



IN GREECE

THE PROCESSION OF LABOUR in the Panathenaic Stadium.

The finest part of the great festival, which this year, as in the past three years, celebrated the anniversary of the 4th of August in the Panathenaic Stadium, was the Procession of Labour.

One of the tableaux of this procession was devoted to the olive—the blessed tree, which was the gift to the Athenians of the daughter of Zeus—wise Athena. This part of the procession was made up by the inhabitants of Megara, the village of great olive-groves. The eight old men, who headed the tableau, represented the thousand-year old olive-trees with their gnarled but stout trunks, which defy time and storm. They are all laden with years—each is 70-80 years old—but all carry their old age with dignity, as they wait to take their places at the head of the procession; and as they rise at the opening strains of the National Anthem, they resemble the chœurs of some ancient Greek tragedy.



PHOTO SERAIDARI



THE FESTIVAL
OF LABOUR
IN THE
PANATHENAIC
STADIUM

PHOTOS NELLY'S

Another scene from The Labour Procession was devoted to wheat—to the product, which from the earliest times had been placed under the protection of the goddess Demeter and of Triptolemos. These graceful maidens from Liopesi represent the harvesters. As they descend from their seats in the auditorium, in order to take part in the procession, clad in their holiday costumes adorned with gold coins and their kerchiefs of many hues and holding bunches of ears of wheat and sickles, they seem to be returning from the harvest.



PHOTOS NELLY'S

GROUPS OF DANCERS FROM ALL PARTS OF GREECE, from every town and every village, with their native musical instruments and their picturesque costumes of many colours, assembled on the anniversary of August 4th in the Athenian Stadium, in order to revive, with their folk-songs and harmonious dances, the Greece of legend and tradition. In the above photograph is seen a snapshot of the dance of the Skiathos islanders, maidens with huge buckles on their costumes of velvet jackets and voluminous pleated skirts of many hues.

THE YOUTH OF PARNASSUS, who have come down to the Stadium to give a picture of shepherd life. Rosy-cheeked shepherd girls, with their picturesque Arachova costumes, some with their distaffs, others with various implements of their calling, and stalwart shepherds and shepherd boys with their crooks, waiting to take part in the Procession of Labour. They seem to bring into the Stadium the fragrance of the thyme and firs of their native mountains.



THE WORSHIP OF BACCHUS

In the land, where the juice of the grape had its own god (Bacchus), the cult of the grape is a tradition. Therefore the Grape Procession was a distinct section of the whole magnificent «Procession of Labour» in the Panathenaic Stadium. It was composed of vine-growers of the Mesogea of Attica, armed with their hoes and pruning-knives, and graceful maidens bearing baskets of luscious grapes.



CHARACTERISTIC TYPE OF A WOMAN OF SKIATHOS, FROM THE GROUP OF DANCERS OF THAT ISLAND, WHO TOOK PART IN THE CELEBRATION OF AUGUST 4TH.



