



IN GREECE

NATURE
IMITATES ART

It is said that Nature imitates Art. This paradox is verified in Greece.
In Athens, ancestral mimicry still works marvels. It is by the force of example that a national type is established and maintained, always recognizable in spite of its variations like the theme of a symphony, and this continuity of type visibly attests the perpetuity of the genius of the race.

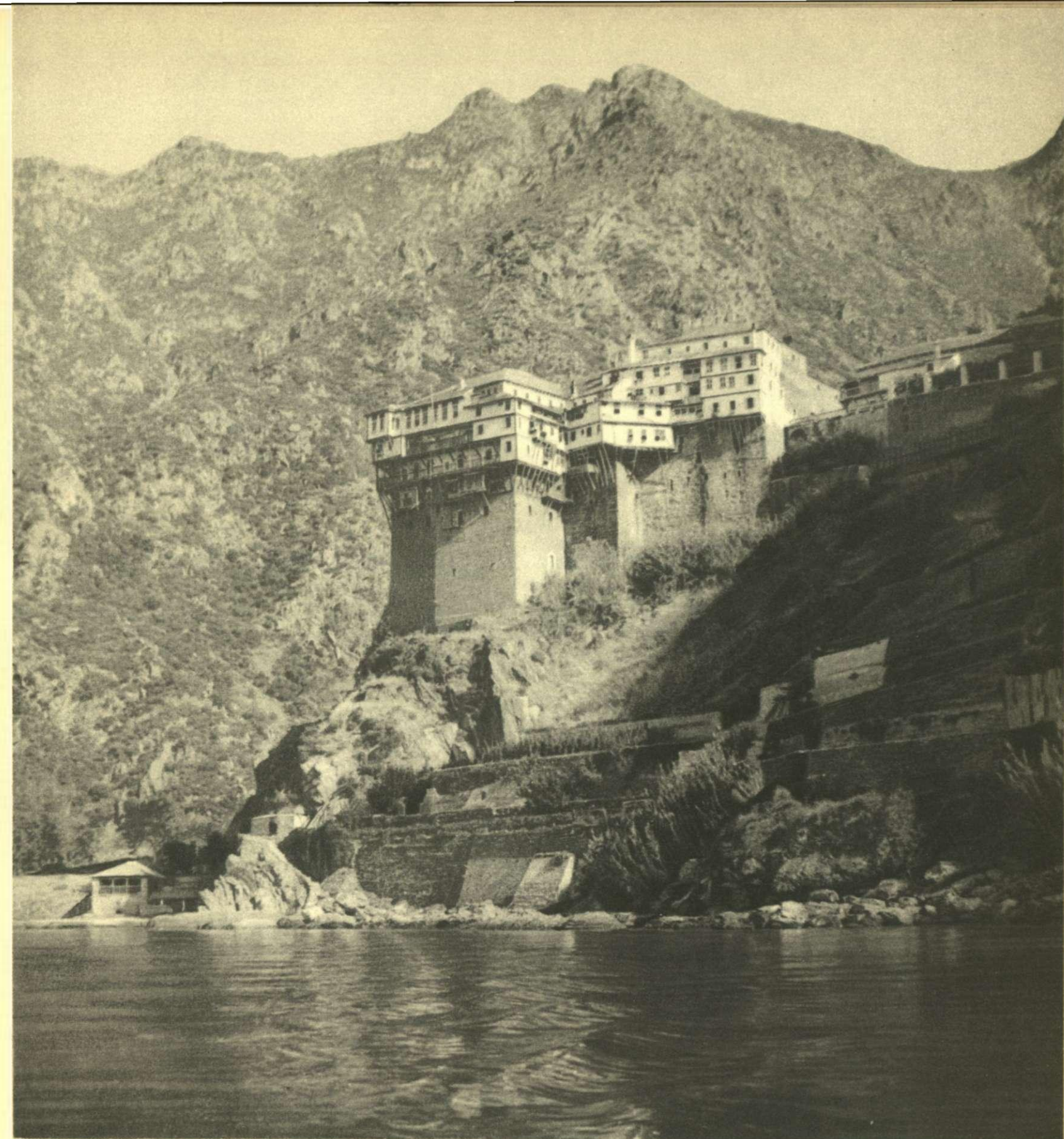
JEAN CHARBONNEAUX



TWO HEADS OF MODERN ATHENIAN GIRLS HARMONIOUSLY FRAMING AN ANTIQUE MASTERPIECE

PICTURESQUE MONASTERIES OF GREECE

MONASTERY OF VOULGARELI IN EPIRUS



MONASTERY OF ST. DENIS (MOUNT ATHOS)

ATHOS THE MYSTIC MOUNTAIN

To-day, in the century of the radio and the aeroplane, there exists a place where with the exception of a few details, the buildings, the habits and customs and all the trifles of every-day life in general, remind one of the Middle Ages and its strange atmosphere. There, on the Mystic Mountain, twenty big monasteries looking like legendary castles, are scattered on the mountain slopes or built up on some promontory or well protected in a gay valley, each at a distance of some kilometres from the other.



SHEPHERD LEADING HIS SHEEP TO PASTURE

THE GREEK PEASANT

Ancient Greece is not to be found only in books; it exists also and perhaps chiefly in modern Greece. It has become a commonplace to say that this country is one of those where the stranger is most heartily welcome. Happy are they whose itinerary permits them to include a stay in a Greek village. The Greek peasant with his old habit of hospitality, his dignified simplicity and his fineness of spirit is perfectly sympathetic. I have very often visited him, too, and in tracing these words, I do not but slightly repay my debt of gratitude towards him.

