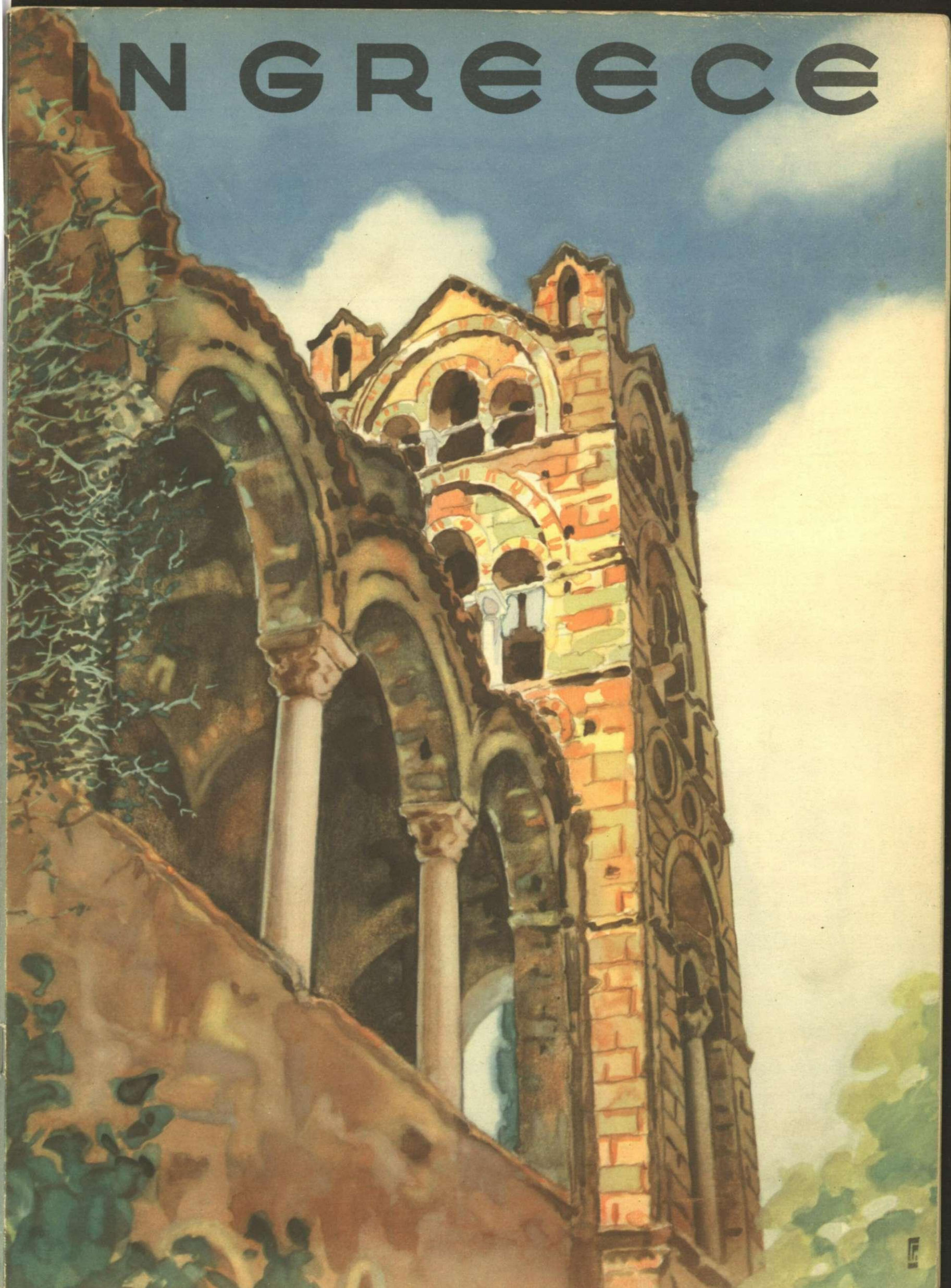


IN GREECE

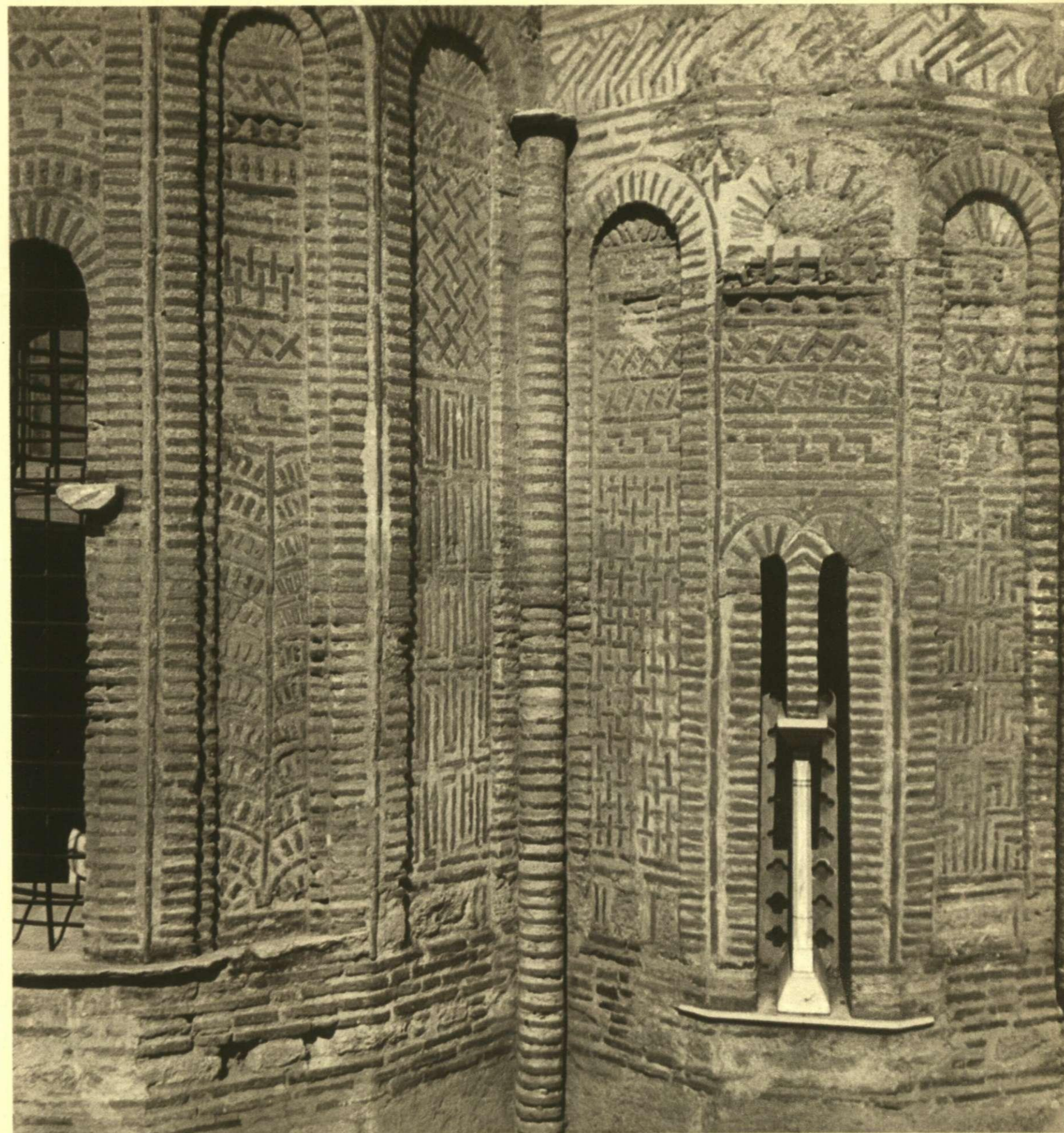


BYZANTINA



For more than a thousand years the Byzantine Empire was the central point of a very brilliant civilization, certainly one of the most brilliant, known to the Middle Ages, and possibly the only real civilization known to Europe between the end of the 5th and the beginning of the 11th centuries. Nowhere in the world at that time had the Classical traditions been preserved more intact than at Byzantium: nowhere had the direct contact with Hellenism been so closely maintained.

CHARLES DIEHL



PHOTOS L. FRANTZIS

CRUCIFORM CHURCH OF THE HOLY APOSTLES AT SALONICA WITH CUPOLA, 14TH CENTURY, NOTED FOR THE CERAMIC ORNAMENTS IN THE BUILDING.

A PART OF THE MOSAIC WHICH WAS FOUND IN THE APSE OF THE METROPOLIS OF SERRES; IT REPRESENTS THE DIVINE LITURGY. (BYZANTINE MOSAIC; TO-DAY IN THE MUSEUM AT SALONICA).



Contact with the real Greece of to-day has given me a new and living understanding of the ideal Greece, the Greece of the Classics and of the Arts. To go back to Greece is for me the best way to regain, on that ageless ground, the feeling of eternal youth, the wisdom of the sages; to learn to live according to the law of the Hours, and to share, with an evergrowing rapture, the blessed exaltation of the Muses, fired and charmed by the unseen but never failing nearness of the Gods.

