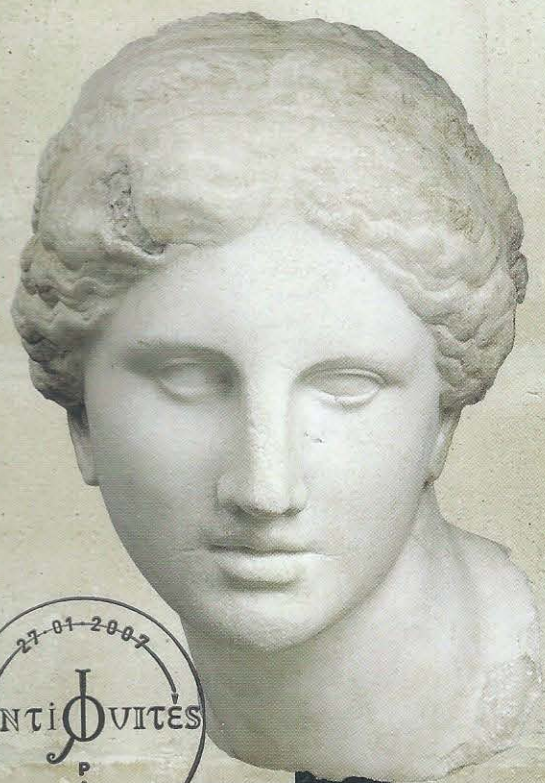
1st century B.C.

Archaeological Museum, Rhodes

Copy of a work by Doidalsas. The Goddess Aphrodite (Venus) is portrayed in a bending position at her bath, in the act of wringing her hair with both hands.



1.3.3 THE FEMALE NUDE (Mid 4th to 1st cent. B.C.)



Some Hellenistic sculptors turned to the past, to Praxiteles and Lysippus for their models. This trend, characterized by sensuality, also produced the FEMALE NUDE

STAMP:(20g rate. multi; Photogravure)

Issue: 27. I. 2007

For: Egyptian, Etruscan, Greek and Roman Antiquities

CARD: M.G. Editions, nr. 00999 120

CANCEL: First Day, Paris, special mention: 'ANTIQUITES'

HEAD OF APHRODITE OF KNIDUS

Musee du Louvre, Paris Early 2nd cent. BC

Roman marble copy of a Greek original c.350 BC by Praxiteles known as the 'Kaufman Head'. This statue was endlessly copied at various scales in antiquity. No copy does more than hint at what must have been the quality of the original.

STAMP:(70c. multi; Photogravure)

Issue: 11. III. 1997

Withdr: 28. II. 1998

For: Gallo-Roman Art

CARD: Fondation P.Gianadda, Martigny, nr.164

CANCEL: First Day, Martigny, special illustration

APHRODITE OF KNIDUS

Musee gallo-romain, Martigny

Roman marble statuette (29,5cm) discovered in 1939 at Martigny (*Claudii Vallensium*). This is a much reduced replica of the famous statue of Aphrodite of Knidus c.350 B.C. by Praxiteles; representing the Goddess as she prepares to take a bath. This was the first statue to depict a fully nude woman, and it set a new standard. According to a legend the sculpture was so realistic that Aphrodite herself, when she first saw it, cried out in shock "where did Praxiteles see me naked?"



1.3.3 THE FEMALE NUDE (Mid 4th to 1st cent. B.C.)



No. 208. Ἀφροδίτη Μήλου

Venus de Milos

STAMP: (60l. indigo & yellow brown;
Direct Litho)
Issue: 1. XI. 1937
Withdr: 1.VII. 1943
For: Evolution of Greek Civilization
CARD: Nomis, Paris, nr. 6085
CANCEL: 4.VIII. 1944 (valid for use),
Syntagma-Athens, Single Circle with
18 Vertical Bars over & under Date

VENUS DE MILO , c. 150 B.C.

Musee du Louvre, Paris

The finest of all surviving Nude Female Statues,
discovered in 1820 in a field in the island of Melos.

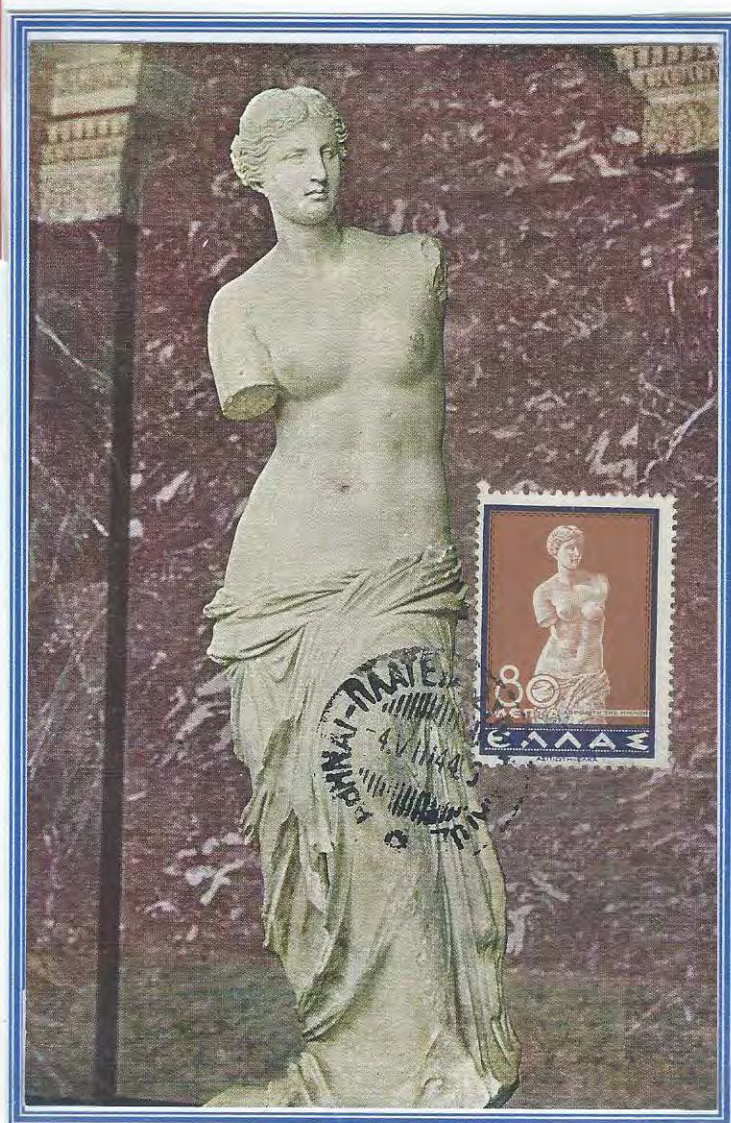
*VARIANTES: Maximum Cards using the same stamp, but
different card and different type cancellation.*

STAMP: (60l. indigo & yellow brown;
Direct Litho)
Issue: 1. XI. 1937
Withdr: 1.VII. 1943
For: Evolution of Greek Civilization
CARD: Commercial Greek edition, nr. 208
CANCEL: 1. III. 1938, Athens, Single Circle with
10 Vertical Bars over & under Date

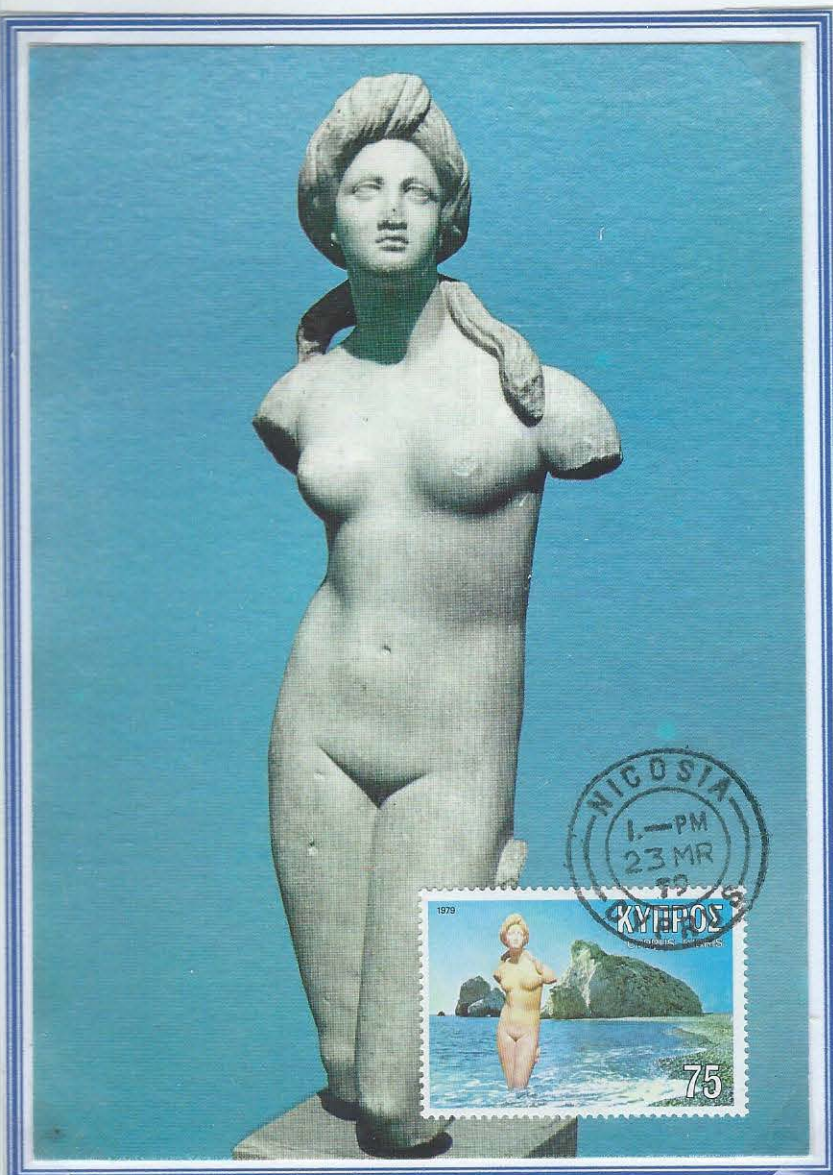
VENUS DE MILO , c. 150 B.C.