HUBERT PERNOT

THE PEASANT



SHEPHERD'S CROOK, LEATHER BAG, LYRE, SHOES



POPULAR FESTIVAL AT THE MONASTERY OF VARSON, NEAR TRIPOLIS

. . . AND THE VILLAGE

Life flows beautifully and happily beneath the blue sky of Greece. In the country, Spring becomes a synonym of smiles and joys for man and nature, which lies before our eyes in the bloom of beauty.

At vintage-time, the gathering of the beautiful ruby and topaz coloured grapes, gives place to festivals where one finds again the charm of the simple country life, the intoxication of the fruit beloved by Bacchus and the exaltation of the fertility of the earth.

TWO PEASANTS AT THE FAIR OF HYPATI



A VILLAGE SCENE:
YOUNG GIRL WITH PITCHER.
YOUNG PEASANT GIRL
OF ANOGHEIA (CRETE).



Each village is enshrined by some legend the evocation of which enchants me and there are so many in my note-book that the thought of my being unable to visit them all saddens me.

Wherever I go, I know that my pilgrimage will be wonderful.

RENÉ PUAUX



PEASANT OF HYPATI

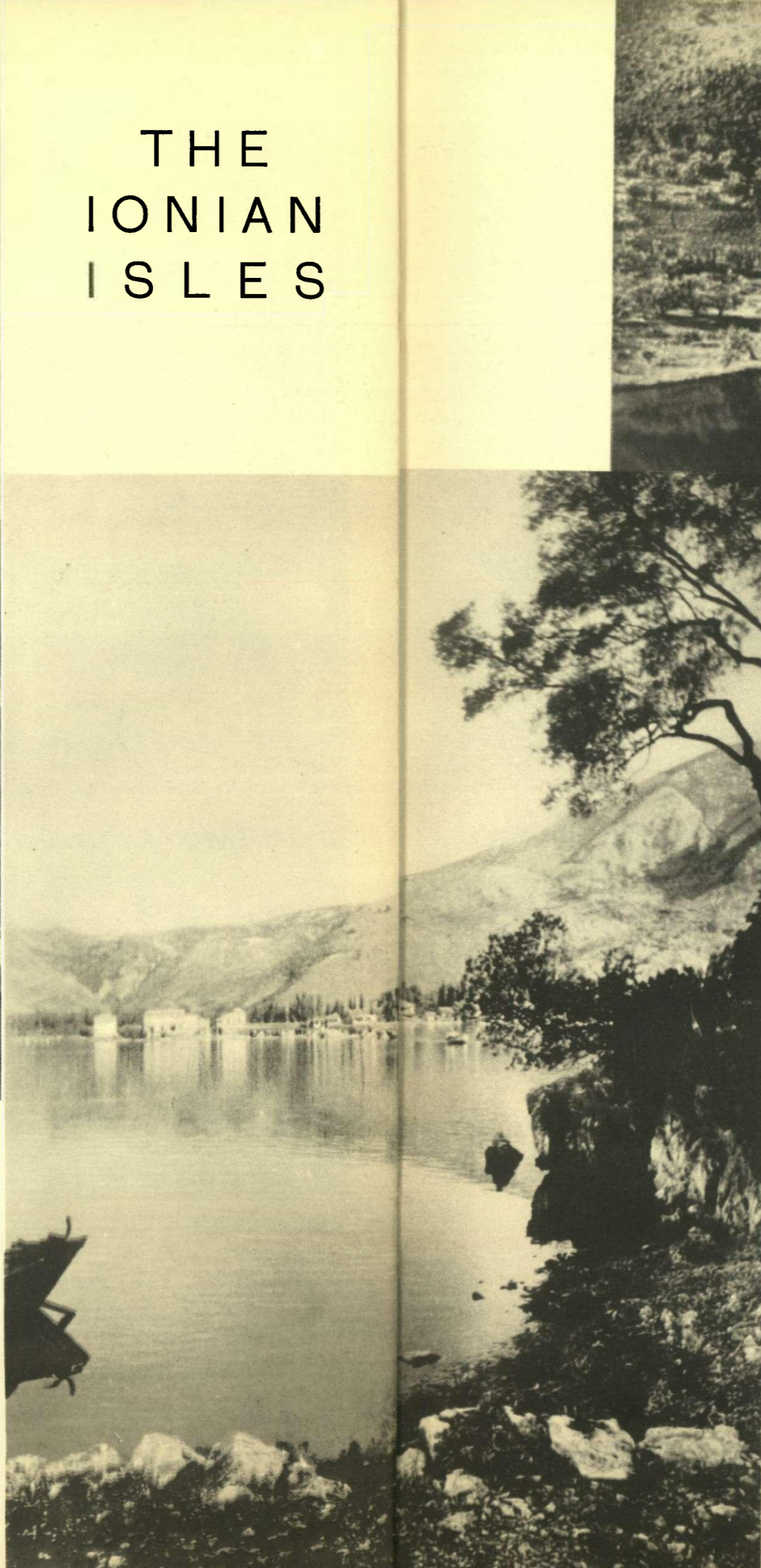
THE IONIAN ISLES



From Corfu to Patras the steamer passes the Ionian Isles. One glides between graceful Santa Maura and the dark peaks of Cephalonia, whose shadows overhang little Ithaca, with its unique pyramidal summit above which one seeks in vain for the thin line of smoke marking the home of Ulysses.

All these isles have the appearance of soft flowers blooming on the surface of the sea. They unfold their valleys and shores like large irises their chalice and their petals.

EDOUARD SCHURÉ



BAY OF VLIKHO - LEUCAS

During Festivals at Carnival time, with its masked balls, and on other occasions the traditional costumes of various districts make their appearance.

These are true master-pieces of popular art, all of which bear the seal of local characteristics. The costumes of the Ionian Islands rank amongst the most characteristic in Greece, and they are remarkable for their beautiful colours, and their simplicity and harmony of line.