PHOTOS NELLY'S

ΧΡΥΣΑ ΚΤΕΡΙΣΜΑΤΑ
ΕΚ ΤΩΝ ΒΑΣΙΛΙΚΩΝ ΤΑΦΩΝ



ΜΥΚΗΝΑΙ

'οὐτ' ἐμέ γ' ἐν νηεσσι Ποσειδάων ἐδάμασσαν
 ὄρσας ἀργαλέων ἀνέμων ἀμέγαρτον αὐτμήν,
 οὔτε μ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου,
 ἀλλὰ μοι Αἰγισθος τεύξας θανάτῳν τε μόρον τε
 ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας, 410
 δειπνίσσας, ὡς τις τε κατέκτανε βούν ἐπὶ φάτνῃ.
 ὡς θάνον οἰκτίστῳ θανάτῳ· περὶ δ' ἄλλοι ἑταῖροι
 νωλεμέως κτείνοντο σύες ὡς ἀργιόδοντες,
 οἳ ῥά τ' ἐν ἀφνειοῦ ἀνδρὸς μέγα δυναμένοιο
 ἢ γάμῳ ἢ ἐράνῳ ἢ εἰλαπίνῃ τεθαλίῃ. 415
 ἤδη μὲν πολέων φόνῳ ἀνδρῶν ἀντεβόλησας,
 μουνάξ κτεινομένων καὶ ἐνὶ κρατερῇ ὑσμίνῃ·
 ἀλλὰ κε κείνα μάλιστα ἰδῶν ὀλοφύραο θυμῷ,
 ὡς ἀμφὶ κρητήρα τραπέζας τε πληθούσας
 κείμεθ' ἐνὶ μεγάρῳ, δάπεδον δ' ἄπαν αἵματι θῦεν. 420
 οἰκτροτάτην δ' ἤκουσα ὄπα Πριάμοιο θυγατρὸς
 Κασσάνδρης, τὴν κτείνει Κλυταιμνήστρη δολόμητις
 ἀμφ' ἐμοί, αὐτὰρ ἐγὼ ποτὶ γαίῃ χεῖρας ἀείρων
 βάλλον ἀποθνήσκων περὶ φασγάνῳ· ἢ δὲ κυνώπις
 νοσφίσσων, οὐδέ μοι ἔτλη ἰόντι περ εἰς Ἄϊδαο 425
 χερσὶ κατ' ὀφθαλμοὺς ἐλέειν σὺν τε στόμ' ἐρείσαι.
 ὡς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός,
 [ἢ τις δὴ τοιαῦτα μετὰ φρεσὶν ἔργα βόληται·]
 οἷον δὴ καὶ κείνη ἐμήσατο ἔργον ἀεικές
 κουριδίῳ τεύξασα πόσει φόνον· ἢ τοι ἔφην γε 430
 ἄσπᾶσιος παῖδεσσιν ἰδὲ δμῶεσσιν ἐμοῖσιν
 οἴκαδ' ἐλευσέσθαι· ἢ δ' ἐξοχα λυγρὰ ἰδυῖα
 οἳ τε κατ' αἴσχος ἔχευε καὶ ἐσσομένησιν ὀπίσσω
 θηλυτέρησι γυναιξί, καὶ ἢ κ' εὐεργὸς ἔησιν.'

ΟΜΗΡΟΥ ΟΔΥΣΣΕΙΑΣ Λ. ΝΕΚΥΙΑ



THE TREASURE OF MYCENAE



GOLD MASK FROM THE FIFTH GRAVE OF THE ACROPOLIS OF MYCENAE (NATIONAL MUSEUM AT ATHENS).



ABOVE: Silver gold-encrusted vase from the tombs of the Acropolis of Mycenae. (National Museum at Athens).
BELOW: Two views of a gold-encrusted dagger found in the fourth tomb of the Acropolis of Mycenae (National Museum at Athens): 1) A lion attacking a herd of deer. 2) Javelin-throwers bearing shields attacking lions. Work of 16th century B. C. (National Museum at Athens).





PHOTOS NELLY'S

Wonderful are the golden daggers, with their many-coloured metallic representations, showing bold men armed with shield and spear fighting against lions, or feline animals lying in wait for their prey behind lotus-bushes on the banks of a river. These animated scenes, composed of gold and silver figures cut separately and affixed to the bronze blades, recall vividly to our minds Homer's description of the great ornamented shield of Achilles, which formerly was considered the creation of a poet's imagination. But the most impressive objects in the famous Mycenaean collection are the gold death-masks, which covered the dead faces of legendary kings of thirty-five centuries ago and which were found in their tombs. And one cannot help wondering whether these masks give a faithful reproduction of the faces of those great heroes, Agamemnon and his comrades in arms, whose names evoke tales of valorous deeds and the tragic fate of the house of the Atridæ.

These venerable faces, which have come down to us from the remotest times, will always guard their secret behind their metallic stiffness—masks of mystery, that arrest and dominate the spectator's attention by their impassive majesty.



PHOTOS NELLY'S

The famous excavations of Mycenæ proved how justly Homer called the capital of the Atridæ «Mycenæ rich in gold». The wealth of the gold objects displayed in the great Mycenaean Room of the National Museum at Athens, is dazzling not only by reason of the glitter of the precious metal but also by the delicacy of such ancient art, which astounds the present-day observer with the boldness of its designs and its love of artistic detail.





ΠΟΜΠΗ ΕΡΩΤΩΝ ΝΗΡΕΪΔΩΝ ΚΑΙ ΤΡΙΤΩΝΩΝ



PHOTOS NELLY'S

Ὡς δ' ὅτε Νηρείδων τις ὑπερκύφασα θαλάσσης
 ἐξομένη δελφίνι χυτὴν ἀνέκοπτε γαλήνην
 καὶ οἱ ἀειρομένης ἐλελίζετο μυδαλή χεῖρ
 νηχομένης μίμημα, φέρων δέ μιν ἄβροχον ἄλμης

ἡμιφανῆς πεφόρητο δι' ὕδατος ὑγρὸς ὀδίτης,
 κυρτώσας ἐὰ νῶτα, διερπύζουσα δὲ πόντου
 δίπτυχος ἄκρα κέλευθα κατέγραφεν ἰχθύος οὐρή.