Musee du Louvre, Paris

The finest of all surviving Nude Female Statues,
discovered in 1820 in a field in the island of
Melos. This majestic Aphrodite (Venus) is
portrayed with a slightly twisting torso and
with her drapery clinging precariously to the
hips and sweeping over the raised left thigh.
One has also to imagine the missing arms,
which must have been extended to the side,
perhaps holding a shield admiring her reflection.



1.3.3 THE FEMALE NUDE (Mid 4th to 1st cent. B.C.)



STAMP: (75m. multi; Lithographed)

Issue: 12. III. 1979

For: Cyprus Birthplace of Aphrodite

CARD: Cyprus Museum, Nicosia, nr. 43

CANCEL: 23. III. 1979, Nicosia, Cyprus

APHRODITE (VENUS) OF SOLI, CYPRUS

1st century B.C.

Cyprus Museum, Nicosia

Marble statue of Aphrodite Anadyomene (emerging from the sea) in the realistic tradition of Praxiteles. It conveys the beauty of the female form in its youthful perfection.

STAMP: (0.54E. multi; Offset Lithographed)

Issue: 14. XII. 2007

For: Ancient Art - Joint issue with Greece - Armenia

CARD: Greek Commercial edition.

CANCEL: First Day, Athens, special mention:
'JOINT ISSUE GREECE - ARMENIA'

APHRODITE (VENUS), PAN & EROS, 100 B.C.

National Archeological Museum, Athens

Marble group from Delos showing technical knowledge and daring. Here Venus is shown in an amusing scene. The goat-footed Pan is half embracing her, while she threatens to hit him with her sandal. The winged Eros assists Venus by pushing Pan away. The expression on all three faces shows that this is an insignificant event.



1.34 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)

In Hellenistic PORTRAITURE we see the first to attempt to express the subject's character & psychological make-up



STAMP: 40Gr. dark green; Engraved)

Issue: 19. XI. 1956

For: Internat. Museum Week, UNESCO

CARD: Jan Kotecki, Lowicz

CANCEL: First Day, Nieborow Lowicza, Small CDS

NI OBE, 4th cent. B.C. National Museum, Warsaw
Copy of Greek original; one of the best examples of Hellenistic Portraiture expressing the subject's character and psychological make-up. Here, the facial expression of *Niobe* - a tragic figure of Greek mythology - reveals the depth of her grief over the loss of her children.



STAMP: (2.50E. multi; Lithographed)

Issue: 28. VI. 2007

For: Joint issue Greece - Spain

CARD: Greek Max. Ass. Photo N.Malouhos

CANCEL: F. D., Athens (place kept), special imention:
*ASKLEPIOS - JOINT ISSUE GREECE-SPAIN*¹,
concordant illustration (triple)

ASCLEPIUS (AESCULAPIUS) 2nd cent. B.C. by Scopas
National Archeological Museum, Athens

This stau of Pentelic marble was found at Mounichia in Piraeus and it is a copy of a 4th cent. original by the reknown sculptor Scopas of Paros. His works display the expression of powerful emotions as an artistic theme. Here Asclepius' expression reveals his healing abilities.

1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP: (600d. violet brown & pale pink; Offset Litho)

Issue: 20. XI. 1947

Withdr: 5. XI. 1950

For: Union of Dodecanese with Greece

CARD: Commercial Greek edition

CANCEL: 4.X.1953, Athens, Single Circle
with 8 Vertical Bars over/under Date

HIPPOCRATES, 4th c. B.C.

Hippocrates of Cos (c.460-377 B.C.) wrote a collection of medical treatises the *Hippocratic Corpus*. These works reveal an already established body of empirical data on most aspects of medicine. The Hippocratic Oath embodies the principles of that new medicine as a body of scientific knowledge and as a moral way of life and has remained central to the practice of medicine down to our own time

STAMP: (50c+10c. red brown & carmine; Photogravure & Cross Engraved)

Issue: 22. XII. 1948

Withdr: 3. I. 1949

For: Fight against tuberculosis

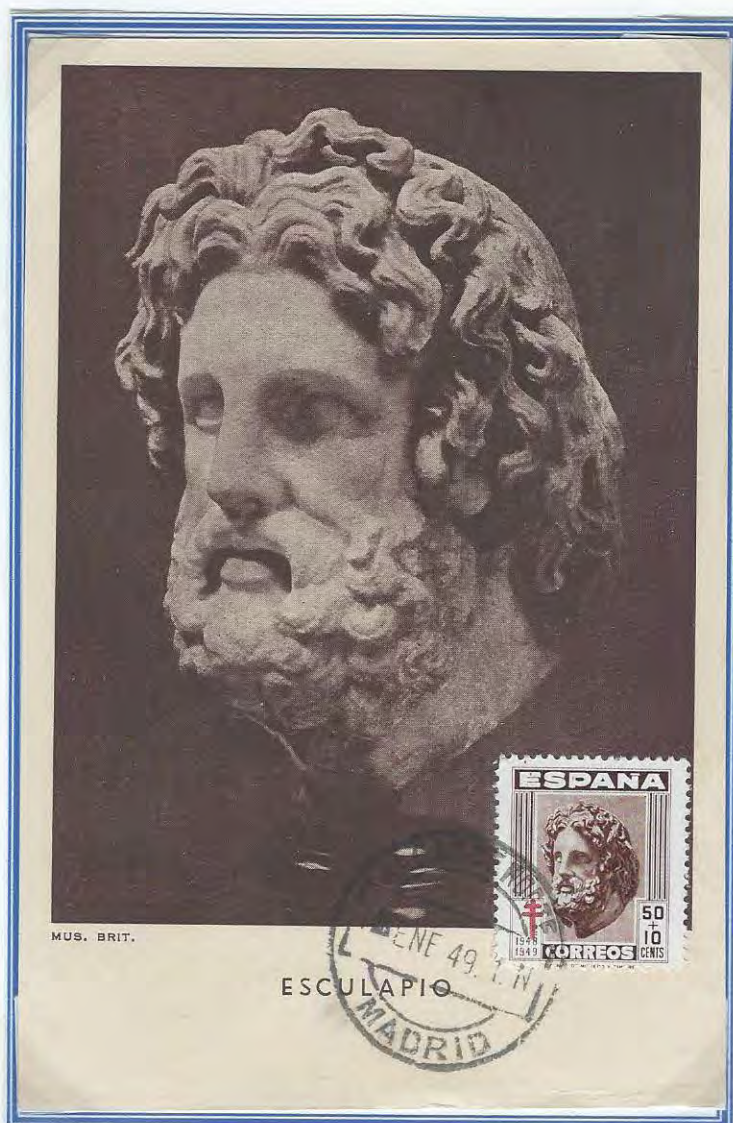
CARD: A.F., Madrid

CANCEL: 1. I. 1949, Madrid, Circular
Datestamp with Bridge

AESCULAPIUS Late 4th cent. B.C.

British Museum, London

Asclepius, the son of Apollo, was endowed by his father with such skill in the healing art that he even restored the dead to life.



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP: (50d. multi; Lithographed)

Issue: 21. IX. 1959

For: Centenary of the Red Cross.

CARD: Commercial Greek edition

CANCEL: 29. XII. 1960, Athens, Small CDS

ASCLEPIUS (AESCULAPIUS) 1st cent. B.C.

Museum of Epidaurus

Asclepius was God of Healing. His temple at Epidaurus was a national shrine. The sick and suffering flocked thither from all Greece and schools of medicine were formed there by physicians, the pupils of the divine healer.

STAMP: (0.30E. multi; Litho)

Issue: 13. IX. 2007

For: Joint issue of Greece - Spain to highlight the cultural links since antiquity

CARD: ASEMA

CANCEL: First Day, Escala, Gerona (exact place), special mention: 'ASCLEPIOS - MUSEO DE AMPURIAS-ARQUEOLOGIA MEDITERRANEA', concordant illustration (triple)

ASCEPIOS (AESCULAPIUS) 2nd -1st century BC

Ampurias Museum, (Gerona), Spain

This statue from the Ampurias Museum is part of the Ampurias archaeological collection, located in the town of l'Escala (Girona). This is the only collection on the Iberian Peninsula where remains of a Greek city (*Emporion*) and a Roman city (*Emporiae*) are found together. The statue of *Asclepius* was found in one of the shrines dedicated to protective and healing deities. It is approx. 2.20 m. from the Hellenistic period (2nd-1st centuries BC) and was made in a Greek workshop in the Western Mediterranean. It most likely arrived in Ampurias via maritime trade.



134 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



NAPOLI - Museo Nazionale. Democrito
(Bronzo Antico)

STAMP: (4.50d. violet blue & pale
violet blue; Lithographed)

Issue: 31. VII. 1961

Withdr: 1.III. 1962

For: Inauguration of Democritus Nuclear Center

CARD: Museo Nazionale, Napoli

CANCEL: 20. II. 1962, Athens, Double-Circle with Bridge

PORTRAIT OF DEMOCRETUS

Museo Nazionale, Naples

Bronze portrait of Democritus (c.460-370 Bc). He first proposed the *Atomic Theory*; that matter was composed of solid, invisible atoms, linking in various combinations to produce the material world, as we know it.

STAMP: (2.40E. multi; Offset Lithographed)

Issue: 14. XII. 2007

For: Ancient Art - Joint issue with
Greece - Armenia

CARD: Greek Commercial edition.