MARIO MEUNIER



PHOTO L. FRANTZIS

A PART OF THE INTERIOR OF THE BASILICA OF ST. DEMETRIUS AT SALONICA, AFTER THE FIRE. (THE CHURCH OF ST. DEMETRIUS AT SALONICA BUILT DURING THE 5TH CENT., A. D. IN THE STYLE OF A CHRISTIAN BASILICA AND RESTORED IN THE 7TH CENT., WAS ENTIRELY BURNT IN THE MONTH OF AUGUST 1917. AT PRESENT IT IS BEING RECONSTRUCTED.)

SAINT DEMETRIUS, FROM A MOSAIC REPRESENTING A MIRACLE OF THE SAINT, FOUND ON THE LEFT PILLAR OF THE PULPIT OF ST. DEMETRIUS CHURCH AT SALONICA (MIDDLE OF 7TH CENTURY). (PHOTOGRAPH LENT BY PROFESSOR G. SOTIRIOU).

GREEK VASES



Geometric Amphora.



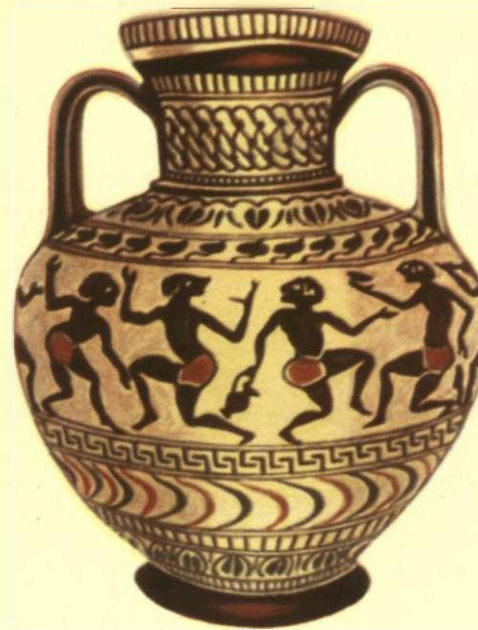
Crater.



Amphora.



Wine pitcher of Camiros (Rhodes).



Rhodian Amphora.



Crater.



Polychrome Lekythes.



Panathenaic Amphora.



Amphora, Palace style, from Knossos.

of æsthetic feeling has been assisted by the place the Greeks gave to art. It was not for them a luxury to be enjoyed by the privileged few alone: beauty was not exclusively confined to certain objects. Art was a necessity; it was an essential part of the existence of the city and of the individual. It was inseparable from all their actions, both great and small. Beauty did not exist for itself alone, within itself; it always had some end of a practical nature. When we admire a Greek vase, its subtlety of design and graceful form, we are sometimes apt to forget that it used to contain liquids—oil or wine—and that this was its real function before seeking to charm ones vision. But the Greeks never forgot that the primary object of industrial art is its utility. They could never have conceived, as does the modern workman, an object which, by its superfluous decoration and curving lines, is rendered unfit for use and which incurs the reproach which Cochin addressed to his contemporaries, when he begged them "not to change the destination of things, but to remember that a candlestick must be straight and perpendicular to carry the light; and that the sconce must be concave to catch the falling wax, and not convex so that it drops like a cloth over the candlestick, . . .

In Greece, decoration is not attached to the object like a useless plating; it forms an integral part of it and has often in itself some practical aim. The beautiful black glaze of the vases, which is inherited from the Mycenaean, tends to cover the surface of the vessel more and more with its technique of red figures. The ceramist appreciates it for the fineness of the design, which affords more scope than the former incision, for its pictorial qualities. He appreciates it for its graded colours from black to light yellow, which, according

to its greater or lesser dilution, gives the details of the muscles, drapery or hair, and for its warm olive tones. But this glaze owes its popularity and its age-long use above all to its technical qualities—to the solidity it gains in the baking and the impermeability with which it covers the surface of the vase. It is possible that the replacement

of the black figure by the red in the second half of the 6th century is due not to æsthetic but practical reasons—to the desire to give to the vessel a greater impermeability and to limit the parts that are plain clay. The redder colour of the Attic vases, obtained by the mixing of red ochre with clay, was in itself not so much a searching for varied colours as the wish to lessen the porous character of the earth, and to give a better taste to the wine.

The triumph of Attic pottery which at the end of the 6th century drove out rival wares from all other markets—from Corinth for instance—is not solely due to the beauty of its form and decoration, but above all to commercial reasons. It preserved the liquids for a longer time, and gave them a better taste.

W. DEONNA
AN OLD MEMBER OF THE SCHOOL OF ATHENS
A. DE RIDDER
AN OLD MEMBER OF THE SCHOOL OF ATHENS

The Greeks, as anyone will readily admit, were a nation of artists. With them the taste for the beautiful and its delicate appreciation, were not reserved for a chosen few, but were common to all. "No object extracted from Greek soil is devoid of that flower of elegance, of that exquisite and restrained feeling of harmony, which give the impression of a race exceptionally gifted in the arts, . . . In the humblest objects of industrial art, one feels that the workman is conscious of the lines of a vase and the correct application of its decoration, as much as any great painter or sculptor. Is it an unconscious gift of the Greek race or the result of special social conditions? The eternal question arises here, as in all science: innate or acquired character?

Many a trait, many an anecdote attest to the fact that the Greeks possessed an æsthetic sensibility finer than is found anywhere else. Nevertheless, the expression

THE SITE OF OLYMPIA

AND ITS EVERLASTING MESSAGE TO MAN

Here everything breathes together in one ethical unity of form.

Here Kronion, once called Oros, is but a hill, yet its axis commands in symmetry everything that lies around. But Olympia is above all a system of equated forms in which it is impossible to distinguish where nature ends and man begins. Here you would think that all the forms of mother earth, as when An-tæus touched her to find strength, bend together lovingly in response to his labours — all his labours of every kind, from the cradle to

the grave, and beyond.

And so it is that one's first impression of Olympia is a feeling of tranquillity, an all-pervading sensation of mystical calm — just as if one were consciously living one's life again from babyhood, but as a baby prepared to stretch out its hands from its cradle to strangle the big snakes of Hercules and from it to reckon in deep and silent perspective the whole store of labours that await it.

And then, little by little, from that feeling of the essential unity of body and soul with nature, the force of human destiny takes on different forms: starting from the "athlete,, it passes to the "hero,, thence it proceeds to the "priest,, ascends to the "prophet,, and reaches its climax in the "creator,,. For the "repose,, and the "energy,, the "effort,, and the

"achieved power,, are ever inspired by the same "increasing reason,,. A reason moreover which offers its own divine manifestation in this same site of Olympia, where hidden but in essence also, the prevailing being is the river Alpheus. Alpheus, which rises in the wild gorges of Arcadia, enters Elis with an impetuous rush, and, reaching this valley, seems, to one who looks down upon it from above, to encircle it as if at last to check its course — to stand still and have joy of it.