NONNOY ΠΑΝΟΠΟΛΙΤΟΥ ΔΙΟΝΥΣΙΑΚΑ
 (α - 72 - 78)

... «From time to time one of the Nereids, seated upon a dolphin, comes to survey the sea and to disturb its tranquillity; she moves her hand in imitation of a swimmer's movement. The wayfarer of the deep, protecting her from the briny element, carries her on his curved back, showing only half of his bulk and cleaving the waves with his two-fold tail»...

(Extract from the «Dionysiaca» of Nonnus Panopolitanus).

A frieze in bas-relief, which once adorned some unknown ancient monument. It was found at Thermopylae. It represents a graceful procession of Tritons, Nereids and Cupids, riding mythical marine animals. It is probably a part of a larger composition, perhaps depicting the marriage of Poseidon and Amphitrité. The delicacy and grace of the design and the gay and playful spirit animating this work point to its belonging to the Hellenistic period.
 (National Museum, Athens).



THE BIRTH-PLACE OF APOLLO

On the little isle of Delos, which was the most famous centre of the worship of Apollo, the god of light, the ancient ruins cover a vast extent. One of the most striking spots on Delos is the long terrace, on which a row of archaic lions lines an ancient avenue.



PHOTOS H. LIST



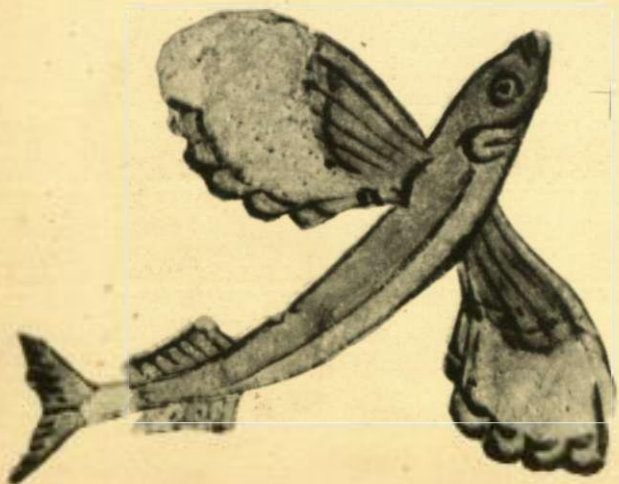
These lions, of Naxos marble, sit resting on their fore-paws and rear their massive forms opposite the little «Sacred Lake». They seem like a marble guard set over the spot, where the nymph Lêtô gave birth to two great divinities—Apollo and Artemis (Diana).

SAILING-RACES



H. M. KING GEORGE II. OF GREECE ON THE PIER OF THE YACHTING CLUB AT THE OPENING OF THE PANHELLENIC SAILING - RACES.

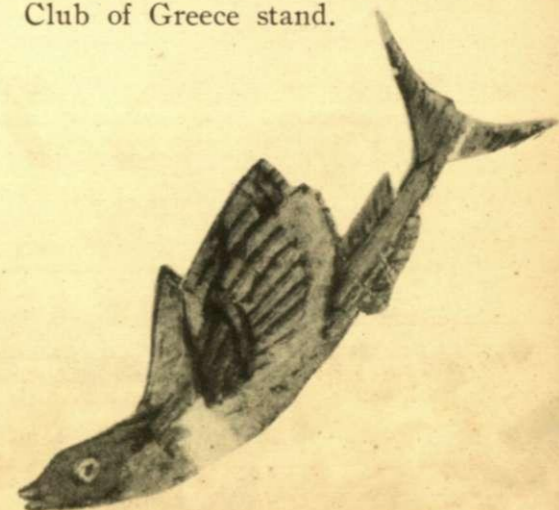
During the past few years, sailing as a sport has developed considerably in Greece. Many sailing clubs have been founded and great efforts have been made by the Phaleron and the Salonica Yachting Clubs, as well as by the State, to popularize this noble sport. Whereas formerly there was only the Athens-Chalcis race, in which small boats took part, during



PHOTOS H. LIST

the past years extensive races have been organized between Piraeus and Syra, and also races for big boats of the "Star" type. This year, for the first time, international races were arranged between Greece and Roumania and between Greece and Egypt. Likewise, the Panhellenic sailing-races were held, which were a great success and in which H. R. H. Crown Prince Paul took part, winning first

place in certain of the events. The photographs we publish were taken at this year's Panhellenic races, at the start from the picturesque cove of Munichia, where the handsome Club-house and the excellent installations of the Yachting Club of Greece stand.