A YOUNG ATHENIAN GIRL
WEARING THE PICTU-
RESQUE GREEK PROVINCIAL
COSTUME OF LEUCAS
AT A FETE
OF THE LYCEUM CLUB

THE CHURCHES

INTERIOR OF ST. MINA CHURCH
AT CANDIA - CRETE



CHURCH OF ST. GEORGE AT ARGOSTOLI (INTERIOR OF THE CHANCEL)

To classical Greece is added Byzantine Greece.

The masterpieces of Byzantine and post-Byzantine art present an artistic interest, which is just as great as that of the most beautiful monuments of ancient Greece.

For the purpose of getting a more or less complete idea of both these manifestations of Hellenic art in Greece, it is necessary to visit the Churches of Saint George (V. century), Saint Sophia (VI. century), and Saint Demetrius (VII. century) at Salonica, the Church of the Monastery of Ossios Loucas in Phocis (X. century), the Church of Daphni (XI. century), the Church of Nea Moni in Chios (XI. century), the Byzantine Museum in Athens, the Churches and Museum at Mistra. Besides, however, these universally known churches, there is a considerable number of small churches and chapels, where one can find remarkable works of art.



THE SPORTS STADIUM

THE PANATHENAIC STADIUM. THE RING AND THE HERMES



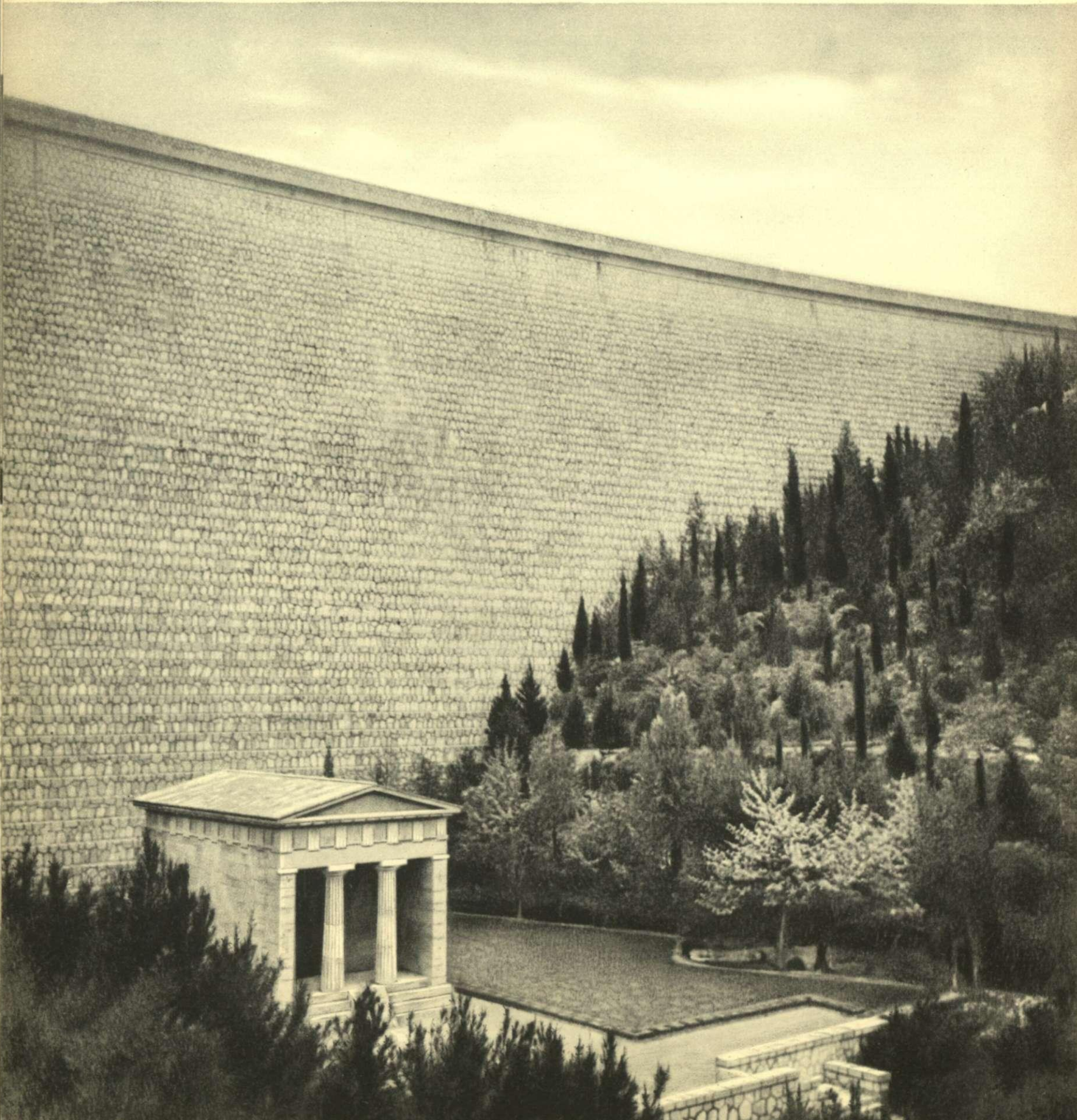
THE STADIUM. RIGHT SIDE

The Panathenaic Stadium at Athens where the first International Olympic games, constituting a majestic revival of the ancient Olympiads, were held in 1896, is built of Pentelic marble.

PARALLELISM

THE MARATHON DAM

At the foot of the massive dam, there is a replica of the celebrated Treasury of the Athenians at Delphi, re-erected by the French School.