CANCEL: First Day, Athens, special mention:

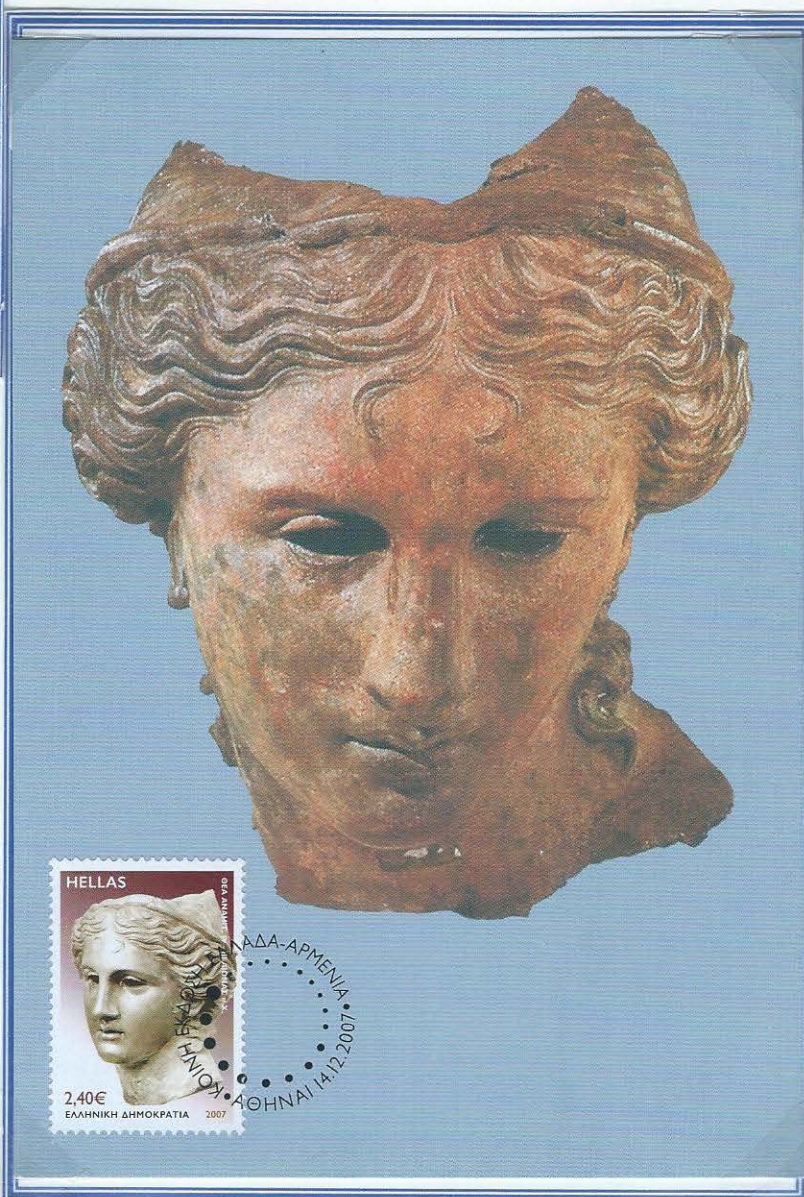
'JOINT ISSUE GREECE - ARMENIA'

APHRODITE - ANAHIT GODDESS, 2nd cent. BC

British Museum, London

Anahit was the Armenian equivalent for the Greek
Goddess Aphrodite (Venus). Bronze head of

Aphrodite type goddess found in Sadagh, Armenia.



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



(Ed. Alinari) N. 6635. ROMA - Museo Vaticano. Pericle. (Sculptura antica.)

STAMP:(100d. red brown; Lithographed)

Issue: 15. I. 1954Withdr: 19. V. 1977For: Ancient Greek Art - 1st issue

CARD: Edit. Alinari, Firenze, nr. 6635

CANCEL: 1. IV. 1954, Athens (place of birth), Single
Circle with 8 Vertical Bars over/under Date**BUST OF PERICLES, c.429 B.C.**

Vatican Museums (Museo Pio-Clementino), Vatican

This marble bust is a Roman copy of a Greek original

by the Athenian-Cretan sculptor *Cresilas*. Pericles, the

Athenian statesman from 443 to 429 B.C. is always

represented wearing a helmet to hide the fact that his

head was asymmetrical and the artist did not want to

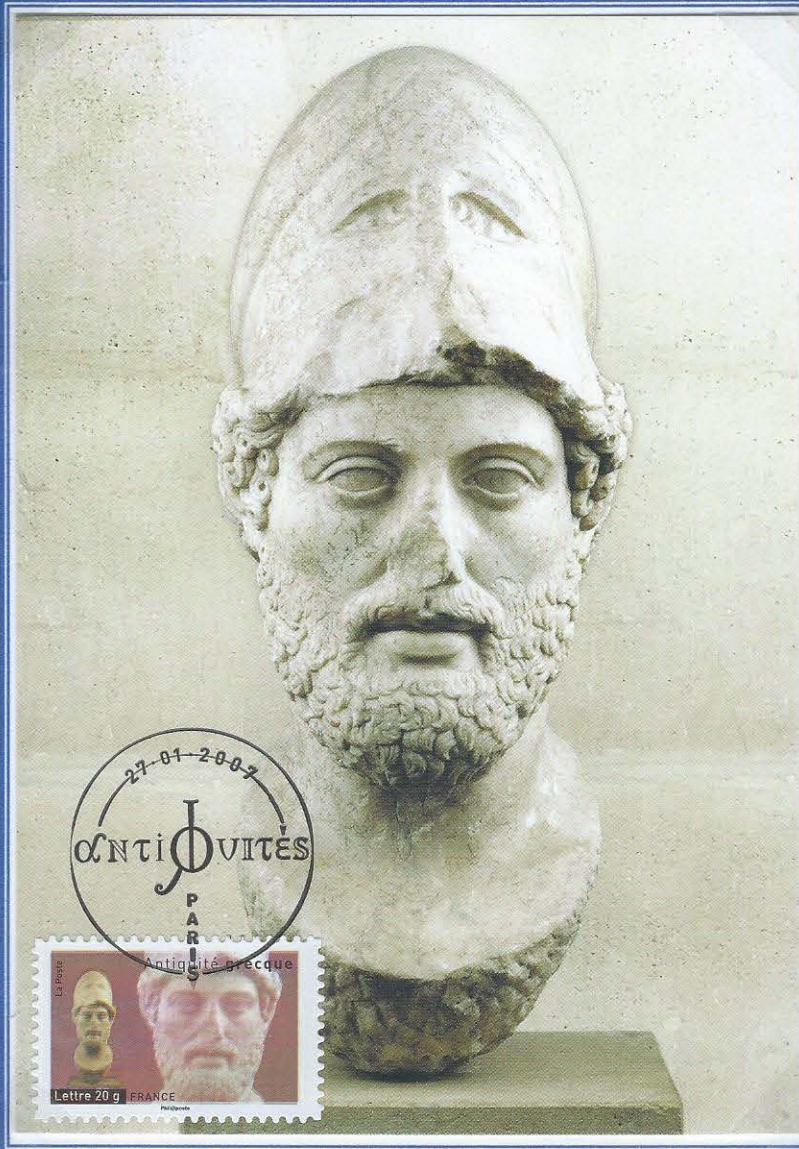
offend him. His image was interpreted to convey beauty

as being inseparable from virtue.

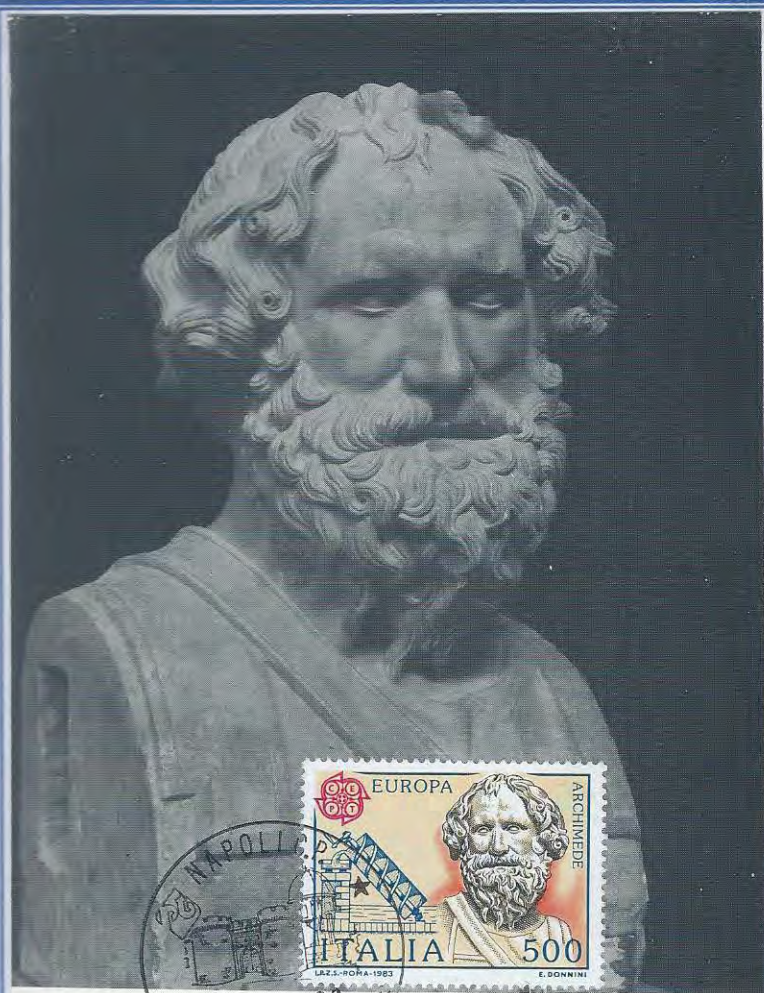
STAMP:(20g rate. multi; Photogravure)

Issue: 27. I. 2007For: Egyptian, Etruscan, Greek
and Roman Antiquities

CARD: M.G. Editions, nr. 00999 119

CANCEL: First Day, Paris, special
mention: 'ANTIQUITES'**PORTRAIT OF PERICLES, c.429 B.C.**Antikensammlung Museum, BerlinAnother Roman copy of a Greek original by *Cresilas*.

13.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP:(500L. multi; Offset Litho & Engraved)

Issue: 2. V. 1983

For: Europa '83 - Inventors

CARD: Museo Nazionale, Napoli

CANCEL:First Day, Naples (place kept), special illustr.

BUST OF ARCHIMEDES

Museo Nazionale, Naples

Archimedes c.287-212 B.C. was the most celebrated Greek scientist of antiquity. He was born Syracuse and perished in the capture of that city by the Romans. He did original work on astronomy, engineering, & mathematics. Within mathematics he excelled in geometry and in mechanics e.g. he invented hydrostatics (see: stamp secondary subject).