A WATER FESTIVAL



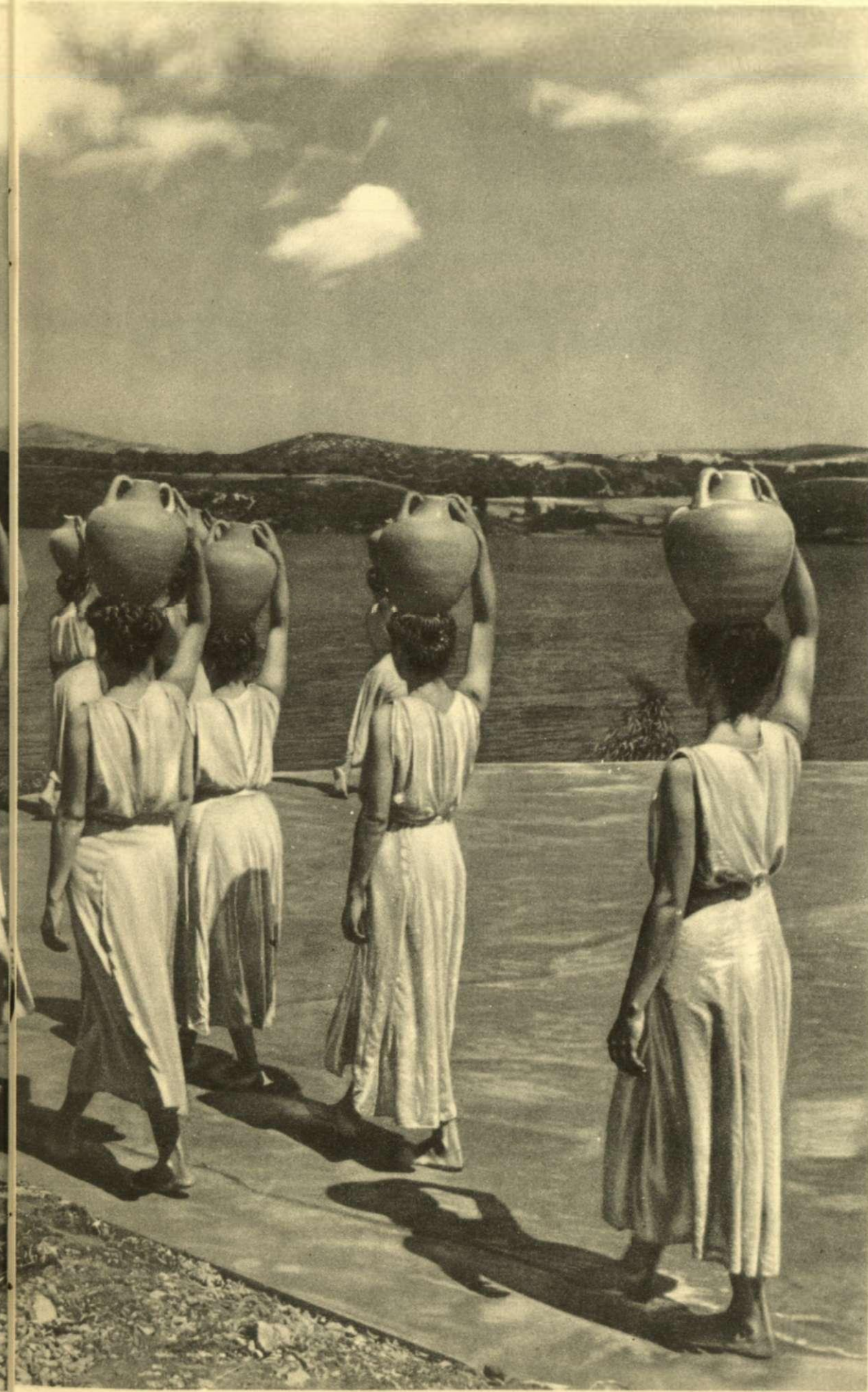
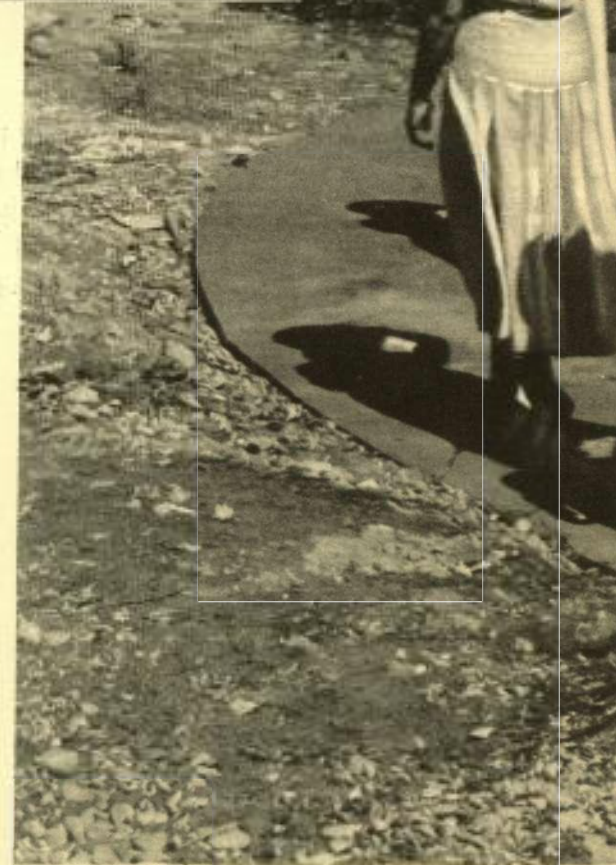
The tenth anniversary of the completion of the big Marathon dam (the work of American engineers), creating a fine lake, which forms the water-supply of Athens, Piraeus and their suburbs, was celebrated by a festival organized by the Athens Touring Club, the artistic part of which was entrusted to Miss Coula Pratsica.