But no. True it is that for a moment it restrains its stream

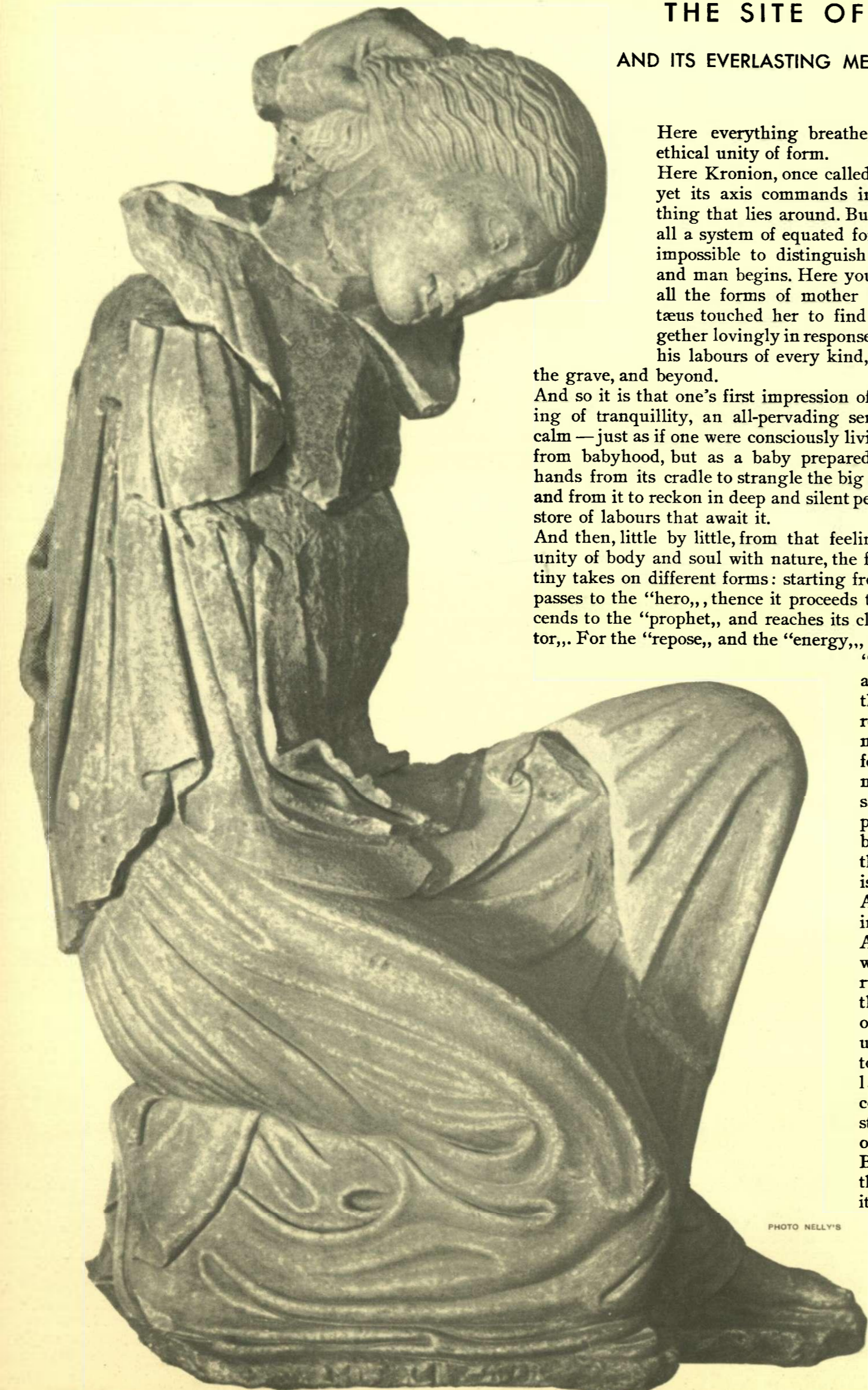
PHOTO NELLY'S

LAPITHS
PIECE FROM THE MET-
OPE ON WHICH WAS
REPRESENTED THE
BATTLE BETWEEN LA-
PITHS AND CENTAURS
AT THE MARRIAGE OF
PEIRITHOUS.
(MUSEUM OF OLYMPIA)



APOLLO. PIECE OF THE PEDIMENT OF THE TEMPLE OF ZEUS
(MUSEUM OF OLYMPIA)

PHOTO NELLY'S





THE TEMPLE OF HERA (OLYMPIA)



PHOTOS NELLY'S



HERMES OF PRAXITELES (MUSEUM OF OLYMPIA)

to a broader and more restful rhythm, but look — a little further on it carries off with it Cladeus, and river and stream become one. It hides behind the hills, and then moves onward with a thousand turnings towards the sea, into whose depths it finally plunges. Yet not even then does it yield itself up, nor blend its own sweet waters with the sea.

Still with that same divine breath which it drew from the mountains of Arcadia and which later in its course it developed within the bosom of the Olympic valley into a force of sheer feeling, it now as with a sword, more manly and with the firm body of a mighty athlete and diver, cleaves the depths of the gulf nor loses its form, as on it goes towards Sicily, there to unite with Arethusa, spring of springs, a blessed promise of the fulfilment of its labours, at one with the universal pulse.

Such is the divine message which Olympia gives to the world; a lesson from the cradle to the grave and beyond, with its everlasting unity of ethical form.

ANGELOS SIKELIANOS

MACEDONIA

LADY OF CASTORIA



VIEW OF THE LAKE OF CASTORIA (MACEDONIA)

PHOTO ECONOMIDES

With its thousand aspects changing to the whim of sky, sun and clouds, the lake of Castoria is the chief attraction of that town. Small houses, pierced by innumerable windows, range themselves on the steep slopes beside its banks, and in the blue-green waters mingle their gleaming reflections with those of the tall poplars which grace the town as much as do the rose-tinted crests of the softly outlined mountains. Barges of archaic form, with high prows and hulls kept together by curious iron bands, slowly cleave the waters, and the fishermen carry to the town exquisite fish — a kind of big golden carp — which can be bought alive at the fish market.

A tour of the peninsular can be made very pleasantly in one of the motor fishing-boats which make the journey between the town and the lakeside villages.

Yonder a row of columns forms a colonnade along the shore, and reminds one of some charming villa on one of the famous lakes of the west; but it is in fact a small and obscure monastery lying hidden amongst the stillness and glowing enchantment of the waters and the hills.

In front of the colonnade, the tranquil waters break upon the curve of the distant shores, where farms, gardens, vineyards, and the small white cottages of the villages, spread out pink and mauve, separating the azure blue of sky and water.

F. PERILLA

MYCONOS

Of all the white Cyclades, this is the isle which shines out like snow. Its whiteness is the more vivid because of its lack of trees and its dryness. So dry is it, that the visitor makes an expedition out of the town to find its only tree, a plane tree, alone and solitary like a hermit.

This same plane tree will save his soul.

To discover the other trees of Mykonos you must climb up to «Anomeria». Ascetic and devoid of green, Mykonos confronts the stranger's eye with a closely packed mass of cube-houses, churches, dove-cots — its snow; whilst on the bare tops of the hills the big sails of its windmills reach upwards to the sky and down again with an uneasy motion.

Mykonos has outdone all expectations as a resort. It has become fashionable. It has in fact lost its quiet stillness. Visitors in search of the picturesque and the exotic, wander through the labyrinth of its narrow streets. Artists study the unexpected combinations of form and colour which surprise the eye of the many who go there to seek new diversions in the way

A ROAD IN MYKONOS



GENERAL ASPECT OF MYKONOS

PHOTOS L. FRANTZIS



of surroundings, strange harmonies of cubism, simple or complex, serious or frivolous, a song or the deafening notes of a jazz-band. Men of science study its island-houses, and find wisdom in them.

Who built them as they are? The wind? It was surely the wind that built those terraces, while the pirates made those narrow streets. These are two of the causes that created the architecture of Mykonos. If we add a love of cleanliness which led the little paved town to be so conceived that its waters run straight through it till they reach the sea; and if we think of the artistic sense and local character which carved these doors, coloured these windows and gave





PHOTO L. FRANTZIS

POROS. STREET AND YARD

these chimneys the quaintness they possess, we shall find a completeness in this wise and charming work. The quaintest thing is its outside steps. What steps they are! How irregular and picturesque! Were they made only to take you upstairs? I personally believe that the steps are guarantees of honour. She who goes up them is visible, and by means of these steps every Myconos house justifies itself amongst its neighbours. These steps, before they became a picturesque characteristic, were eloquent guardians.

But while speaking of the popular art and history of the island with its old civilisation, we must not forget its dialect, which exhibits all the sparkling wisdom, the charm and the pathos that is the character of the man of Myconos. To hear that language spoken one must live deep within the narrow alleys of Myconos. To us here, only a few sparks may reach, such as this one:

"Loved I you and dying felt
But now methinks, a candle
Lighted did I hold
Which is extinguished,,"

ZACH. PAPANTONIOU

VIEW OF HYDRA

PHOTO L. FRANTZIS



S K Y R O S

Skyros, white bride of the Sporades, picturesque island with a character all its own, has, like Myconos and other isles of the Aegean, become fashionable during the last few years. But whereas other islands under the influence of new-found riches have begun more or less to lose their original charm, Skyros has to this day retained it, pure and undefiled, in spite of the fact that it is visited by people of every kind — Greeks and foreigners, artists and people of the world, grand and simple folk, who are attracted thither by the coolness and charm of the island and by all its visible and hidden beauties.



HOUSEHOLD IMPLEMENTS IN BRASS AND COPPER

PHOTO SHIBUKI



A FIREPLACE IN SKYROS

PHOTO L. FRANTZIS

On landing at Linaria, the seaport of Skyros, the traveller sees nothing in particular to provoke his curiosity or attract his attention. But after a few miles' car drive through fields and gardens he notices to the left, in the distance, a great mass of rock outlined by the walls of the castle, below which rise little white houses, like flags of truce on the steep slope. Below again is to be seen the horse-shoe shaped gulf which stretches away to where some distant windmills spread their sails to the wind, while further still like white-plumed mermaids the fishing-boats cleave the blue crystal of the sea as they speed before the breeze. When at last we reach the village, it is difficult to believe the sight that meets the eye: a city of pure and untarnished whiteness clings to the rock, with its

quaint houses packed closely one beside the other, as if hugging each other, and looking out at us from the innumerable little black eyes of their windows, proud, yet at the same time modest, near, and yet distant, like truth and fiction in one, as if made of stone and paper or even wool, and of such a dazzling whiteness that you say, "perhaps it is a cloud, or snow, or a flock of white birds which have been turned into stone, or even perhaps some fantastic set of scenery produced by the most eccentric and audacious artist,,". But as you climb the narrow streets and the charming Skyros women welcome you with smiles, some of them old women spinning beside their carved doors, others young and dressed in their picturesque costumes, framed within the windows like Giocondas, you become aware that you are moving through something real and not within an imaginary city. If you glance inside the houses you will find there an unusual style which is not to be found elsewhere. In the corner is a big fireplace, called "stia,, built with carved shelves upon which is displayed every kind of crockery and silver, inherited from grandfathers and grand-mothers. And there you will see many-coloured plates, Rhodian, Venetian and Damascene, fit for a museum; vases too, and pots of uniform design standing in a row along the wall. Right and left of the "stia,, are more long shelves, laden with gilt, carved vessels, relics of distant travels in years past. The decoration of the walls is completed by one or two rows of big copper plates hanging in line, and a sort of huge frying-pan of varied design which shines enticingly in the semi-darkness of the room. In the background there stands, like a piece of old lace, a partition of carved wood with little doors and narrow steps that lead you to

PHOTO L. FRANTZIS



PHOTO CHARISSIADES

SAILING BOATS AND FISHING SMACKS BY THE SHORES OF THE PELOPONNESUS (NAUPLIA)

the roomy attic above, where stands the bed. You will not be able to resist the lure of such original domestic charm, and so you will enter the house with the excuse that you are a foreign traveller who has come to discover and study the curiosities of the place. You sit upon the low carved chairs, and greedily pore over the old Skyros embroideries, the silver, and the local works of art, and you will begin to talk to the housewife or some sunburnt Adonis who stands looking at you from outside:

"With his mauve-toned vraka
(breeches)
Swishing traka-traka,,

ATHENA TARSOULI

A CHARACTERISTIC TYPE OF FISHERMAN OF THE PELOPONNESUS ABOUT TO SPREAD HIS NETS.