STAMP:(90d. multi; Lithographed)

Issue: 9. V. 1994

For: Europa '94 - Inventors

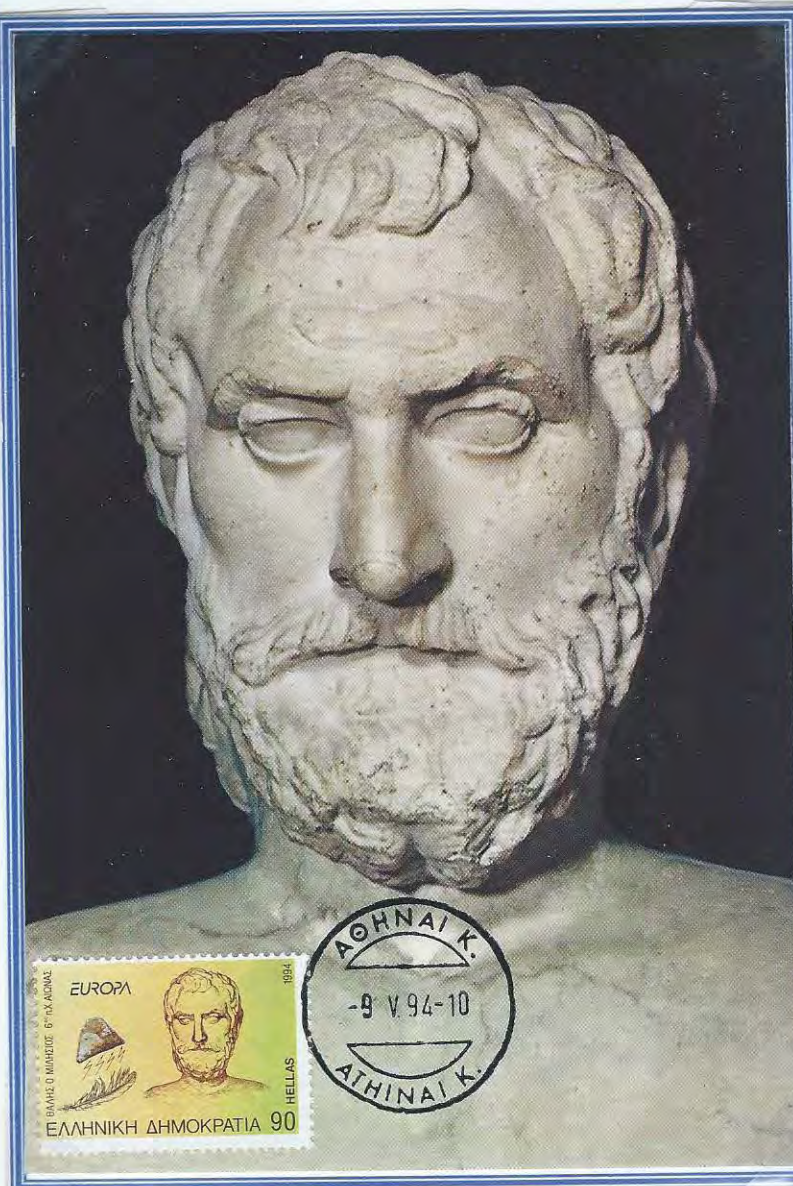
CARD: Tsakos-Benos, Athens

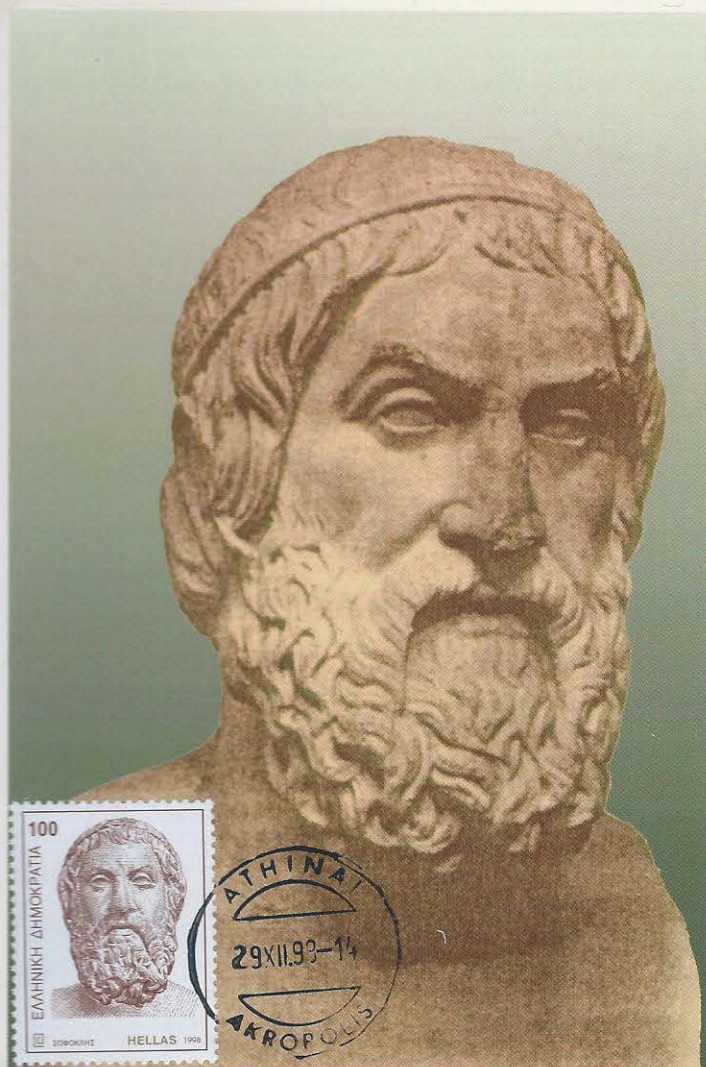
CANCEL:First Day, Athens, Circular
Datestamp with Bridge

BUST OF THALES 4th century BC

Vatican Museums, Vatican

Roman copy; Thales (c.620 - 555 BC) born at Miletus, Asia Minor is regarded as the first philosopher. He acquired land-surveying and astronomical techniques from visits to Egypt and Babylon. He considered the water as the first substance of all things. He predicted a solar eclipse in 585 BC.





STAMP:(100d. red-brown & yellow; Lithographed)

Issue: 29. XII. 1998

For: Ancient Greek Men of Letters

CARD: Tsakos-Benos, Athens

CANCEL:First Day, Athens, regular

BUST OF SOPHOKLES

British Museum, London

Sophokles (c.496 - c.406 BC) is one of the three great Athenian tragic poets. His best known plays are: *Ajax*, *Antigone* & *Oedipus Rex*. Only 7 of his 118 plays survive. His plays examine more the relation between humans rather than between humans and gods. In 468BC he defeated Aeschylus the great tragic poet in a competition.

STAMP:(140d. pale brown; Lithographed)