Miss Pratsica gave to this occasion the character, which was the feature of Greek classical festivals, and to this end she combined music with the dance and the spoken word.

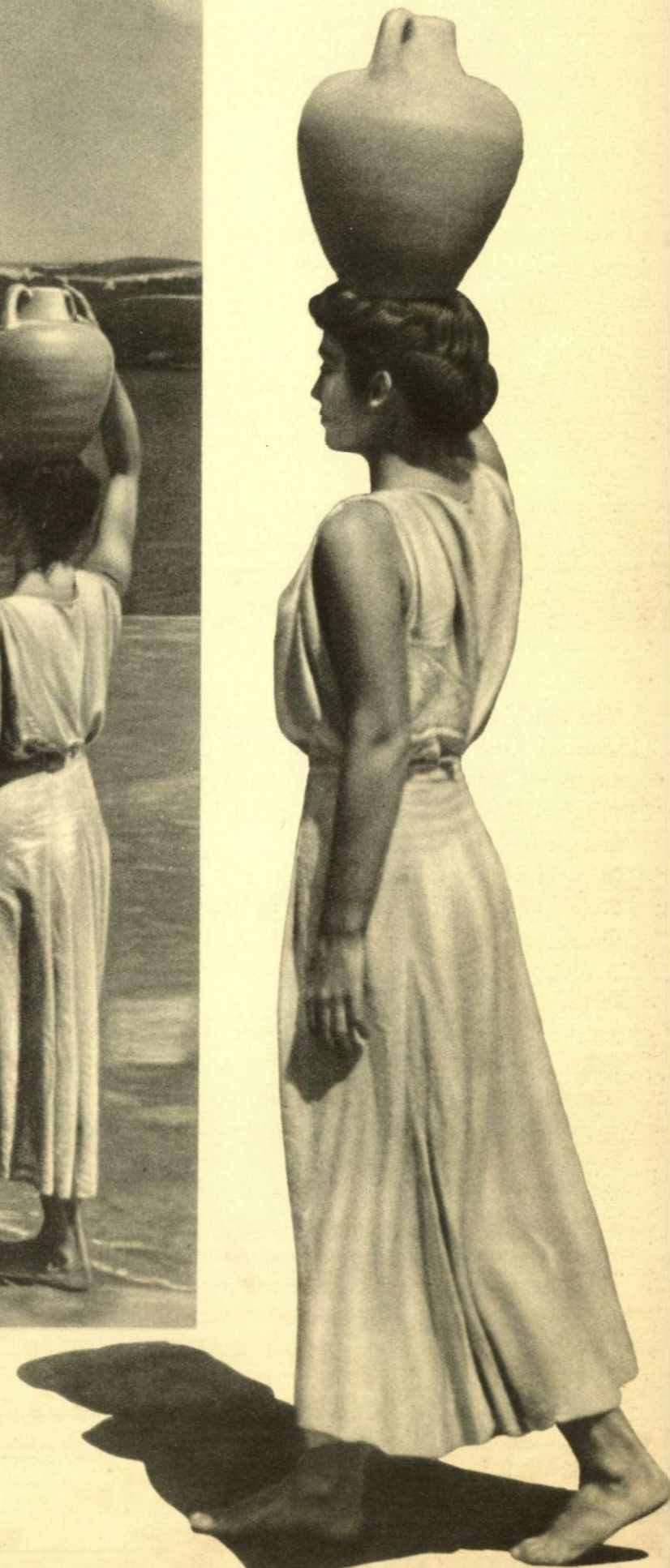
A platform was erected on the shore of the lake at the foot of a gentle slope in the form of an amphitheatre, thereby giving the dancers a unique natural background of the blue water of the lake and in the distance the verdant opposite shore.