TREASURY OF ATHENIANS AT DELPHI

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PRINCIPAL EVENTS 1937

Early May.	ATHENS. Tennis Tournament for the Davis Cup, if Athens is designated as the scene of the match between Greece and the competing nation.
	ATHENS. Shooting. Panhellenic competition for sporting guns.
Mid-May.	ATHENS. Panhellenic Agricultural and Cattle Show at the Zappeion, lasting one month. Various agricultural festivals will be held during this period.
May 16.	CARDITSA. «Anthestiria» (Flower Festival). Representation of an ancient flower festival, in which girls dressed in antique costumes take part.
May 30.	ATTICA. Representations of festivals of pastoral life.
End-May.	ATHENS. Pigeon Shooting Match. Panhellenic Championship for pigeon-shooting.
End-May.	ATHENS. Target Shooting. Panhellenic competition for revolvers, pistols, and military rifles.
June 27.	ATHENS. Racing. Grand Prize of the City of Athens.
End-June.	ATHENS, «ELEFThERIA». Shooting competition for sporting guns.
July 4.	ATHENS. Racing. The VIIth Hellenic Derby.
July 14.	ATHENS. The Balkan Motor Rally.
July or September.	ATHENS. Shooting. The Anglo-Hellenic Shooting Match.
August.	PHALERON BAY. Yachting Week.
August.	ATHENS. International Congress of Professional Teachers.
August 15.	TINOS ISLAND. Great Religious Festival of the Assumption.
September 12-26.	SALONICA. XIIth International Fair of Salonica.
September.	N. PHALERON. Naval Sports, (Regattas, Rowing, Water Polo, Swimming etc.)
September.	ATHENS. International Air Rally.
September.	SALONICA. Tennis. Annual Tennis Tournament for the Championship of Salonica, with foreign players.
Early October.	ATHENS. Tennis. Athens Tennis Tournament with foreign players.
Early October.	KARDITSA. Panthessalic Fair.
October 31.	ATHENS. Racing. Acropolis Grand prize.
November 7.	ATHENS. Racing. Grand Competition for two-year-olds.
November 30.	PATRAS. Procession of the Relics of Saint Andrew.
December 12.	CORFOU. Procession of the Relics of Saint Spyridon.
December 17.	ZANTE. Procession of the Relics of Saint Dionysius.
	ATHENS. Permanent Exhibition of Greek Products in the Zappeion Building.
	YANINNA (Epirus). Permanent Exhibition.

USEFUL INFORMATION FOR VISITORS TO GREECE

TRAVEL ROUTES TO GREECE

BY SEA. Duration of voyage by direct steamers from New York 11 days. From Marseilles 3 days, from Naples 2 days, from Brindisi 25 hours, from Venice or Trieste 2 days, from Istanbul 24 hours, from Alexandria 36 hours.

BY LAND. By rail between Athens and Paris 64 hours, Berlin 53 hours, Vienna 41 hours, Budapest 36 hours, Belgrade 26 hours.

Note. Sleeping and Restaurant Cars on all trains.

BY AIR. From Athens or Salonica the following countries can be reached by Air in one day: England, France, Germany, Poland, Tzechoslovakia, Switzerland, Italy, Austria, Hungary, Roumania, Yugoslavia, Bulgaria, Albania, Turkey, Syria, Palestine, Rhodes, Cyprus, Egypt.

ATHENS is a regular station for all Air Lines between England, France, Holland and South Africa, India and the Far East.

PASSPORTS

All strangers entering Greece must carry a passport visaed by a Greek Consular Official.

Visitors intending to prolong their stay in Greece beyond a month should, on the thirtieth day from their arrival, present themselves to the Police Authorities of the town in which they are staying, in order to obtain the required permit, even if their passports are visaed for a longer period than a month.

Entering Greece without a passport which has been visaed by a Greek Consular Officer is not permitted, except to passengers on steamers calling at Greek ports for a few hours for a visit to the city and its environs.

AIR COMMUNICATIONS

DEPARTURES FROM ATHENS

S. H. C. A.

Tel.: 21-993

For Salonica :
daily 5 a. m. except Sundays.
For Salonica & Drama :
every Monday, Wednesday and Friday at 6 a.m.
To Jannina :
every Mon., Wed., and Sat. at 7 a. m.

A LA LITTORIA S. A.

Tel.: 20-171

For Brindisi & Rome :
every Tuesday, Thurs. and Satur. at 9,30' a. m.
For Rhodes :
every Mon., Wed., and Fri. at 14,45'
From Salonica for Tyrana, Brindisi, Rome :
every Tues., Thurs. and Sat. at 8,45'.

IMPERIAL AIRWAYS

Tel.: 9-266

For Alexandria, Sudan, Tanganyika, South Africa, Cape Town :
every Sunday and Thursday at 12 noon.
For Alexandria, Palestine, Irak, India, Calcutta, Siam, Malaya, Singapore, Australia, Frisbay :
every Mon., Thurs. Fri. and Sun. at 13,30'.

AIR FRANCE

Tel.: 21-674

For Corfu, Naples, Marseilles, Paris, London :
every Fri. at 6 a. m.
For Beyrut, Irak, Persia, India, Siam, Indo-china :
every Fri. at 4,30' a. m.

K. L. M.

Tel.: 25-734

For Rhodes, Alexandria, Bagdad, India, Batavia :
every Thurs. and Sun. at 6 a. m.
For Budapest, Leipzig, Amsterdam :
every Mon. and Thurs. at 6,30' a. m.

L. O. T.

Tel.: 21-993

For Salonica, Sofia, Bucharest, Tchernovitz, Lemberg, Warsaw, Gdynia, Riga & Helsingfors :
every Mon., Wed. and Fri. at 14,25'.
For Rhodes, & Linta (Palestine) :
every Tues., Thurs. and Sat. at 11,30' a. m.