Issue: 29. XII. 1998

For: Ancient Greek Men of Letters

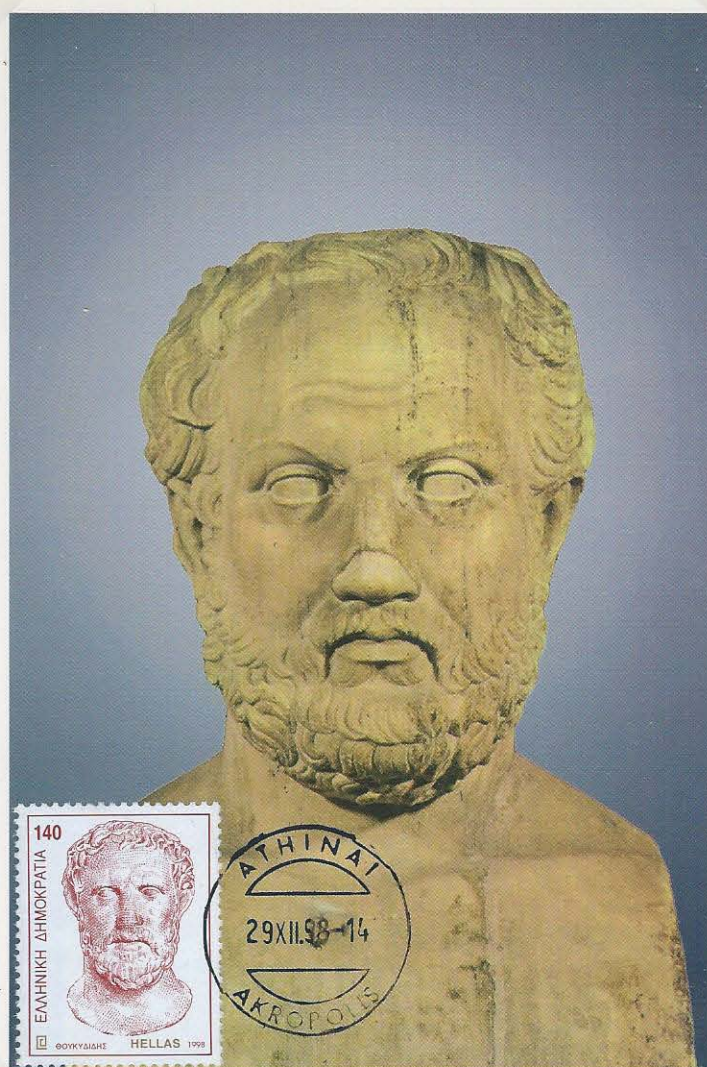
CARD: Tsakos-Benos, Athens

CANCEL:First Day, Athens, regular

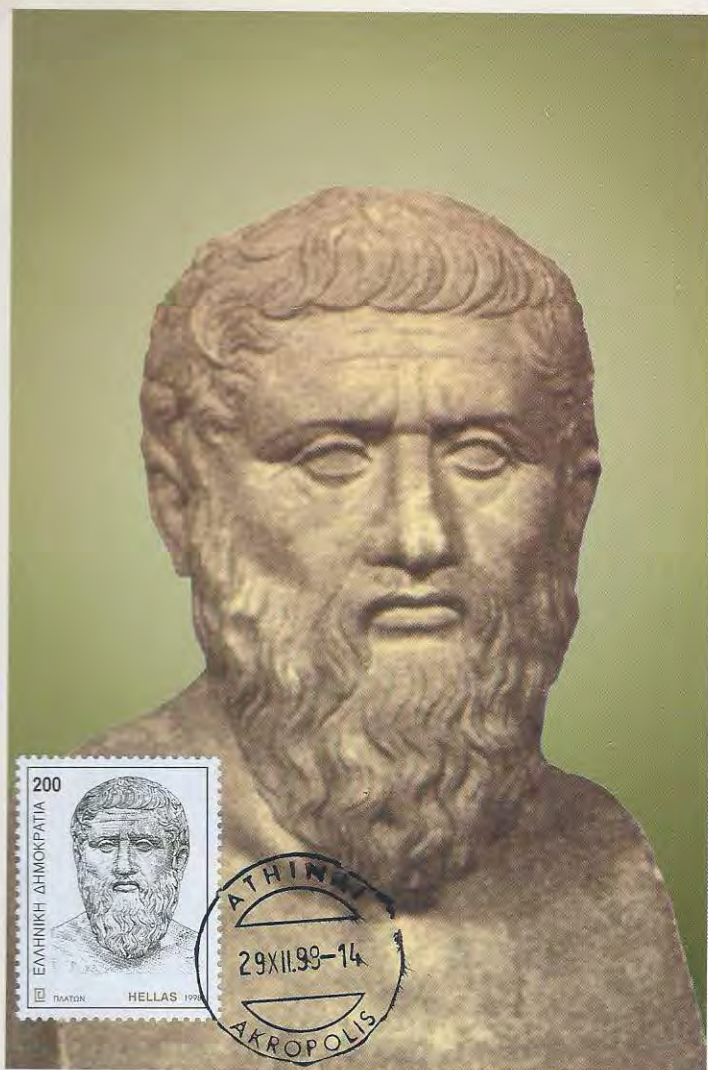
BUST OF THUCYDIDES

National Museum, Naples

Thucydides (c.460 - 400 BC) was a historian, a wealthy Athenian noble, the son of Olorus the king of Thrace. He is the author of the '*History of the Peloponnesian War*'. His account is based strictly on facts; he was the first true historian.



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP:(2000d. gray & yellow; Lithographed)

Issue: 29. XII. 1999

For: Ancient Greek Men of Letters

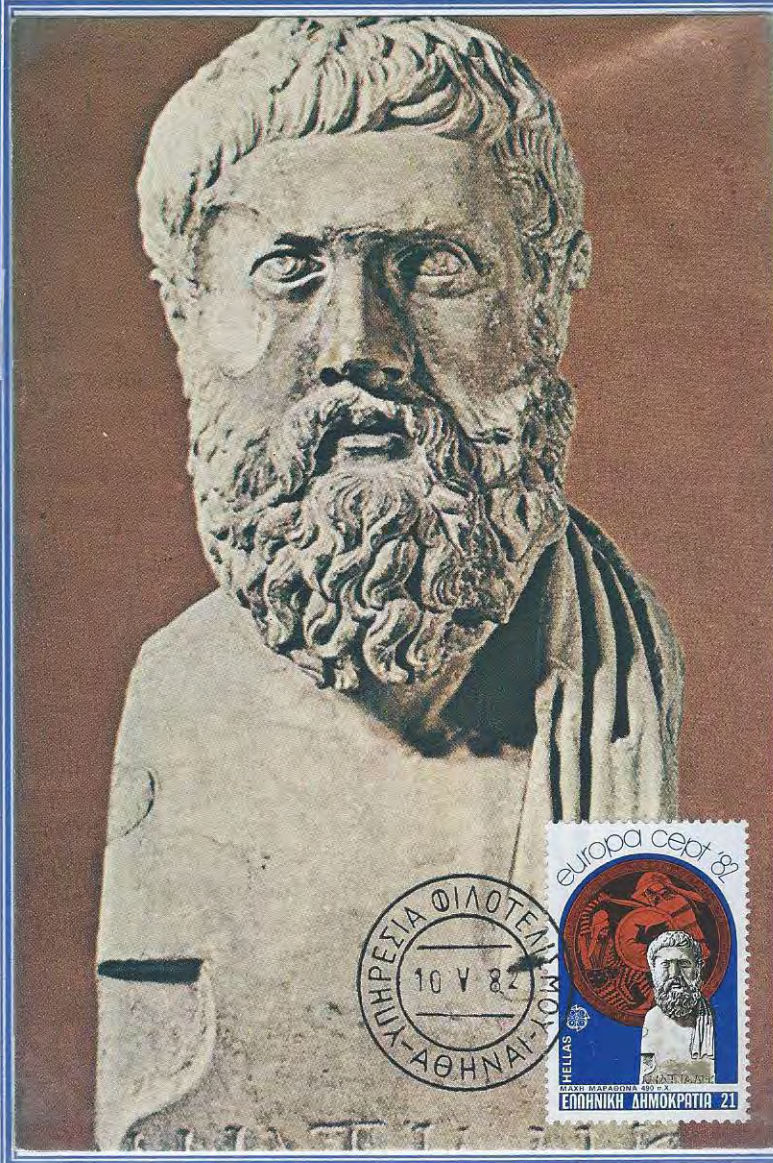
CARD: Tsakos-Benos, Athens

CANCEL:F. D. Athens, Circular Datestamp with Bridge

BUST OF PLATO Mid 4th century BC

Vatican Museums, Vatican

Roman copy of a Greek original in the idealistic style by Silanion of Athens. Plato(429 - 347BC), the great Athenian Philosopher was a pupil of Socrates and teacher of Aristotle. He founded the *Academy of Athens*. He is best known for his theory of ideas. His influence has been universal, extending through Aristotle and the Stoics into Christian theology.



STAMP:(50d. multi; Offset Litho)

Issue: 10.V.1982

For:Europa'82, Historical Events

CARD: 'Max. Grecs', Athens

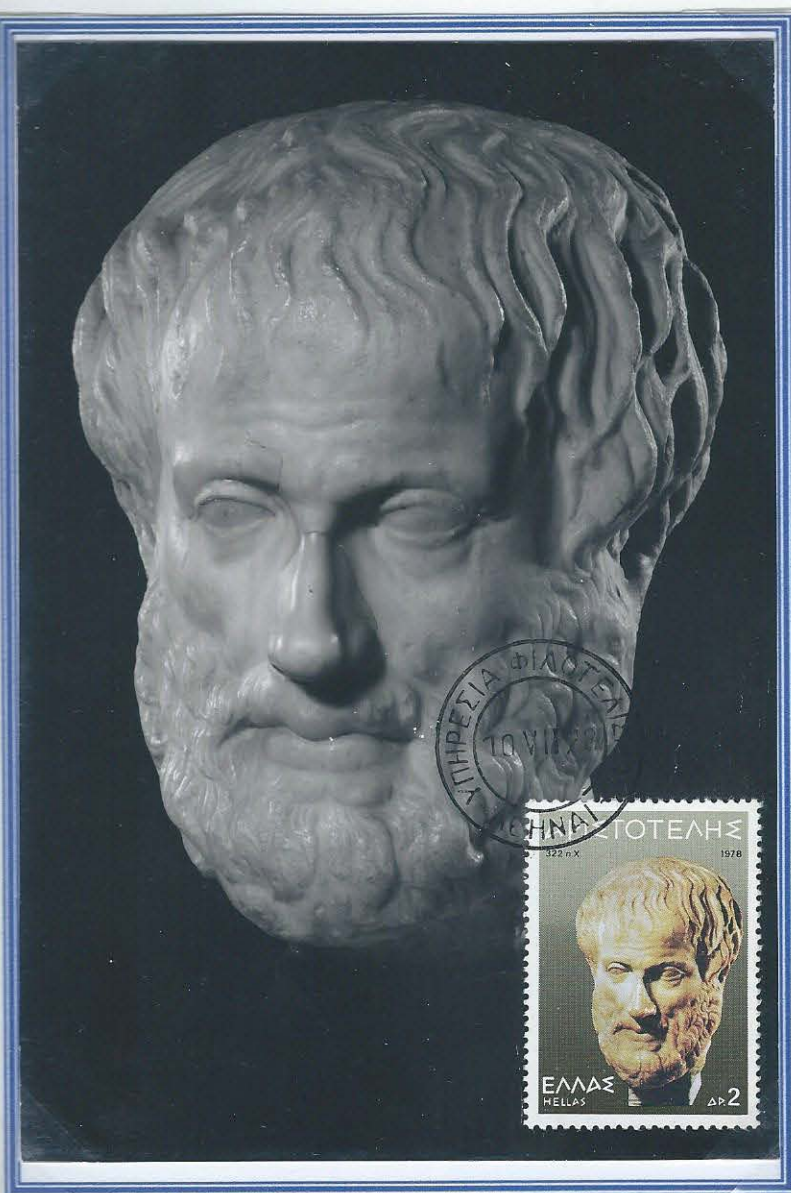
CANCEL:First Day, Athens (place of birth),
Double-Circle with Bridge

BUST OF MILTIADES, 4th cent. BC

Museo Nazionale, Ravenna

Roman copy of a Greek original dating from 4th cent. B.C. Miltiades (c.550-489 B.C.) Athenian general, statesman and chief architect of the Greek victory over the Persians at Marathon.

13.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP: (2d. multi; Offset Litho)

Issue: 10. VII. 1978

For: 2300th anniversary
of Aristotle's death

CARD: Meyer KG, Wien, nr. 511

CANCEL: First Day, Athens, Double-Circle Type

PORTRAIT OF ARISTOTLE, ca. 330 B.C.

Kunsthistorisches Museum, Vienna

Portrait of *Aristotle* made by Lysippos. Aristotle (384-322 B.C), a great philosopher and scientist, was pupil of Plato, tutor of Alexander and founded the *Lyceum* school in Athens. He wrote treatises on Logic, Physics, Psychology, and Biology. His influence on subsequent thought was immense.