IN GREECE

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3RD NUMBER
WINTER 1938

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Professor at the University of Geneva

A. DE RIDDER

An old member of the school of Athens

ANGEL SIKELIANOS :

ZACH. PAPANTONIOU :

ATHINA TARSOULI :

J. S. STOBART :

Our valuable foreign advertisers.

Two masterpieces which the Greek seas have given us.
The Mountains of Greece.

Greek Vases.

The site of Olympia and its everlasting message to man.
Myconos.

Skyros.

The climate of Greece.

COSTUME
OF SALAMIS



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THE
POTTER'S ART

POTTER OF ÆGINA

PHOTOS GHISIKI



JARS READY FOR SHIPMENT IN THE PORT OF ÆGINA



PITCHERS BEING TRANSFERRED
FROM THE KILNS TO THE PORT
OF ÆGINA.

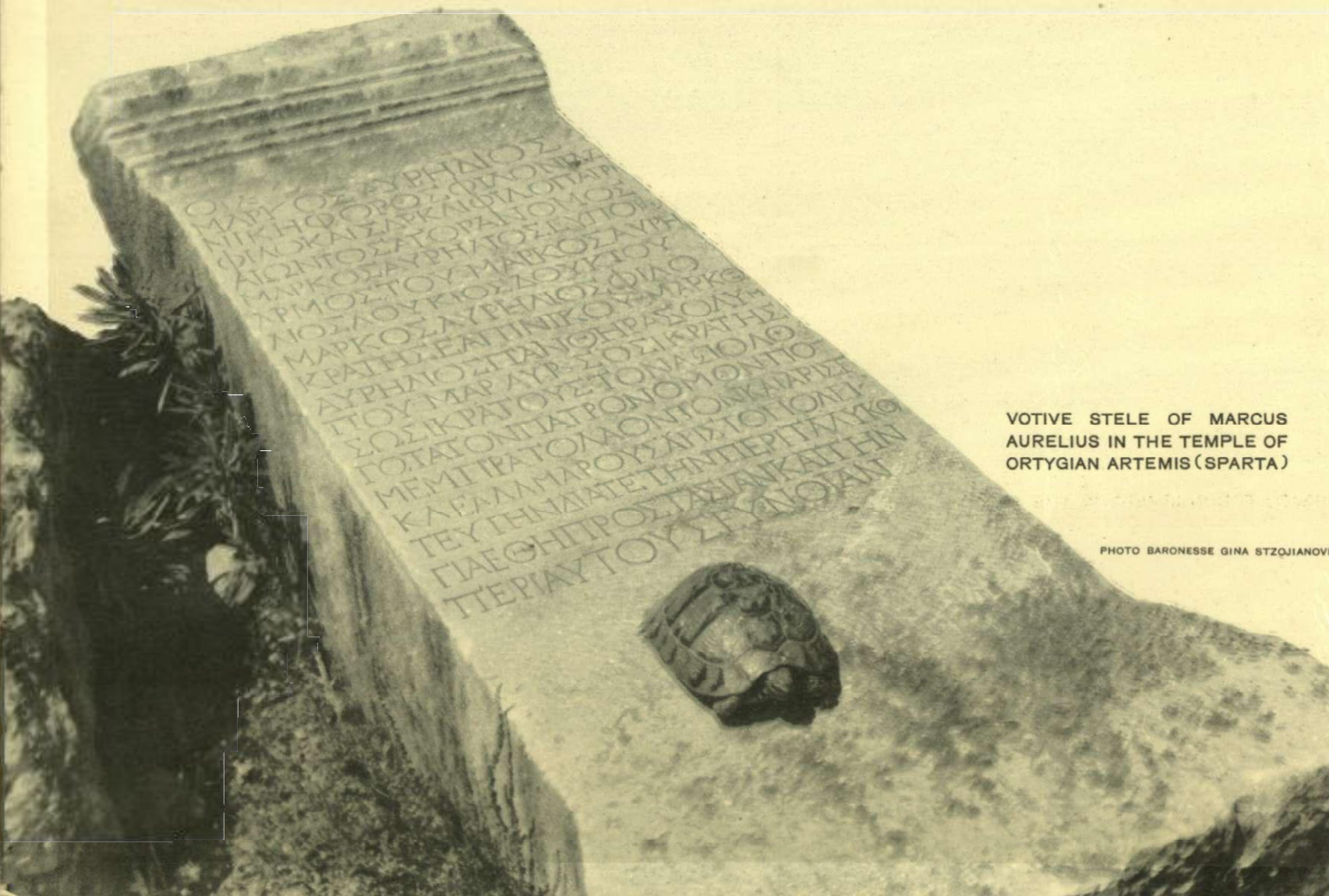
THE CLIMATE OF GREECE

Greece enjoys a wonderful climate. The rain average is low and regular, snow is almost unknown in the valleys. Hence there is a peculiar dry brightness in the atmosphere which seems to annihilate distance. The traveller is struck with the small scale of Greek geography. The Corinthian Gulf, for instance, which he remembers to have been the scene of famous sea-battles in history, looks as if one could throw a stone across it. From your hotel window in Athens you can see hill-tops in the heart of the Peloponnese. Doubtless this clearness of the atmosphere encouraged the use of colour and the plastic arts for outdoor decoration. Even to-day the ruined buildings of the Athenian citadel shine across to the eyes of the seafarers five miles away at the Piraeus. Time has mellowed their marble columns to a rich amber, but in old days they blazed with colour and gilding. In that radiant sea-air the Greeks of old learnt to see things clearly. They could live, as the Greeks still live, a simple, temperate life... the climate invited an open-air life, as it still does.

The scenery of Greece is singularly impressive. Folded away among the hills there are, indeed, some lovely wooded valleys, like Tempe, but in general the eye enjoys a pure harmony of brown hills with deep blue sea and sky. The sea is indigo, almost purple, and the traveller quickly sees the justice of Homer's epithet of "wine-dark,," Those brown hills make a lovely background for the play of light and shade. Dawn and sunset touch them with warmer colours, and the plain of Attica is seen "violet-crowned,," by the famous heights of Hymettus, Pentelicus, and Parnes. The ancient Greek talked little of scenery, but he saw a nereid in every pool, a dryad under every oak, and heard the pipe of Pan in the caves of his limestone hills. He placed the choir of Muses on Mount Helicon and, looking up to the snowy summit of Olympus, he peopled it with calm, benignant deities.