D. L. HANSA

From Athens via Salonica, Sofia, Belgrade, Budapest, Vienna, Berlin :
every Tues. Thurs. and Sat. at 5,30' a. m.

ARRIVALS IN ATHENS

From Salonica :
daily except Sunday, at 16,30'.
From Salonica & Drama :
every Mon., Wed., Fri. at 16,30'.
From Jannina :
every Mon., Wed., Fri. at 15,15'.

From Rome, Brindisi :
Mon., Wed., Fri. at 14,15'.
From Rhodes :
Tues., Thurs. and Sat. at 9 a. m.
From Tyrana for Salonica :
every Mon., Wed., Fri. at 15,00.

From Egypt & Africa :
Tues. and Fri. at 12 noon.
From Egypt & India :
Tues. and Sat. at 12 noon.
From London via Brindisi :
Sun., Mon., Thurs. and Fri. at 9 a. m.

From India-Syria :
Thursday at 18.
From Marseilles, Naples :
Thursday at 18.

From India-Egypt :
Wed. and Sun. at 16.
From Holland-Leipzig :
Thurs. and Sun. at 13,15'.

From Warsaw, Bucharest :
Tues., Thurs., Sat. at 10,55'.
From Palestine :
Mon., Wed., Fri. at 13,50'.

From Berlin, Vienna, Budapest, Sofia & Salonica :
every Mon., Wed. and Fri. at 18,45'.

RAILWAY COMMUNICATIONS

	ATHENS - SALONICA		SALONICA - ATHENS		ATHENS - PATRAS		PATRAS - ATHENS	
	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL
Ordinary	7.05	21.45	7.00	21.55	6.10	14.38	6.55	15.39
Simplon Express	20.00	7.50	22.50	10.16				
Fast train	12.20	22.50	12.20	23.15	12.50	19.43	12.24	19.23

From May 15th the trains and time-tables of the Athens-Salonica railway will be radically altered. Thus the Simplon Express will leave Athens at 8 p. m. and will have first, second and third class sleepers, restaurant-car and mails.

A second fast train will leave Athens daily at 12 noon and will arrive in Salonica at 11 p. m. There are new carriages and a restaurant-car on this train.

A third, the ordinary slow train, will leave at the usual hour, 7.05 a. m.

IN GREECE

THREE-MONTHLY TOURIST REVIEW
OF THE UNDER-SECRETARY FOR THE PRESS AND TOURISM

MAY - JULY 1937

Spend your holidays in Greece

The magic centre of the Mediterranean

The cheapest holiday-land in the world

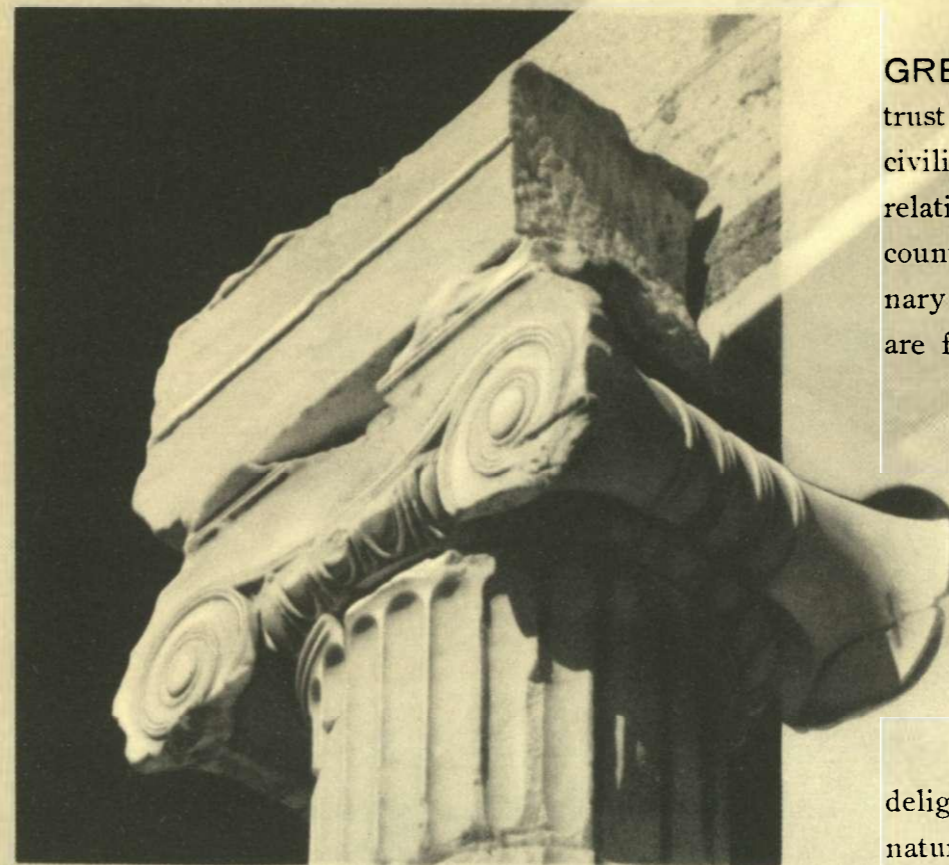


PEASANT
OF ATTICA



IN GREECE

HEAD OF APOLLO FROM THE METOPE
OF THE TEMPLE OF ZEUS AT OLYMPIA
(OLYMPIA MUSEUM)