STAMP: (1l. multi; Offset Litho)

Issue: 25. XII. 1974

For: Archeological finds in Albania

CARD: Albturnist

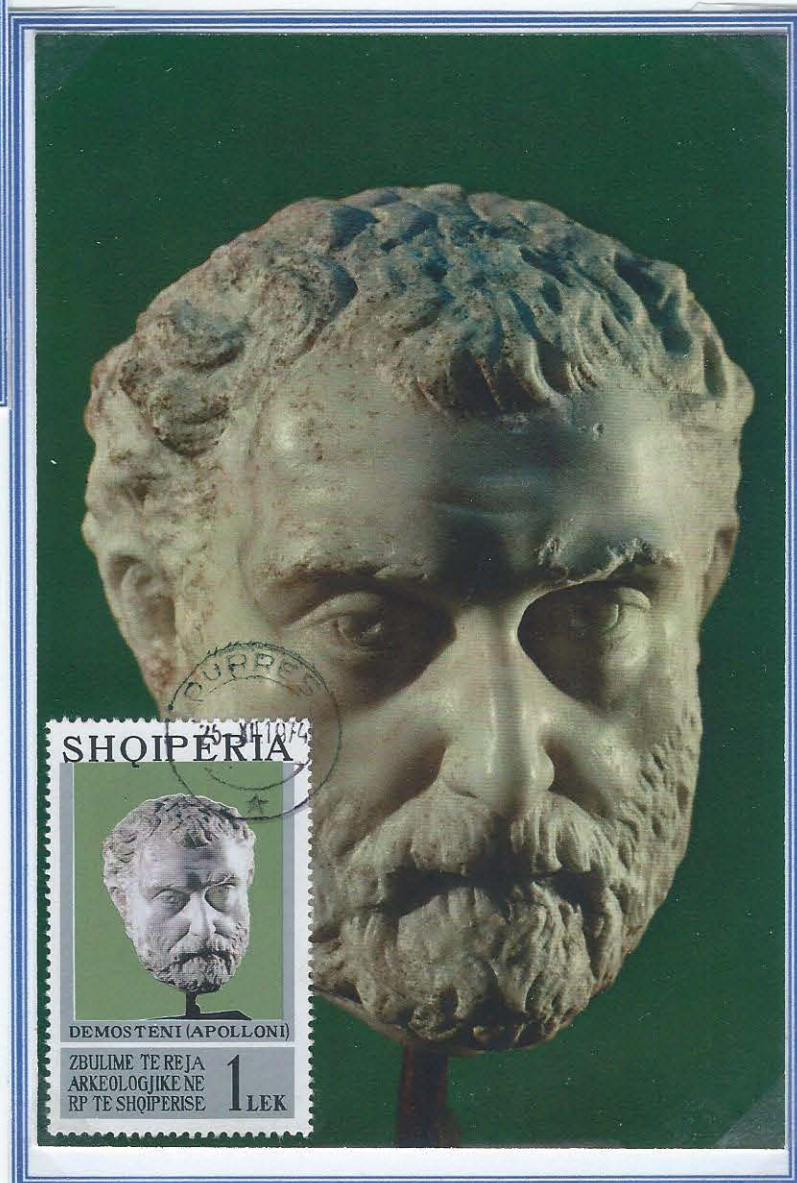
CANCEL: First Day, Durres, Double-Circle Type

PORTRAIT OF DEMOSTHENES, 3rd cent. B.C.

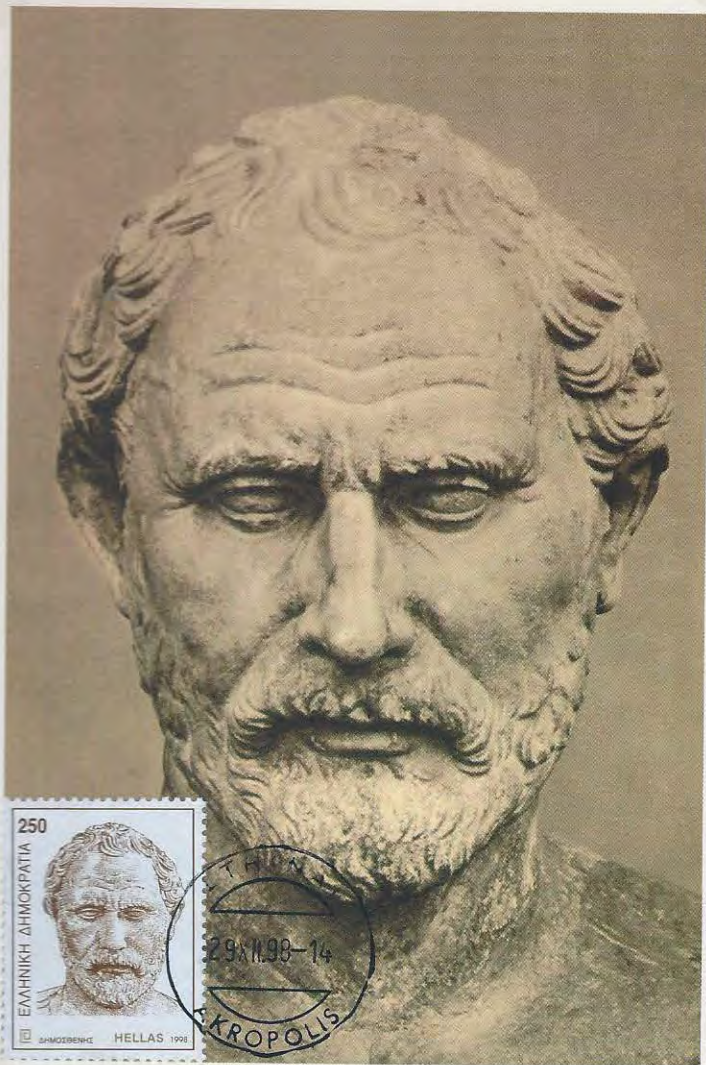
Archaeol. Museum, Apollonia (Fier)

Marble portrait of Demosthenes in *realistic style*.

Demosthenes (384-322 B.C) was the greatest Greek orator. In 351, he delivered the first of a long series of passionate speeches, advocating an all-out resistance to Philip of Macedon. At the end he was condemned



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP: (250d. olive & yellow; Lithographed)

Issue: 29. XII. 1998

For: Ancient Greek Men of Letters

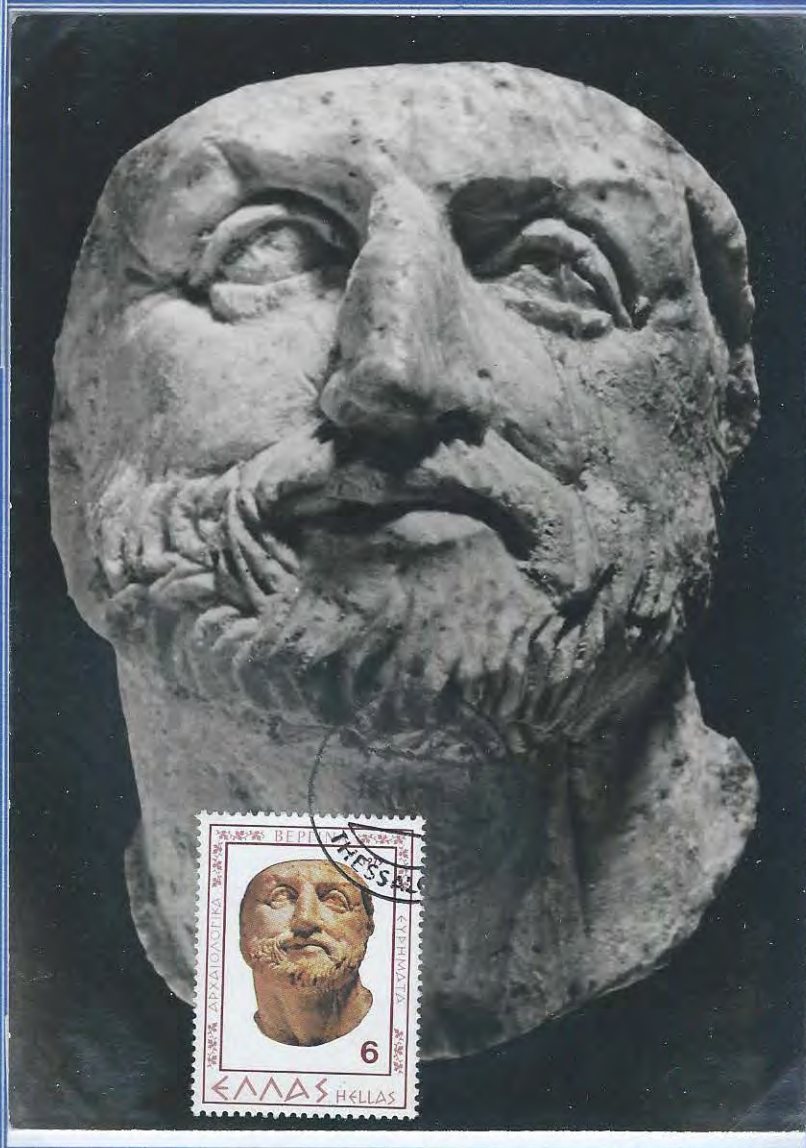
CARD: Tsakos-Benos, Athens

CANCEL: First Day, Athens, Circular
Datestamp with Bridge

BUST OF DEMOSTHENES, 284 BC

Glyptothek, Munich

Marble portrait in realistic style based on a bronze statue by Polykleitos. Demosthenes (384 - 322BC) was the greatest Greek Orator. In 351, he delivered the first of a long series of passionate speeches, advocating an all-out resistance to Philip of Macedon.



STAMP: (6d. multi; Lithographed)

Issue: 15. IX. 1979

For: Archeological Finds from Vergina

CARD: A. A. K., Athens

CANCEL: 16. IX. 1979, Thessaloniki,
Circular Datestamp with Bridge

BUST OF PHILIP II, 4th cent. BC

Archeological Museum, Thessaloniki

Philip II of Macedon (r.359 - d.336BC) was the father of Alexander the Great. This small portrait is made of ivory; part of a wooden couch found at Vergina with other ivory heads of other members of the royal family.

1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



Cliché Giraudon

STAMP:(300d. blue violet; Offset Litho)

Issue: 15. I. 1954

Withdr: 19. V. 1977

For: Ancient Greek Art - 1st issue

CARD: Moutet, Paris

CANCEL: 4. V. 1954, Athens, Single Circle
with 8 Vertical Bars over/under Date

PORTRAIT OF HOMER, c. 150 BC

Musee du Louvre, Paris

Greek epic poet to whom are attributed the great epics, the *Iliad*: the story of the siege of Troy, and the *Odyssey*: the tale of Ulysses's (Odysseus) wanderings. He lived c. 9th cent. B.C. The place of his birth is doubtful, probably the island of Chios, or a Greek town on the western coast of Asia Minor.