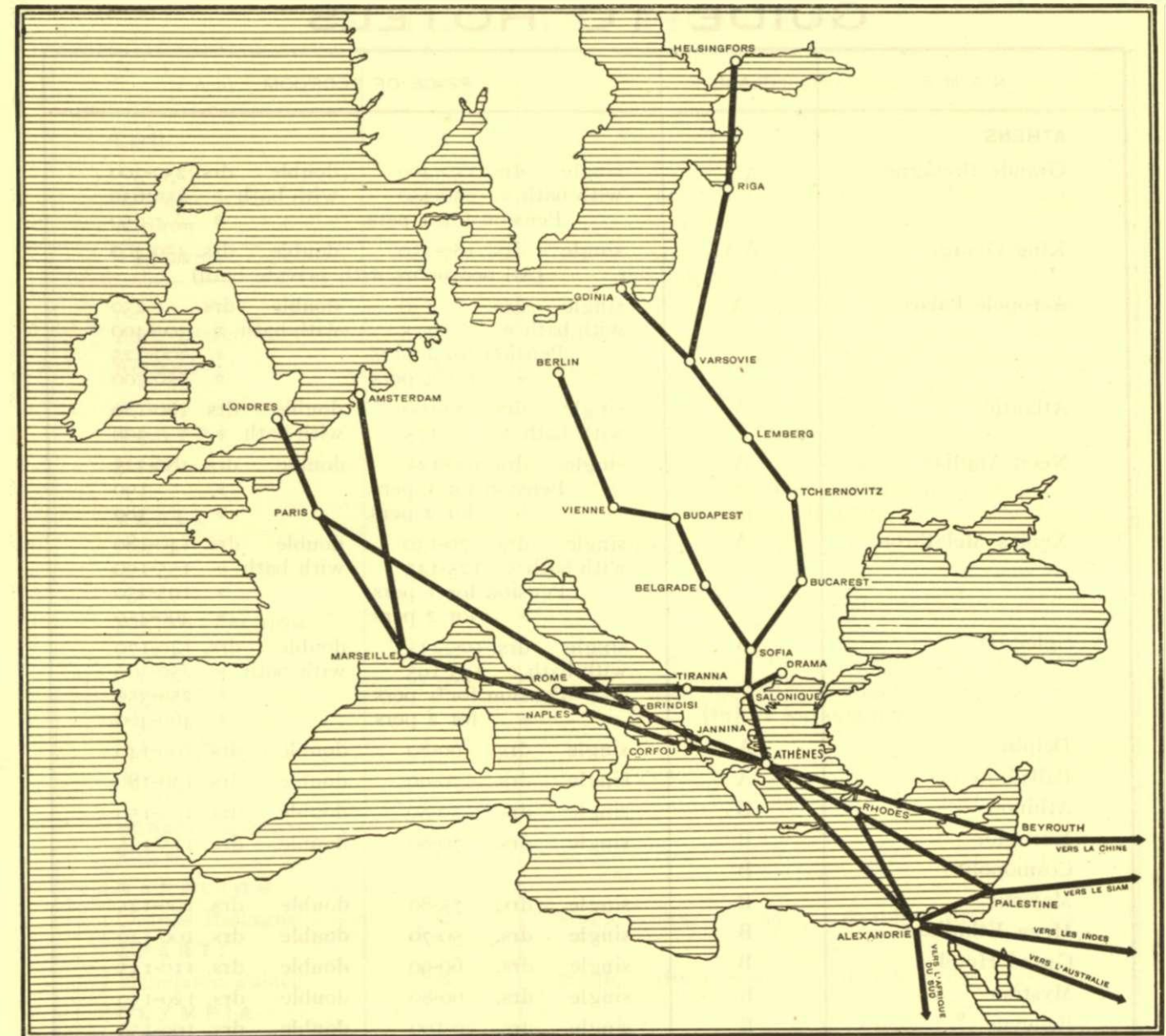
FROM J. C. STOBART: THE GLORY THAT WAS GREECE. (SIDGWICK AND JACKSON LTD.)

J. C. STOBART



VOTIVE STELE OF MARCUS AURELIUS IN THE TEMPLE OF ORTYGIAN ARTEMIS (SPARTA)

PHOTO BARONESSE GINA STZOJIANOVIT



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.

GUIDE TO HOTELS

NAME	CLASS	PRICE OF BEDROOM			
ATHENS					
Grande Bretagne	AA	single drs. 150-200 with bath » 250-450 Pension for 1 pers. » 250	double drs. 250-300 with bath » 450-650 » 250		
King George	AA	single drs. 180-250 (All bedrooms with private bath)	double drs. 350-400		
Acropole Palace	A	single drs. 150 with bath » 175 Pension for 1 pers. » 300-325 » for 2 pers. » 550-700	double drs. 250 with bath » 300-400 » 300-325 » 550-700		
Atlantic	A	single drs. 90-100 with bath » 175	double drs. 160-180 with bath » 300		
Neon Anglias	A	single drs. 100-125 Pension for 1 pers. » 190 » for 2 pers. » 380	double drs. 180-225 » 190 » 380		
Xenias Melathron	A	single drs. 70-130 with bath » 125-145 Pension for 1 pers. » 195-250 » for 2 pers. » 390-450	double drs. 140-180 with bath » 155-190 » 195-250 » 390-450		
Splendid	A	single drs. 105-115 with bath » 175-195 Pension for 1 pers. » 250-350 » for 2 pers. » 460-400	double drs. 140-170 with bath » 250-300 » 250-350 » 460-400		
Delphi	A	single drs. 60-80	double drs. 100-140		
Palladion	A	single drs. 70-90	double drs. 130-180		
Athinon	B	single drs. 50-80	double drs. 100-150		
Excelsior	B	single drs. 70-80	double drs. 115-125		
Cosmopolit	B				
Majestic	B	single drs. 75-80	double drs. 100-125		
Mega Ethnikon	B	single drs. 50-70	double drs. 100-140		
Grand Hotel	B	single drs. 60-90	double drs. 110-135		
Mystras	B	single drs. 60-80	double drs. 120-150		
Bellevue	B	single drs. 70-100	double drs. 100-150		
City Palace	B	single drs. 70-80	double drs. 90-130		
Carlton	B	single drs. 70	double drs. 110		
Veto	B	single drs. 65	double drs. 80		
Aroni	Pension	Half-pension for 1 pers. » 110-120 » for 2 pers. » 150-200	drs. 110-120 » 150-200		
Estia ton Xenon	Pension	Half-pension for 1 pers. » 150 » for 2 pers. » 250	drs. 150 » 250		
Pension Suisse	Pension	Half-pension for 1 pers. » 120 » for 2 pers. » 200	drs. 120 » 200		
PIRAEUS					
Chicago	B	single drs. 35	double drs. 80-90		
Diethnes	C	single drs. 50	double drs. 80-100		
Continental	C	single drs. 35-60	double drs. 80-90		
KIFISSIA					
Olympos Palace	A	Pension for 1 pers. » 280 » for 2 pers. » 480	drs. 280 » 480		
Palace	A	single drs. 135	double drs. 195		
Pentelicon	A	Pension for 1 pers. » 250-400 » for 2 pers. » 350-700	drs. 250-400 » 350-700		
Semiramis	A	single drs. 78-103 Pension for 1 pers. » 240-260 » for 2 pers. » 450-700	double drs. 190-220 drs. 240-260 » 450-700		

GUIDE TO HOTELS

NAME	CLASS	PRICE OF BEDROOM			
Cecil	A	Pension for 1 pers. » 260-310 » for 2 pers. » 470-700	drs. 260-310 » 470-700		
Aperghi	B	single drs. 130	double drs. 170-240		
Attikon	B	single drs. 78-110	double drs. 120-190		
Theoxenia	B	single drs. 95-130 Pension for 1 pers. » 213-248 » for 2 pers. » 400-640	double drs. 147-230 » 213-248 » 400-640		
Petit Palais	B	double drs. 150	drs. 150		
Acropole	C	single drs. 40-80 (Prices for the summer season; in the winter 20-30% cheaper).	double drs. 60-110		
KASTRI					
Kastri	B	single drs. 110 (Prices for summer; in winter approx. 40% cheaper).	double drs. 200		
EKALI					
Diana	A	Pension for 1 pers. » 205-375 » for 2 pers. » 470-755 (In the winter 30% cheaper).	drs. 205-375 » 470-755		
PALION - FALIRON					
Carlton	B	single drs. 80-100	double drs. 150-200		
Faliricon	B	single drs. 50-100 (Prices for summer).	double drs. 100-175		
DELPHI					
Apollon	B	Pension for 1 pers. » 220 » for 2 pers. » 400-440	drs. 220 » 400-440		
HERACLION (CRETE)					
Minos	C	single drs. 45-50	double drs. 80-110		
NAFPLION					
Grande Bretagne	C	single drs. 55	double drs. 100		
SPARTI					
Menelaion Palace	B	single drs. 50-65	double drs. 90-120		
OLYMPIA					
S.P.A.P.	B	Pension for 1 pers. » 230-250 » for 2 pers. » 400-550	drs. 230-250 » 400-550		
PATRAS					
Majestic	A	single drs. 45-70	double drs. 100-140		
Splendid	B	single drs. 40-60	double drs. 80-100		
TRIPOLIS					
Semiramis	A	single drs. 40-70	double drs. 80-140		
Arkadia	A	single drs. 40-60 (Prices for winter).	double drs. 80-100		
CORFU					
Anglias and Oraeas Venetias	B	single drs. 60-100 Pension for 1 pers. » 190-305 » for 2 pers. » 370-510	double drs. 110-180 » 190-305 » 370-510		
Pension Suisse	C	single drs. 45-50 Pension for 1 pers. » 145-150 » for 2 pers. » 290-320	double drs. 90-110 » 145-150 » 290-320		
VOLO					
Aegli	B	single drs. 55-65	double drs. 90-105		
Palace	B	single drs. 45-65	double drs. 70-100		
SALONICA					
Mediterranean Palace	A	single drs. 80-130	double drs. 200-220		
Cosmopolit	A	single drs. 45-60	double drs. 80-110		
Majestic	A	single drs. 50-70	double drs. 90-130		
Ritz	A	single drs. 70-80	double drs. 140-150		