GREECE, the guardian of a sacred trust in the name of all ages and all civilized mankind deeply feels that her relations towards travellers visiting the country, are not simply those of ordinary hospitality. The parties of tourists are for her missions of worshippers on a pilgrimage. Beneath the charm of her sunlit skies there lives always the great Pan whom they have come to seek. Her landscape, the aesthetic harmony of line of which is accentuated beneath the light of the eternal Apollo, is not only a subject of delicate delight to the eyes but essentially the natural frame in which blossomed the brilliant and exquisite flower of an immortal intellect; of this the world-renowned ruins scattered over her surface

will always speak to the cultured mind. These ruins belong equally to all intellectual humanity. They are the common intellectual home of all civilized peoples. While they fill the vision of the pilgrim with the magic of an unusual and powerful beauty, they at the same time, heal the deeper agonies which affect the spirit and transfuse into the soul a great, unconquerable, faith, in the lofty destiny of mankind. To this brimming spring of life the spiritual man, during the parched hours of crisis will always return to seek the eternal freshness of the soul which will quench his thirst. And he will always find in this land the warm, palpitating, welcome which he is entitled to expect. Because in Greece the stranger is at home. In his name this land has preserved with the utmost affection the treasures of a common spiritual inheritance. And it is especially this affection which Greece has to display to her guests. But she would be wanting in the fulfilment of her task if she did not at the same time do everything in her power to offer the visitor every possible facility, pleasure and comfort. This effort, having been given system since the change of August the fourth which freed the hands of the country, is being successfully realised with the quickest strides. Those who next visit Greece will be able to judge the more general endeavour of the new state of today. Beside the Greece of the past, which they have been traditionally accustomed to love and admire, they will see a contemporary Greece, united, inspired, working, unhampered by the vain and ruinous strife which condemned to inactivity and withered the creative genius of the nation. They will see a Greece renewed with an invigorated consciousness of her unbroken continuity as a nation, ambitious to occupy a place worthy of her past in the competitive field of peaceful activities and in the company of the civilised peoples. And they will include both the one and the other Greece in a single combined love and appreciation.

TH. NICOLOUDIS
UNDER-SECRETARY OF STATE
FOR THE PRESS AND TOURISM

ACROPOLIS OF ATHENS

COLUMNS OF THE PARTHENON
ACROPOLIS OF ATHENS



To tell you the truth I am of the opinion that some day, after our civilisation vanishes-and I do believe its end to be even near at hand-the Acropolis and, generally speaking, the ancient Greek genius will be the only token to survive; the only memorial of an immortal soul; of an incomparable beauty.....

FRANÇOIS MAURIAC



PORCH OF THE CARYATIDES
TEMPLE OF ATHENA POLIAS AND POSEIDON-ERECHTHEION
ACROPOLIS OF ATHENS



CACTUS

THE LANDSCAPE OF ATTICA

There is hardly a foreigner of learning amongst those who have visited Athens and written their impressions, who has not devoted a special chapter to praise the landscape of Attica. One may in fact be coming from the most beautiful places of the earth, yet the landscape of Attica will always fascinate. Is it more beautiful than any other, you ask. No, it is not precisely that, it is something else entirely different from anything that exists elsewhere. Everywhere else, nature

appeals to the heart. Rich, smiling, imposing or wild, she affects our emotions and makes us feel her. She dazzles man or moves him, attracts or causes him fright. Man feels her as his friend or enemy, and is sentimentally affected according to his character. Nothing of the sort is to be observed however with the nature of Attica. It is hardly picturesque. It is nature at its simplest, so simple as to pass to ordinary eyes for poor and barren. It was this barrenness that a certain Athenian lady wished to see cured when she said to Jean Moreas the poet who was praising before her the beauty of Mount Hymettus, that it would be still more beautiful if it were reafforested. The reply she received, contemptuous and ironic, from the much upset Moreas, was that he had been told the same thing «by a friend public-house keeper in Paris».

The poor lady did not deserve such treatment. The beauty of Attica escaped her notice. To feel it, she needed a certain spiritual preparation she lacked; for this the beauty of Attica is spiritual. It is a beauty fine and supreme that begins at the point at which romantic beauty ends. A beauty that one never tires of with the passage of time but on the contrary one that touches us and moves us more each time we see it. It is impossible for one to be perpetually satisfied with the sight of the Niagara Falls or of the weather-beaten peaks of the Dolomites; but to gaze at the Athenian country-side is a miracle that remains for ever new.

LANDSCAPE OF KORYDALOS (AEGALEOS)