STAMP:(100d. multi; Lithographed)

Issue: 19. XII. 1983

For: Homer's Epic Poems

CARD: Commercial Greek edition

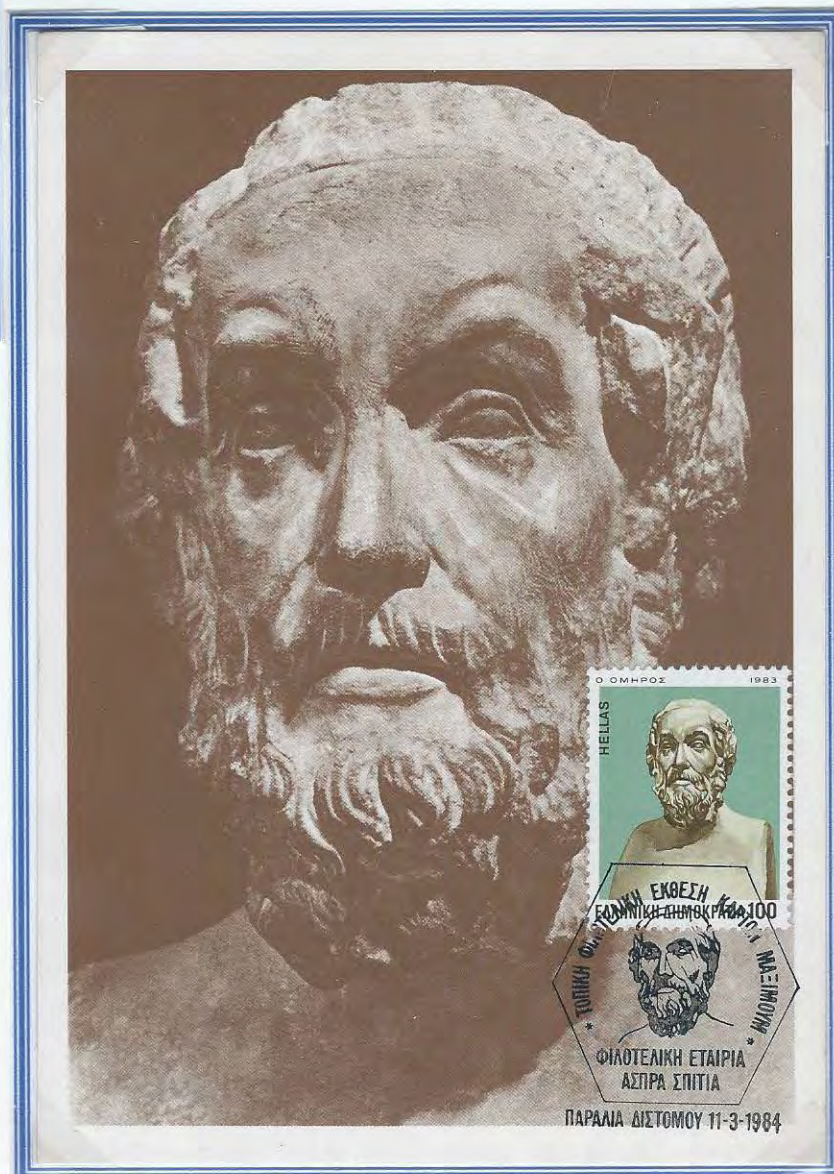
CANCEL: 11. III. 1984, Distomo, special mention:

1st PHILAT. EXHIBITION OF MAXIMUM
CARDS, concordant illustration (triple)

PORTRAIT OF HOMER c. 150 BC

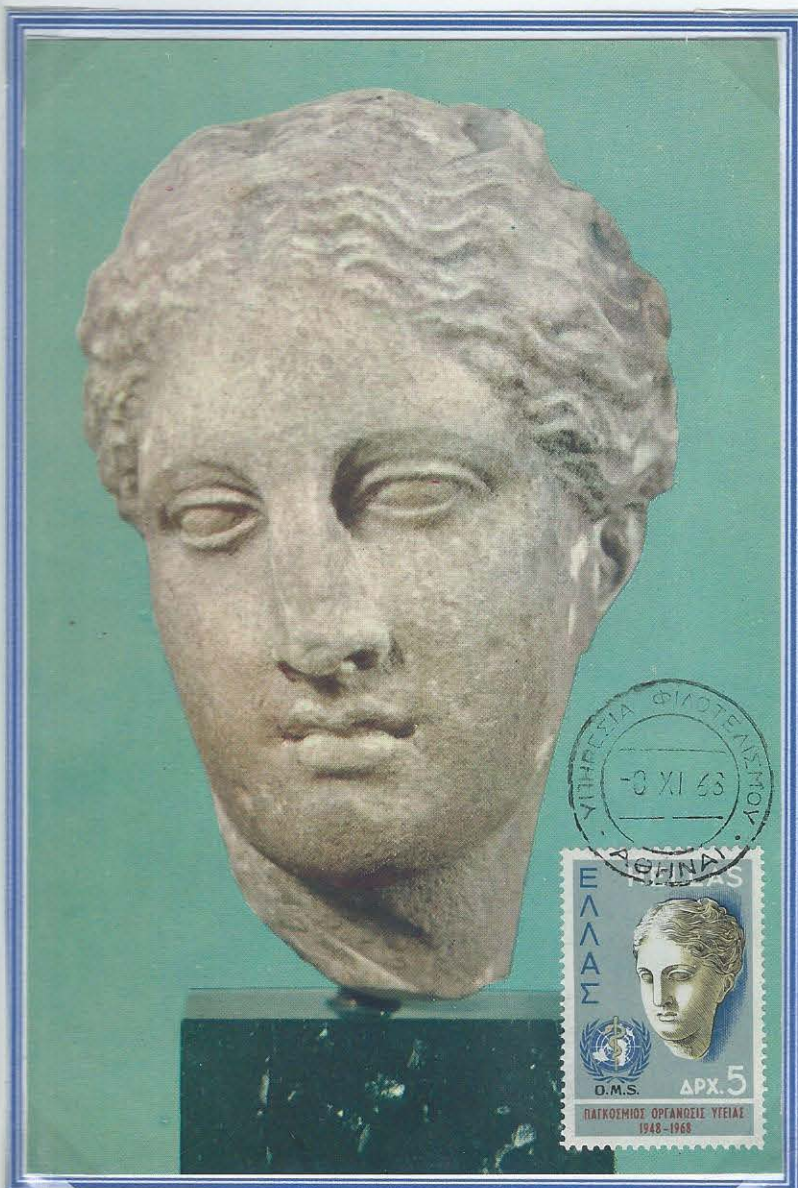
Museo Capitolino, Rome

Roman copy of a Greek original dating from c.150 BC
produced in quantity. The face of the Greek epic
poet is serious; the vision was the truth.



ΠΑΡΑΛΙΑ ΔΙΣΤΟΜΟΥ 11-3-1984

1.34 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP:(5d. multi; Lithographed)

Issue: 8. XI. 1968

Withdr:8. VIII. 1970

For: 20th Anniv. World Health Organ.

CARD: Hannibal, Athens, nr. 55

CANCEL:First Day, Athens (place kept),
Double-Circle with Bridge

GODDESS 'HYGEIA' (HEALTH), c. 360 B.C.

Nat. Archaeol. Museum, Athens

Female Head in marble, part of a lost statue believed to be that of *Hygeia* by the great sculptor *Scopas of Paros*. This statue of *Hygeia* together with that of *Asklepios* were on either side of a statue of *Athena* in the 'Athena Alea' temple at Tegea, Attica.

Hygeia - daughter of *Asklepios* - is indeed the beautiful expression of the ideal signified by her name viz. Health.

STAMP:(30pf.. multi; Lithographed)

Issue: 12. I. 1984

For:Publicize Antiquities Museum

CARD: Bruder Hartmann, Berlin, nr. 585

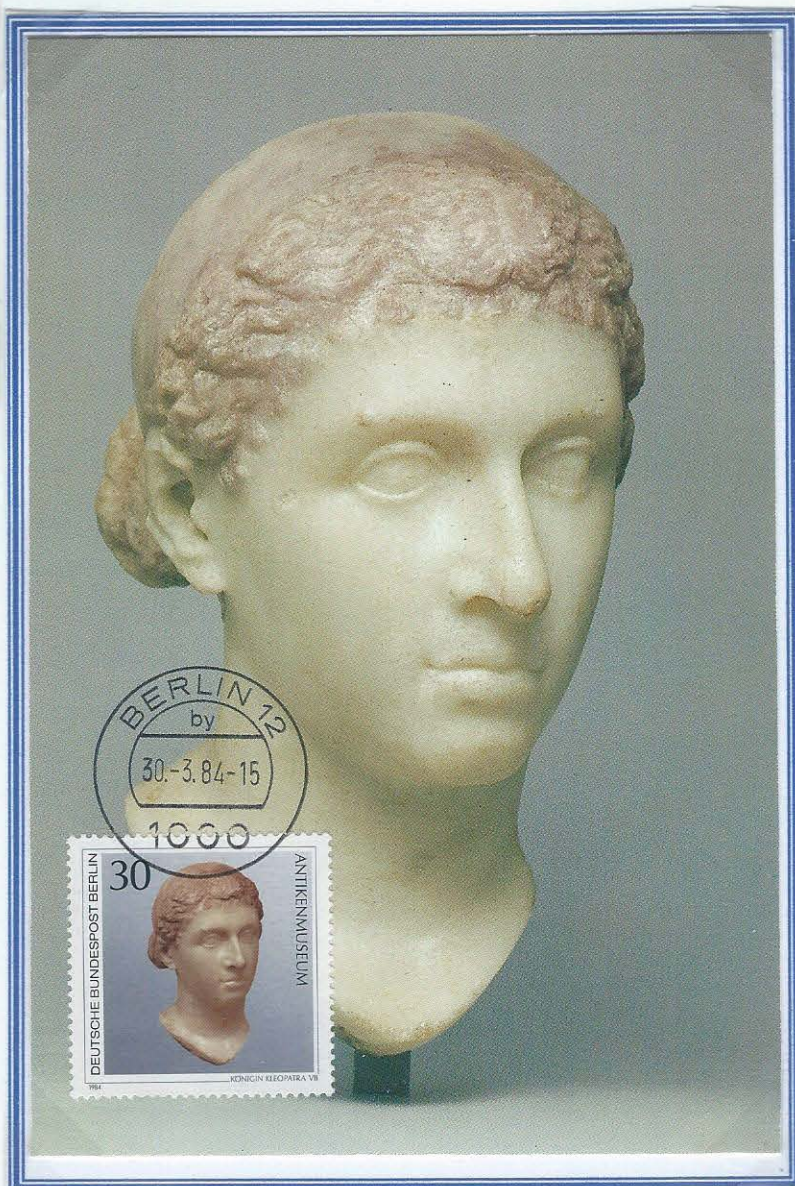
CANCEL:30. III. 1984, Berlin (place kept),
Circular Datestamp with Bridge

QUEEN CLEOPATRA VII, 1st cent. B.C.