The dances executed fall into three groups: The first symbolized the water-spirits and demons; the second, the different metamorphoses of water—the brook, the lake, the torrent—; the third, man's struggle for the mastery of this element and his joy over his success. Lastly, an invocation of the water-spirit was recited by the chorus of dancers.

A procession of young maidens, carrying on their heads pottery jars of antique shape, closed the festival. With slow, rhythmic step and marvelous cadence, this procession advanced through the pine-trees of the slope toward the lake and disappeared behind the platform, thereby giving the spectator the startling illusion that it was swallowed up by these waters, in whose honour the festival had just been celebrated. And Nature, as if joining in the glorification of one of its elements, bathed the disappearing graceful figures in the rose and gold of the rays of the setting sun.



PHOTOS L. FRANTZIS



IN GREECE

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DAPHNE KALOPOTHAKÈS	Wild Flowers of Attica.

ON THE COVER :

A flat reproduction by E. Gillieron (son) of a dance of the Graces, depicted on the circular bowl of a great amphora, or two-handled wine-jar, of Pentelic marble, 72 centimetres in height, now in the National Museum at Athens. The work of some Neo-attic artist of the 1st century B. C., reproducing an archaistic composition of the 4th century B. C.



COSTUME
OF CORFU
BY
MARIE SCANAVI



PHOTOS H. LIST

THE BAY OF NAUPLIA

For Westerners, wearied by the «settlement» of peace, which is dragging on longer than the Trojan War, by the countless talking and musical machines, by the effacement of contemporary poetry, here is a good piece of advice:

Take a submarine express and come to the surface in the bay of Nauplia, open the hatch to the early morning hours and there, on the deck, relax and allow yourself to be penetrated. The light fluid of the opaline atmosphere instils itself into the very marrow of one's bones; the limpid air of the gulf gives the mystical impression of a new sky; the soft outlines, which surround the bay like the beautiful arms of nymphs, cause in one's soul or in the horizon (one really does not know which of the two) as it were an unwinding of round, misty elevations, tinted blond or rose, which unite and dissolve into sonorous motifs of blue symphony. And the spectator will know what artistic joy signifies.

CHARLES-MARIE GARNIER

The islet of Bourtzi, which one sees about 450 metres from the entrance to Nauplia harbour, is crowned by the old Venetian fort of the Passage, where formerly the public executioners lived, as popular abhorrence and superstition condemned them to a severe ostracism. Lately, without any alteration of its historic fortifications, this fort has been transformed into a luxurious hotel for tourists.



ΑΛΙΕΙΣ



“Two old hunters of fish slept side by side on a bed of dried seaweed, under the shelter of a wattled hut close to a leafy hedge. Near them, the familiar implements of their calling, bait covered by seaweed, lines, traps, cane labyrinths (cages), ropes, oars, an old boat on cables, a small pillow to rest their heads on, some clothing, some caps; this was the entire means of subsistence of our fishermen, their whole fortune. Their threshold had neither door nor watch-dog; they had no near neighbours; alone the sea rippled sadly and softly up to their hut.