AIR COMMUNICATIONS

	DEPARTURES FROM ATHENS	ARRIVALS IN ATHENS
S. H. C. A. Tel.: 21-993	For Salonica: daily 9 a. m. except Sundays. For Salonica and Drama: every Monday, Wed. and Fri. at 8 a. m. To Jannina: every Mon., Wed., and Sat. at 8,30' a. m.	From Salonica: daily except Sunday at 12,30'. From Salonica and Drama: every Mon., Wed., Fri. at 12,30'. From Jannina: every Mon., Wed., Fri. at 12,30'.
ALA LITTORIA S. A. Stadium Street No 2 Tel.: 20-171	For Brindisi and Rome: every Tuesday, Thurs., and Sat. at 8 a. m. For Rhodes: every Tues., Thurs., and Sat. at 7 a. m. From Salonica for Tyrana, Brindisi, Rome: every Tues., Thurs., and Sat. at 8 a. m.	From Rome, Brindisi: Mon., Wed., Fri. at 16 h. From Rhodes: Mon., Wed., Fri. at 15,30'. From Tyrana via Salonica: Mon., Wed., Fri. at 16 h.
IMPERIAL AIRWAYS Tel.: 9-266	For Alexandria, Sudan, Tanganyika, South Africa, Cape Town: every Sunday and Thursday at 7,45' a. m. For Alexandria, Palestine, Irak, India, Calcutta, Siam, Malaya, Singapore, Australia (Frisbay): every Wed., and Sat. at 7,30' a. m. For Brindisi, Paris London: every Tues., Sat., and Sun. at 11,05' a. m.	From Egypt and Africa: Fri., Sun., Mon. at 10 h. From Egypt and India: Tues., Sat. at 12 50'. From London via Brindisi: Sun., Sat., Fri. at 16,50'.
AIR FRANCE Tel.: 21-674	For Corfu, Naples, Marseilles, Paris, London: every Thurs. at 14 h. For Beyrut, Irak, Persia, India, Siam, Indochina, China: every Fri. at 9 a. m.	From India, Syria: Thurs. at 14. From Marseilles, Naples: Friday at 9 a. m.
K. L. M. Tel.: 25-734	For Rhodes, Alexandria, Bagdad, India, Batavia: every Sunday at 13 h. For Naples, Marseilles, Amsterdam: every Mon., Thurs. and Sun. at 6,30' a. m.	From India, Egypt: Mon., Wed., Sat. at 16,30'. From Holland and Naples: Wed., Fri. at 12,45'.
L. O. T. Tel.: 21-993	For Salonica, Sofia, Bucharest, Tchernovitz, Lemberg, Warsaw, Gdynia, Riga and Helsingfors: every Tues. at 9,30' a. m. For Rhodes and Linta (Palestine): every Sat. at 9 a. m.	From Warsaw and Bucharest: Friday at 14,40'. From Palestine: Monday at 15 h.
D. L. HANSA Tel.: 22-217	For Salonica, Sofia, Belgrade, Budapest, Vienna, Berlin: every Mon., Wed., and Fri. at 6 a. m.	From Berlin, Vienna, Budapest, Sofia and Salonica: Tues., Thurs., Sat. at 16,55'.

RAILWAY COMMUNICATIONS

	ATHENS - SALONICA		SALONICA - ATHENS		ATHENS - PATRAS		PATRAS - ATHENS	
	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL	DEPARTURE	ARRIVAL
Ordinary	12.27	22.45	12.20	23.16	6.10	14.28	6.55	15.40
Simplon-Express	20.00	7.50	22.50	10.16				
Fast train	20.30	7.50	22.55	10.15	12.50	19.40	12.24	19.31

FIXTURES OF TOURIST INTEREST IN GREECE DURING THE YEAR 1938

25th March	Greece	— Holiday in celebration of National Independence.
8th - 17th April	Athens	— Lawn Tennis International Championships of the Eastern Mediterranean.
22nd - 24th April	Athens	— Great Procession for Good Friday and Easter celebrations.
1st May	Athens	— National Labour day.
21st May	Corfu	— National holiday in memory of the Union of the Ionian Islands with Greece.
25th May-10th June	Athens	— «Motoring» 2nd Balkan Rally.
25th June	Athens	— Horse racing - Grand prix of the town of Athens.
9th July	Athens	— Horse racing, the 8th Greek Derby.
4th August	Greece	— National holiday. Celebration of the Anniversary of the 4th August.
11th August	Corfu	— Procession of the remains of St. Spyridon, the patron Saint of the Island.
15th August	Island of Tinos	— Big religious holidays on the occasion of the Assumption.
11th Sept. 2nd Oct.	Salonica	— 13th International Fair of Salonica.
3rd October	Athens	— Procession on the occasion of the Feast of Saint Dennis Areopagite. Patron Saint of the town of Athens.
29th October	Athens	— Horse - racing. Grand Prix of Acropolis.
5th November	Athens	— Horse - racing. Big race for 2 year olds.
30th November	Patras	— Procession of the remains of Saint Andrew; patron Saint of the town.
5th-6th December	Athens	— Panhellenic Horse - Show. Thoroughbreds and others.
UNDATED FIXTURES		
End of January	Athens	— Motoring — International Rally of Monte - Carlo.
The first fortnight in May	Athens	— Big Fête organised by the Lyceum Club at the Panathenaic Stadium (Historic Procession, National Dances, in religious costume etc.
August	Island of Syra	— 2nd Pancycladic Fair of Syra.
End of September	Salonica	— Lawn - Tennis International Championship.
Beginning of Oct.	Athens	— Balkan Games. Tennis tournament.
	Athens	— Permanent Exhibition of Greek Products at the Zappeion Building.
	Janina Epirus	— Permanent Exhibition of Janina.

VISIT GREECE

THE COUNTRY OF ETERNAL SPRING

THE COUNTRY WHERE ART AND NATURE UNITE
IN SUBLIME HARMONY UNDER THE MOST BEAUTIFUL SKY

The reduced cost of living in Greece makes her accessible to all purses.

All information may be had from the Tourist offices of the Greek State and from the various Consulates of Greece.

Ah! that light of the Greek sky. One must have bathed in it to have realised the joy of Life.

VLADIMIR D'ORMESSON

GREECE, for me, is written and pronounced GRACE.

ROGER VITRAC

Greece is a Goddess who desires to be loved as a woman. One remembers her as one would of a beautiful passion.

JEAN-LOUIS VAUDOYER

The most attractive feature of the Greek people is their hospitality which never fails. Since ancient times and up to the present day the stranger is considered sacred.....

ISOLD KURZ

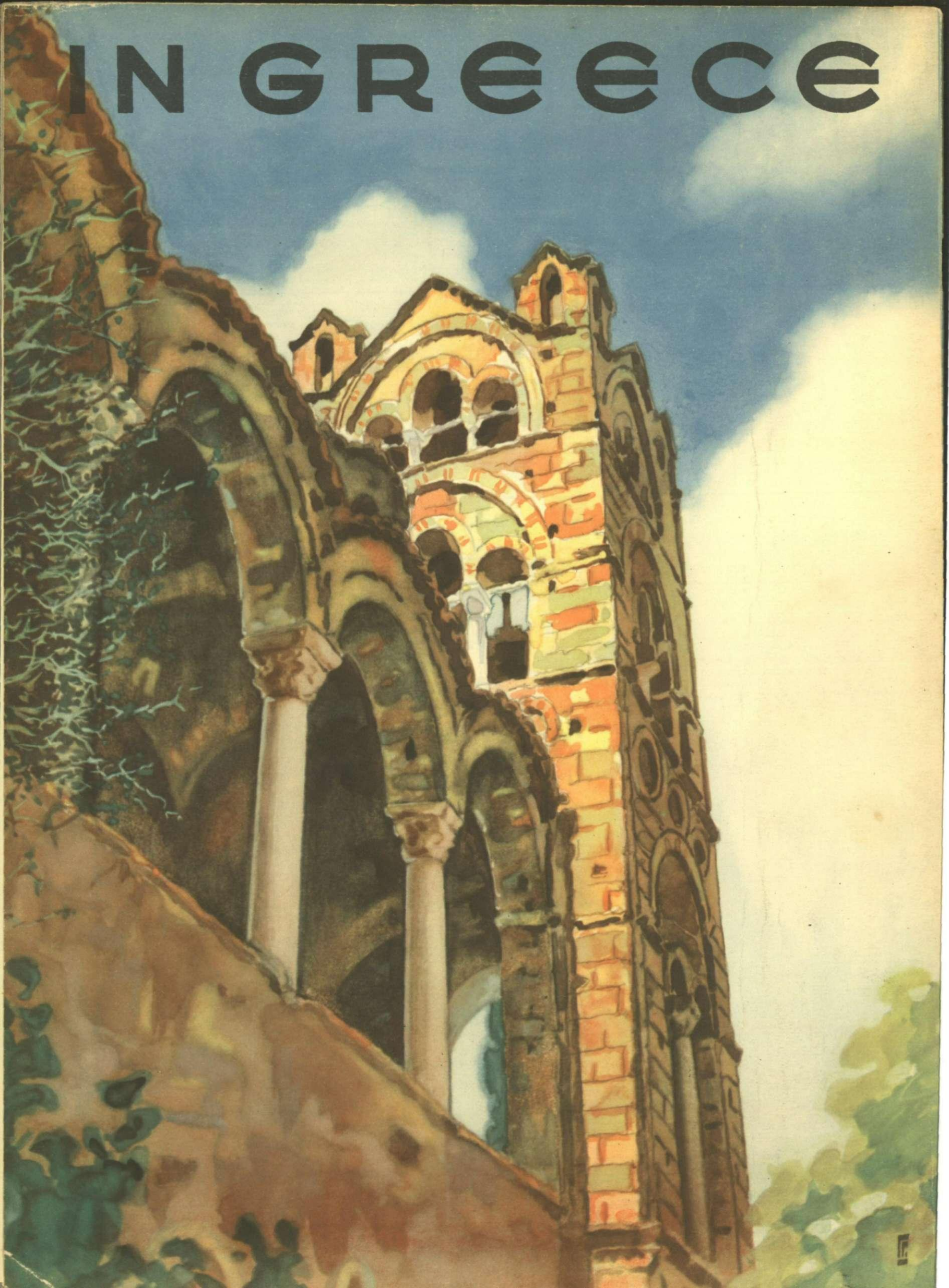
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IN GREECE





OUR VALUABLE FOREIGN ADVERTISERS

There is in Greek Tourism one factor which we shall never be able to appreciate sufficiently and for which I avail myself of this opportunity of expressing the common gratitude of all Greeks. I mean the foreign intellectuals who have visited our country, and who have afterwards thought good to write something about their visit. Their number is infinite—from the time of old Anacharsis to that of the intellectuals who visit us at the present day and return our hospitality so generously. The books which contain their impressions are still more numerous. Thousands upon thousands of books, some of them masterpieces, some moderately good and others—very few—bad, are all inspired by a deep and sincere enthusiasm. And this enthusiasm has always been, and ever will be, the best tourist advertisement for our country.