KOSTAS OURANIS

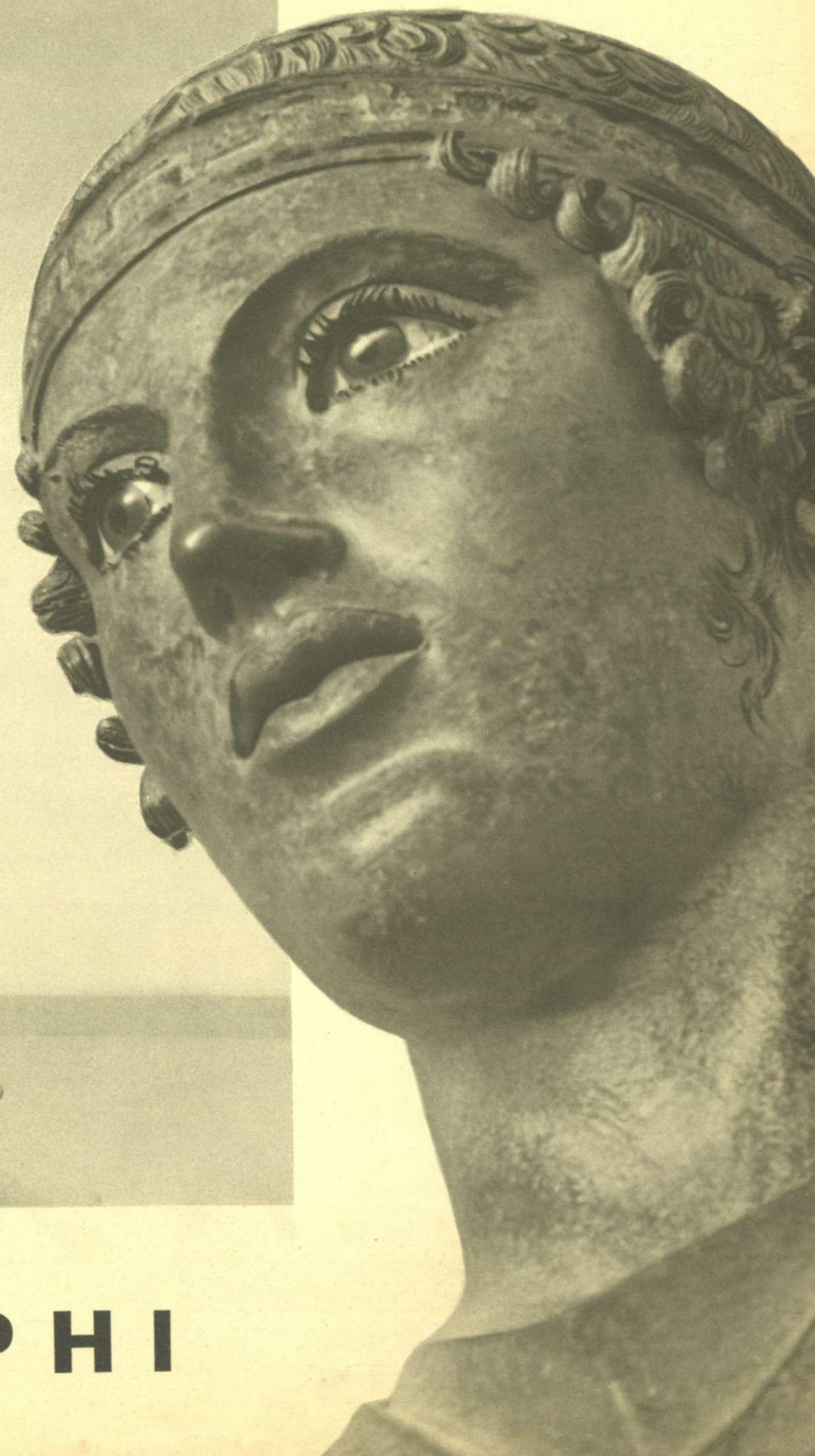


ΗΝΙΟΧΟΣ



THE BRONZE CHARIOTEER
(DELPHI MUSEUM)

DELPHI



THE COUNTRY OF APOLLO

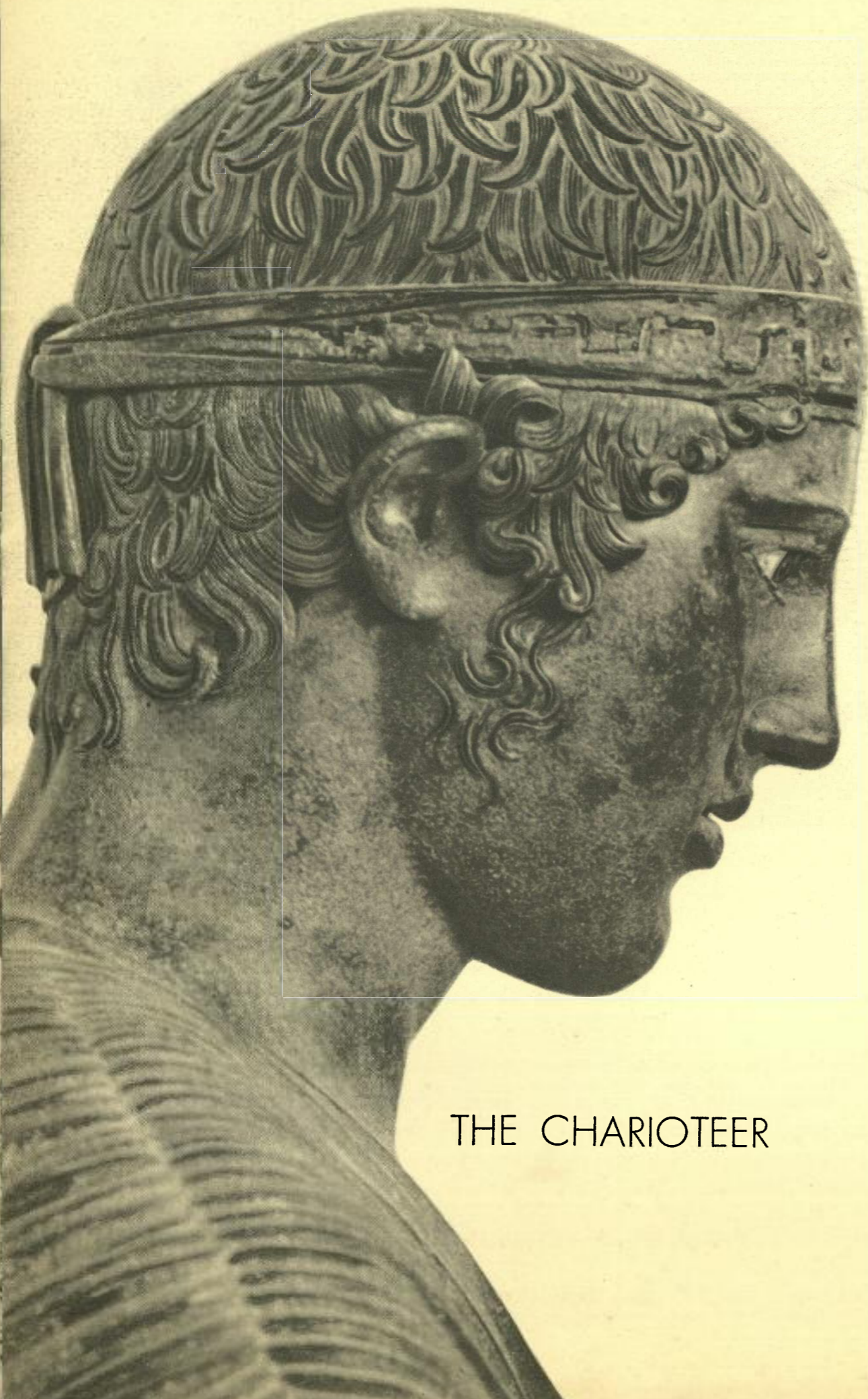
THE PHAEDRIADES CLIFFS, DELPHI



THE CELEBRATED CASTALIAN SPRING (DELPHI)