Seléné's chariot had not yet reached the middle of its course, when the usual work awoke the fishermen; they banished sleep from their eyes and their thoughts moved them to speech...”

(Extract from the “Fishermen” of Theocritus).



SOME BYZANTINE CHURCHES AT ATHENS



THE CHURCH OF THE MEDIEVAL MONASTERY AT DAPHNI.

From the Mycenaean age down through the centuries the eternal city of Athens has lived an unbroken life, each period of which has left its traces upon the city. Both in Athens itself and in the surrounding country-side a number of Byzantine churches of the 11th century A. D. can be seen, which are wonderful specimens of the architecture of that time. Built into the walls of

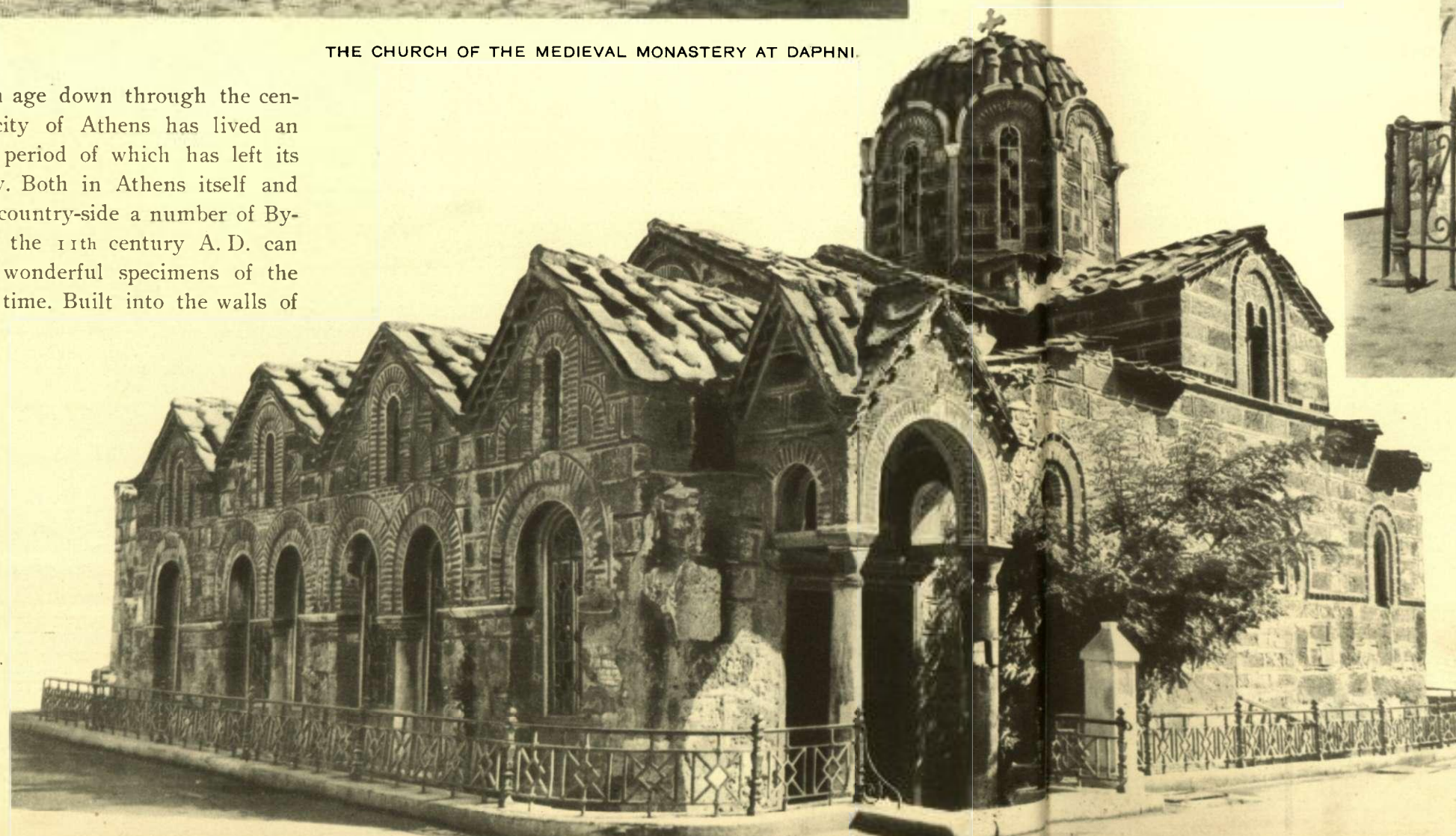


these churches one frequently sees ancient carvings. The Church of the Panaghia Gorgo-epikoös ("Our Lady that hears speedily"), near the present-day Cathedral, and the Church of Kapnikaréa are two splendid,



PHOTOS NELLY'S

OUR LADY OF GORGO-EPIKOOS.