All foreign writers who come to Greece, whether scientists, artists or intellectuals, become the best propagandists this country possesses. For, besides its incomparable sky, its natural beauties and its archaeological treasures, we have something else to offer these people—something much more valuable—the memory of a great past. I refer naturally to those true intellectuals who are imbued with a classical culture and whose childhood and youth were nourished at the springs of the ancient Greek spirit. They are, and cannot but be, Philhellenes.

Permeated with this spirit, tired of to-day's artificiality and barren materialism, they do not come to Greece solely to see its sights or its antiquities. They come with the desire to forget their mental and physical lassitude and their worries, to become young again to find once more the first emotions of their youth, those fertile and unforgettable enthusiasms, the capacity to dream, to imagine, to experience true happiness.

Even before they have reached Greek shores, some peculiar emotion, some indefinable power possesses them. They are already transformed, no longer the same cold and indifferent men, tired of the world and of life, on whom nothing can make any impression. They see everything from a different point of view. As the boat nears Corfu, the arid and monotonous mountains of Santi Quaranta become the sacred rocks that have reared heroes and demi-gods. The moon is no longer the common planet, so pale and lifeless, which they see from the high buildings of their great cities. It is "Selene," as they call it from the ancient texts with their Erasmic pronunciation—"Selene," which awakens with blue rays all the fantastic world of Attic nights. The weary shepherd, leaning upon his crook, is not an ordinary man who broods upon his troubles and his children, but an ancient "bucolos," who has perhaps met Pan and the Satyrs and the woodland nymphs. Given new life by this deep emotion, transformed by it and grateful to the country which has offered them this incomparable joy, they become true lovers of Greece, and write those enthusiastic books and those inspired descriptions.

It has been said that this one-sided enthusiasm of our intellectual visitors for the Greek past does not allow them to become acquainted with the Greek people of to-day, with their needs, their difficulties and their hardships. But I do not believe that this is so. The men who really love ancient Greece cannot but also love modern Greece, because they must feel her history as one whole and realise how unchanging is her character. And I do not know of one sincere admirer of ancient Greece who has not remained faithful to us in difficult times, when one after another our friends of circumstance have left us, friends with self-interests, "practical men," as they are called. That is why they are all the more worthy of our gratitude.

ACHILLES KYROU

An archway formed of square pillars supporting a vault, sculptured in relief. From the church of St. Demetrius at Salenica, dating from the beginning of the 5th century. (Byzantine Museum Athens).

TWO MASTERPIECES

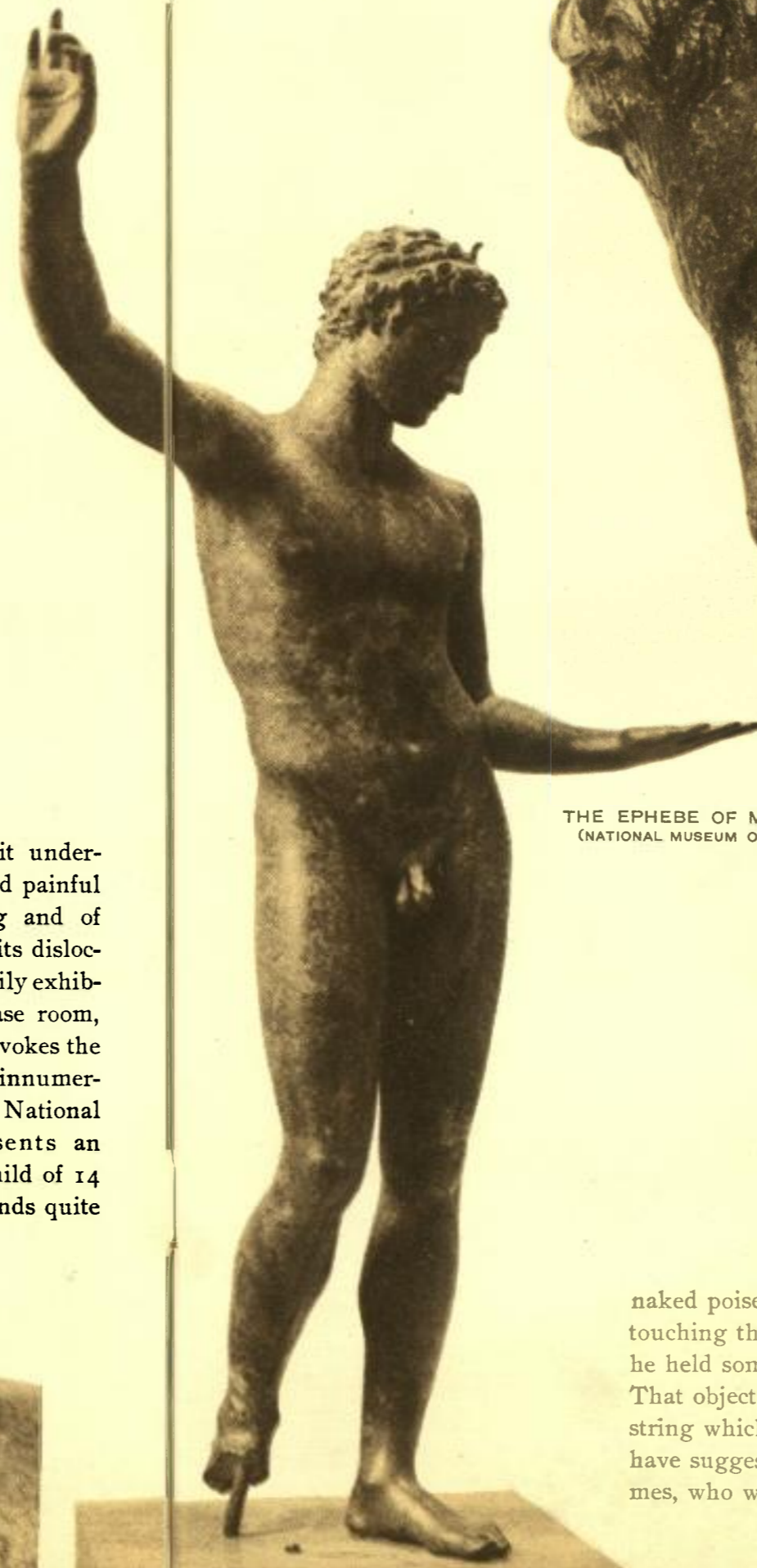
WHICH THE GREEK SEAS HAVE GIVEN US

THE EPHEBE OF MARATHON

The sea, that marvellous element which surrounds the whole of Greece with her azure waters, has lately given up to us a gift of the most wonderful bronzes in our National Museum — true masterpieces of Attic art. Amongst these the Ephebe of Marathon with its beauty and incomparable charm occupies a preeminent place. Taken from the bottom of Marathon Bay in 1925, it was transported to



our museum where it underwent all the long and painful processes of cleaning and of joining and welding its dislocated limbs. Temporarily exhibited in the central vase room, this beautiful statue evokes the admiration of the innumerable visitors to the National Museum. It represents an ephebe, or rather a child of 14 or 15 years, who stands quite



THE EPHEBE OF MARATHON
(NATIONAL MUSEUM OF ATHENS)



PHOTOS S. VANDOROS

naked poised on his left foot, whilst the right foot is stretched behind, hardly touching the ground. With his left hand curving at right angles to his elbow, he held some object in his open palm, where there is a nail through a hole. That object must have been a disc, a peg or rather a top, that he twisted with a string which he pulled with his right arm raised above his inclined head. Others have suggested a tortoise, for they think that this is a statue of the child Hermes, who with a tortoise-shell constructed the first lyre in the heroic age of

ΠΑΙΣ ΚΕΛΗΤΙΖΩΝ



THE "LITTLE JOCKEY,"
(NATIONAL MUSEUM OF ATHENS)

PHOTO L. FRANTZ

fill you with joy. Oh! Could I but give back to you that beloved toy which your eyes are seeking with so much longing!,,

This admirable sculpture belongs to the 4th century B. C. It is perhaps from the hands or at least from the school of Praxiteles, for its style strongly recalls the work of that great master.