The road that leads upwards from Kastri to the ancient Delphi, the road that brings us to Kastalia by way of those uphill bends, the mountain paths in flower; all these presented at one time a sight unique to the ancient world and to history. The whole of Greece, the whole of the ancient world represented by their choicest children, journeyed on in a dense and endless procession, on a sacred pilgrimage, in order to bring the echo of Panhellenic gratitude right up the mysterious cave and the dark chasm of the Phædryades Rocks, to the shrine of the source of Spiritual Light.

Ionians and Dorians, Spartans and Corinthians, the inhabitants of Sifnos and Kios even those of the distant Cyrenaica and the still more distant Kithnos, the colonists of Marseilles, the Kings of Asiatic Lydia and the Tyrants of Syracuse, all these came here in order to erect round the sacred Temple of Apollo the memorials of their national pride, of their strength, of their devotion, of their glory. Here, on the slopes neighbouring this sacred road, all the towns of ancient Greece had displayed their treasures, their memorials, and their trophies, a whole forest of magnificent offerings in bronze and marble. Of this wonder of a resplendent epoch, whose golden rays scintillated under the bright sun of the Greek skies and on which were fixed from afar in awe and



THE CHARIOTEER

devotion the eyes of the worshippers bearing their offerings and sacrifices of gold and cattle, there are left to-day but a few scanty remains. Of that splendour the few traces scattered here and there are just enough to show us the position of the monuments and the temples, and to help us to reconstruct them in our imagination.

But thanks to the excavations of French archaeologists many of these masterpieces are preserved in excellent condition in the Delphi Museum; they are sufficient to give us an eloquent picture of the rich development of art which, in bygone days, adorned the sacred place of ancient Delphi.

The famous «Zoophoros» frieze of Cnidos is preserved here, the very frieze which inspired Pheidias in whose hands marble came to life, to create his frieze for the Parthenon. In this Museum is also kept that incomparable Group of Three Women dancing lightly and gracefully round the stem of an acanthus plant with outspread leaves. This work is one of the finest and may be compared to the «Victory» of Pæonios, the famous sculptor. Here is also the famous Athlete with the expressive face and flexible body combining strength



THE THEATRE (DELPHI)

and grace. Lastly, together with a number of other precious remains of Greek Antiquity, there is also the peerless bronze Charioteer in a pose portraying his happiness as victor of the Pythian Games; calm, proud and of grave solemnity. Gazing on this unique masterpiece, one does not know what to admire most. The perfect skill of the artist who cast this incomparable figure in bronze, the inspiration which shed life into the statue in glimmering reflections, the harmony of the long flowing chiton, the simple but strong grace and the fine gravity of the pose, the luminous eyes casting a radiance of life, or the spirit of youth radiating therefrom?

The Charioteer although only part of a group, gives us an idea of what this masterpiece was like, if it had been preserved complete, with the chariot, the charioteer, the horses, the figures of the youths holding the reins.



A YOUNG LAPITH (DETAIL OF THE PEDIMENT DEPICTING THE STRUGGLE BETWEEN LAPITHS AND CENTAURS AT THE MARRIAGE OF PIRITHOOS), OLYMPIA MUSEUM.



PEASANT GIRL AT HYPATI.

THE RACE

Well poised and of a delicate suppleness, the beautiful Maiden, Koré, crosses the stone pavement, urged at one moment by the gentle breeze of the Saronic Gulf and at another overtaken by the voluptuous perfumes of the flora of Attica which spreads its rural revelry to the borders of the Acropolis.

Early in the morning the beautiful Amazon goes riding along the roads of the neighbourhood, where in days of old the riders of the Parthenon frieze stood ready for the Panathenaic processions. In the afternoon, a modern sports-woman, she takes exercise even on the banks of the dried Ilissus, just where in the distant past the fairest youths trained and the grave peripatetic philosophers exchanged their views on metaphysics.

Kiphissia with its flowered terraces will lull her to sleep under its shade, a book in her hand, while the two Phalerons, Glyfada and the whole of the indented coast of Attica will offer her the bathing enjoyed by the Naiads and by Phryne, who deified the nude in a background of bright cobalt blue. Amidst such surroundings, under the direct influence of Classical Beauty the modern Greek woman develops. The link with antiquity is to her clear and precise.

At the end of a small street in Athens you will see the Caryatides walking slowly, in the guise of simple work-women; in the turning of a path ascending to the Parnassus you will find yourself facing Diana herself and her merry suite in the guise of peasant girls

returning from a fair; in the features of a majestic old shepherd who rests peacefully in front of his hut, grasping his long stick like a sceptre, you will at once recognise Jupiter the sublime, dreamy and meditating; and you will detect the renowned «Kouri», those Apollos of a captivating charm, either under the cape of a solitary young shepherd or in a youth lying half-naked on the beach and about to see his reflection like Narcissus, in the clear waters.

MICHEL DORIS



PEASANT FROM LYANOCLADI.

STATUE OF ZEUS FROM ARTEMISION. OLYMPIA MUSEUM.