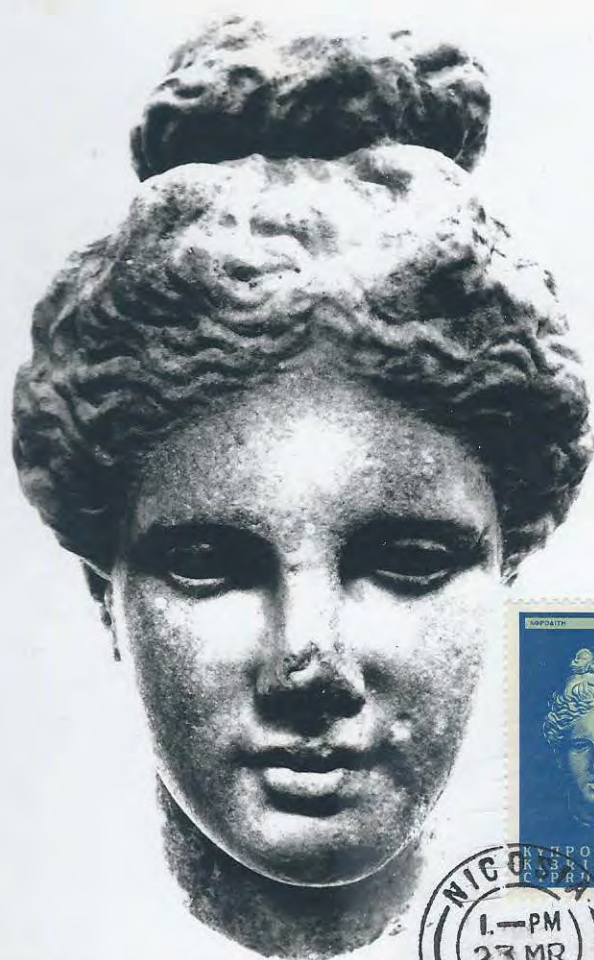
Antikenmuseum, Berlin

Bust in marble of Queen Cleopatra c.69-30 B.C.

The style of Hellenistic Egypt fuses a Praxitelean softness and a certain penetration into the subject's personality.



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



TÊTE D' APHRODITE
(MUSÉE DE CHYPRE)

STAMP:(35m. dark blue & pale green; Litho)

Issue:17. IX. 1962

For: Tourist attractions of Cyprus

CARD: Photocard by Agfa

CANCEL:23 .III. 1963, Nicosia (place kept),
Double-Circle Type

HEAD OF APHRODITE, 4th century B.C

Cyprus Museum, Nicosia

Marble Head of Aphrodite. from Salamis, Cyprus

STAMP:(5d. multi; Lithographed)

Issue: 21. IX. 1978

For:European Convention
on Human Rights

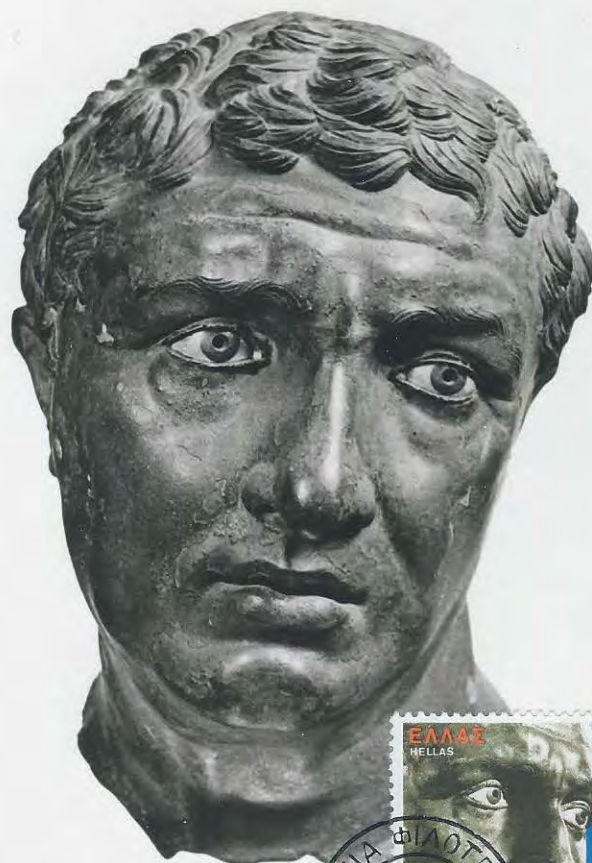
CARD: A. K. K. Athens

CANCEL:22. III. 1979, Athens (place kept), Double-Circle Type

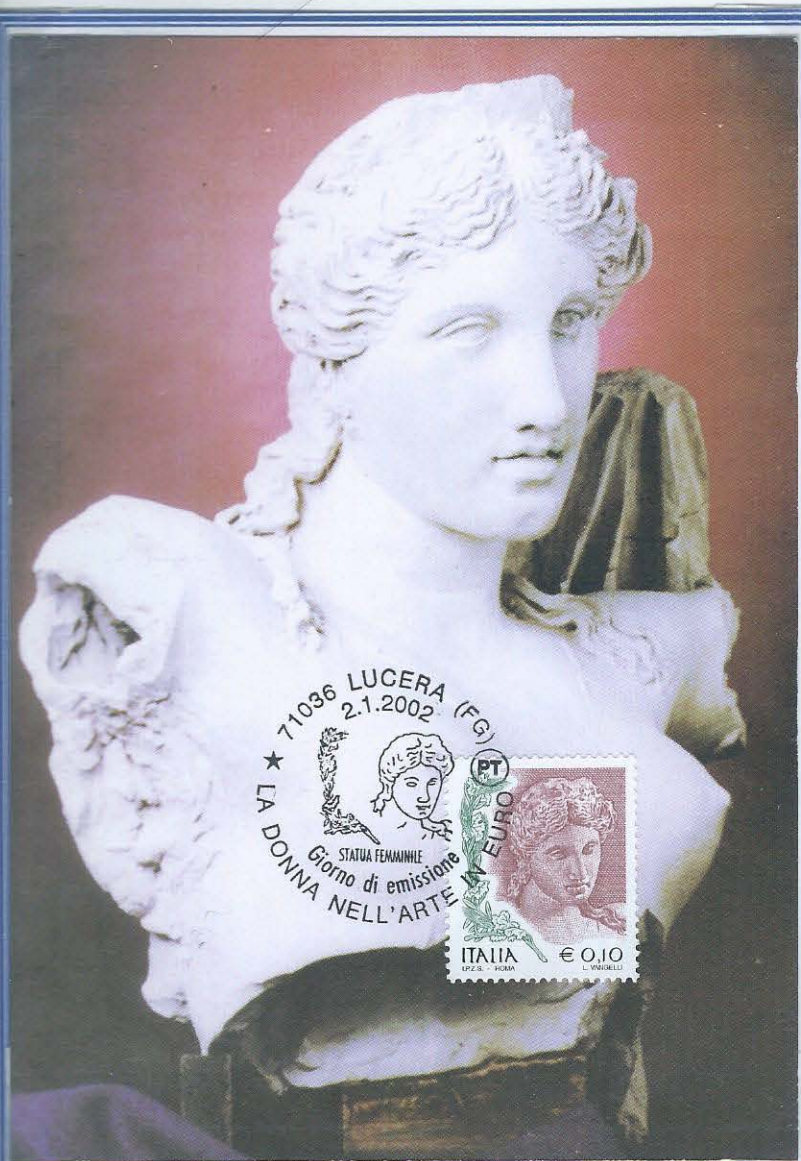
BRONZE MALE HEAD, c. 100 B.C.

Nat. Archaeol. Museum, Athens

This head from the island of Delos was part of a bronze statue of an unknown man. This statue represents the fusion of the two types of Hellenistic portraiture, one of the heroic and the other the psychological type. This head of exquisite execution has one hand a heroic pose, and on the other it looks unusually alive -with inlaid eyes of a different material - as it expresses passion and inner life.



1.3.4 HELLENISTIC PORTRAITURE (Mid 4th to 1st cent. B.C.)



STAMP:(0.10E. multi; 1998 type in Euro; Photogravure)

Issue: 2. I. 2002

For: Women in Art

CARD: MESSAGGI, Cassano Murge BA

CANCEL:First Day, Lucera FG (place kept), special mention: 'LA DONNA NELL'ARTE IN EURO' concordant illustration (triple)

HEAD OF PROSPERINA 2nd cent.B.C

Museo Civico 'G.Fiorelli', Lucera

Fragment of a clay -terra cotta - statue of a Bust of a female figure from the votive deposit of San Salvatore at Lucera, in Apulia. This female figure is semi nude and is portrayed as she is lifting a veil. It appears to be part of a group representing an abduction scene.



STAMP:(10q.. multi; Lithographed)

Issue: 25. XII. 1974

For:Archeological Finds in Albania

CARD: Albturnist

CANCEL:First Day, Durrës, Double-Circle Type

HEAD OF ARTEMIS, 1st cent. B.C.

Archaeol. Museum, Apollonia (Fier)

This delicate head of Artemis dates from the Late Hellenistic period. Artemis is the daughter of Zeus and Leto and sister of Apollo. Goddess of hunting, associated with moon, identified with Diana by the Romans.