THE LITTLE JOCKEY

From the bottom of the sea, to the north of the island of Euboea and opposite Cape Artemision, another statue in bronze was also fished up—the famous "Little Jockey,, as we at the Museum familiarly call the little horseman who impetuously lashes his steed with the whip he holds in his right hand, while with his spurred feet he urges the horse to win the race at the Hippodrome. This little slave—for such he is, as witness his flat nose, his hair and his thick negro lips—much resembles our own street urchins, especially in the realism of his limbs and his short tunic lifted into the air by the wind.

This little jockey was surely astride the galloping thoroughbred of real bronze which was fished up at the same time, (and at the same time too as the admirable bronze statue of Zeus the Thunderer) at the same spot of the Maliac Gulf, to the north of the island of Euboea. It is an excellent work of the 3rd century B.C.

AL. PHILADELPHUS

DIRECTOR OF THE NATIONAL MUSEUM OF ATHENS

Greece. Our famous poetess M^{me} Myrriotissa has dedicated to him an inspired poem where she extols his beauty and expresses her astonishment that although resting at the bottom of the sea for two thousand years, he has lost nothing of his youth and freshness. "What artist,, she asks "created you? What hand laboured to make such beauty flower? I feel that this illustrious creator has put all his soul into your breast and your eyes. Dear child! But there is one thing missing that would



WINTER SPORTS



Taygetus is one of the loveliest mountains in Greece. Looking at those proud slopes from the plain, you feel yourself rooted to the ground. At its feet eastwards you see a series of queer little knobby hillocks, like byzantine cupolas. On these hills, like the vertebrae of a gigantic spinal column, rest the snow peaks, which mount, tier upon tier behind, to greet the rising sun.

PHOTO CHARISSIADES

THE PICTURESQUE SUMMIT OF ZEREIA, AFTER OLYMPOS ONE OF THE MOST POPULAR CENTRES FOR WINTER SPORTS IN GREECE.

PHOTO KONTOYANNI





PEASANTS OF SKYROS

PHOTO ECONOMIDES

PEASANTS OF MEGARA

PHOTO NELLY'S

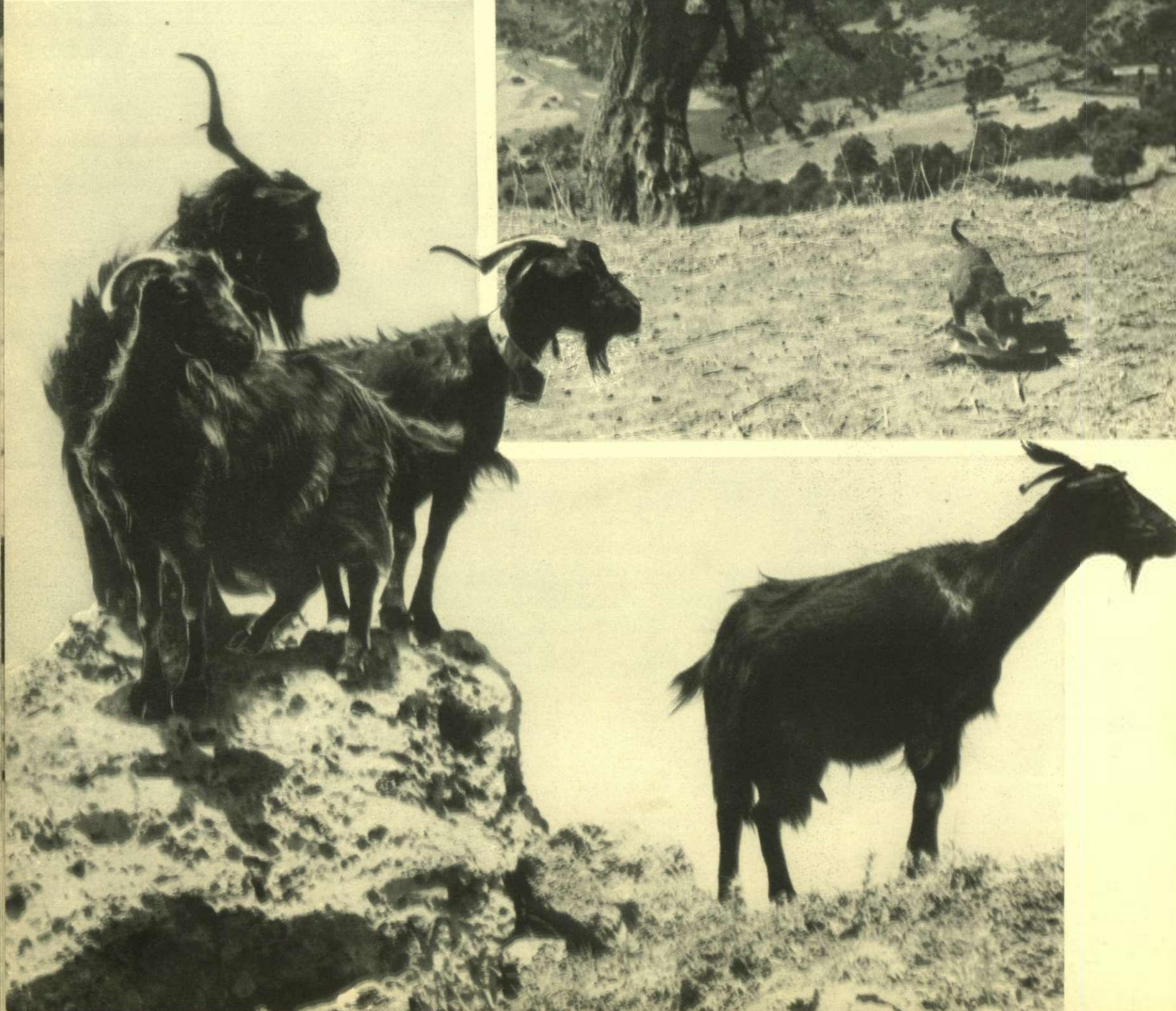


THE MOUNTAINS OF GREECE

"Still waves the willow ...?, Only a poet like Palamas would have the eyes to see a thing like that, so trivial, but so eternal.

I remember a great German poet who had not been to Greece for twenty years, and he asked me about the country. I began to tell him of its growth, its progress. But the more I told him, the sadder he grew. He clung to his old memories of hardships endured, now mellowed by time, and softened by the passing of the years. He had gone up the mountains on a mule, and had no use for any other aid to mountaineering. "East is East, and West is West,, he might have quoted. "Funiculaires are all very well in Switzerland, but for Heaven's sake, don't bring them to Greece,, Palamas asks about the willow, and I want to give him a reassuring answer. The willow *does* still blossom, *does* still wave. Nature will not give the lie to poetry. As I leave the town and climb the stony track, Palamas' poem comes to life and

PHOTOS NELLY'S



SHEPHERD'S HUT AT THE FOOT OF PARNASSUS

takes on a new meaning around me. Here the willows are still in blossom as they used to be, and as they will be till Time is old. The blossoms crowd in on me, and as the mule thrusts its slow, sure way through the sea of bloom, I have only to put out a hand to pluck a flowering branch that almost brushes my face as we pass, and to breathe deep the strong, sharp, premonitory tang of the hills.

In the Alps you go up seven, eight, ten thousand feet, and when you are not in the cloud, the air looks crystal-clear, rain-washed.

SHEPHERD OF PARNASSUS

There is no mirage to delude the eye and warp the judgment. But stand at the edge of a precipice in Greece, and the drop below you seems bottomless, it is the southern sun that makes the chasm quiver like that, and the air rise from the depths below in dizzying whorls that dazzle the eyes and give the Greek mountains twice the height they have.

The mountain air puts new life into your lungs and sends your blood pulsing through your veins with a rejuvenating surge of youth. And there, just round the corner, a spring trickles sparkling from a hole in the bank. This land, so stingy of soil, so lavish in stones, lets her water too run waste. You dismount and have a drink, and the water, like a draught of Lethe, brings forgetfulness of towns, lowlands, seas. Your only thought is "Mountains,, and, like the young man in that half-forgotten poem you learnt at school, you step forward strongly, murmuring "Excelsior,,

TH. ATHANASSIADES

PEASANT FESTIVALS



CRETAN DANCERS
DURING A RURAL FÊTE IN ATTICA

PHOTOS CHROUSAKI



YOUNG PEASANT WOMAN OF ATTICA

Oh Stranger, this the fairest place on earth, white Colonus. Here, numberless nightingales send out their melodious plaints, hidden in the deep valleys beneath the shades of the ivy, in the foliage of a thousand bays, the gods' inviolate bowers, impenetrable by the sun and sheltered from the storms; here Bacchus, transported, pleases ever to walk surrounded by the nymphs who reared him.

Here flower daily, beneath the dew of heaven, the narcissus with its beautiful clusters, ancient crown of the two great goddesses, and the golden crocus. Here, never do the springs of the Cephissus sleep nor fail, but ever give the fields quick increase, spreading their clear waters over our fertile plains.

The Muses scorn not this country, nor Venus, the goddess of golden dreams.

Here grows the tree that was not planted by the hand of man, the olive, of pale foliage, the leaves of which greet the child at birth. Never shall a foe, young or old, extirpate it from the soil; for it grows under the guarding eyes of Zeus and of grey-eyed Minerva....

SOPHOCLES