THE KAPNIKARÉA CHURCH.

though small, masterpieces of Byzantine architecture, each with its dome surmounting a building in the form of a cross.

At the foot of Mt. Aegaleos, ten kilometres on the road to the glorious waters of Salamis, there is the renowned medieval Monastery of Daphni (11th century), which is visible from a distance with its battlemented walls and the lofty dome of its church. Here in pagan times there was a sanctuary of Apollo. The church of the Monastery is rich in mosaics of the finest Byzantine art.

POPULAR ARCHITECTURE

Under the splendid rays of the Mediterranean sun and in the expanse of the bluest of seas, the popular architecture of the Greek islands of the Aegean is seen at its best. Mykonos, Santorin, Siphnos, Paros — all these priceless pearls of the Archipelago stand out from the sea in their white silhouettes, like mermaids gaily beckoning to the wearied mariner.

By day under the summer sun or by night by the light of the moon, a journey among these isles becomes a living fairy-tale in the midst of a land of fancy.

The popular architecture in these islands is the wonderful creation of an artistic instinct expressing itself in the simplest and yet most impressive forms. It employs the straight line and the unpretentious popular colouring—the only such that can stand the dazzling sunlight—and binds

THE CHURCH OF "EPISKOPÉ,, ON THE ISLAND OF SANTORIN.



together, in a well-balanced instinct, all the details of the houses in the general outline of the town—usually a small town or village perched upon the flank of a mountain. This island architecture produces not an agglomeration but an organic whole. There are no roofs but only house-top terraces, interrupted here and there by the cupola of some church.



EPIROTE PEASANT WOMEN HARVESTING.

PHOTO NELLY'S

Harvest-time is always a festival in the Greek country-side. The golden, billowing wheat-fields resound with the songs of the women, who reap in rhythmic fashion with their curved sickles the stalks laden with ripe ears. And when at even-tide these labourers turn their faces homeward with a song, each carrying an armful of sheaves, one sees amongst them many fine types, so manifestly preserving the characteristic features of the Greek race, that seem to have come to life out of ancient vase paintings. Thus, in this Epirote maiden with the austere profile one recognizes not only the descendant of the Suliot heroines of the War of Independence but also the ancient Doric type in all its details.

« ΤΟΝ ΕΝ ΣΙΓΗ
ΘΕΡΙΖΟΜΕΝΟΝ ΣΤΑΧΥΝ »
ΕΛΕΥΣΙΣ



WILD FLOWERS OF ATTICA

No I. *Ornithogalum nutans* (family of Liliaceæ).

A bulbous plant, mentioned by Pliny (N. H. XXV, 82) under the name of *pericarpum*. He distinguishes two species: One with a red bark (mod. *Ornithogalum nutans*), the other (mod. *Muscari comosum*) resembling the black poppy, which, he says, is the more efficacious of the two. «Both are heating (*excalfaciendi*); they are used as an antidote to hemlock poisoning and also to poisonous mushrooms».

The *Ornithogalum nutans* flowers in March, the *Muscari comosum* a little later (March-April). They both grow chiefly in olive-orchards and in valleys. The flower of both is mauve in colour.

No II. *Hyreoum* (ὕψιζον) *grandiflorum* (Benth.) or *Hyreoum procumbens* (L.), of the Papaveraceæ family.

There are several species to be found in Greece (Atchley, *Wild-flowers of Attica*). The Attic species flowers from January to April and sometimes to May, with a bright yellow flower, consisting of two pairs of petals, one pair being considerably larger than the other. The leaves are short-stemmed, feathery and of a blue-green colour, like those of the rue plant, and the seed-pod is sickle-shaped. It grows in wheat-fields and on fallow ground.

Its medicinal effect is similar to that of the poppy juice. The plant is described by Dioscorides (IV, 67), who mentions that it was also called ὑπομήρων, i.e. a secondary kind of poppy, and also by Pliny (N. H. XXVII, 68).

DAPHNE KALOPOTHAKES.



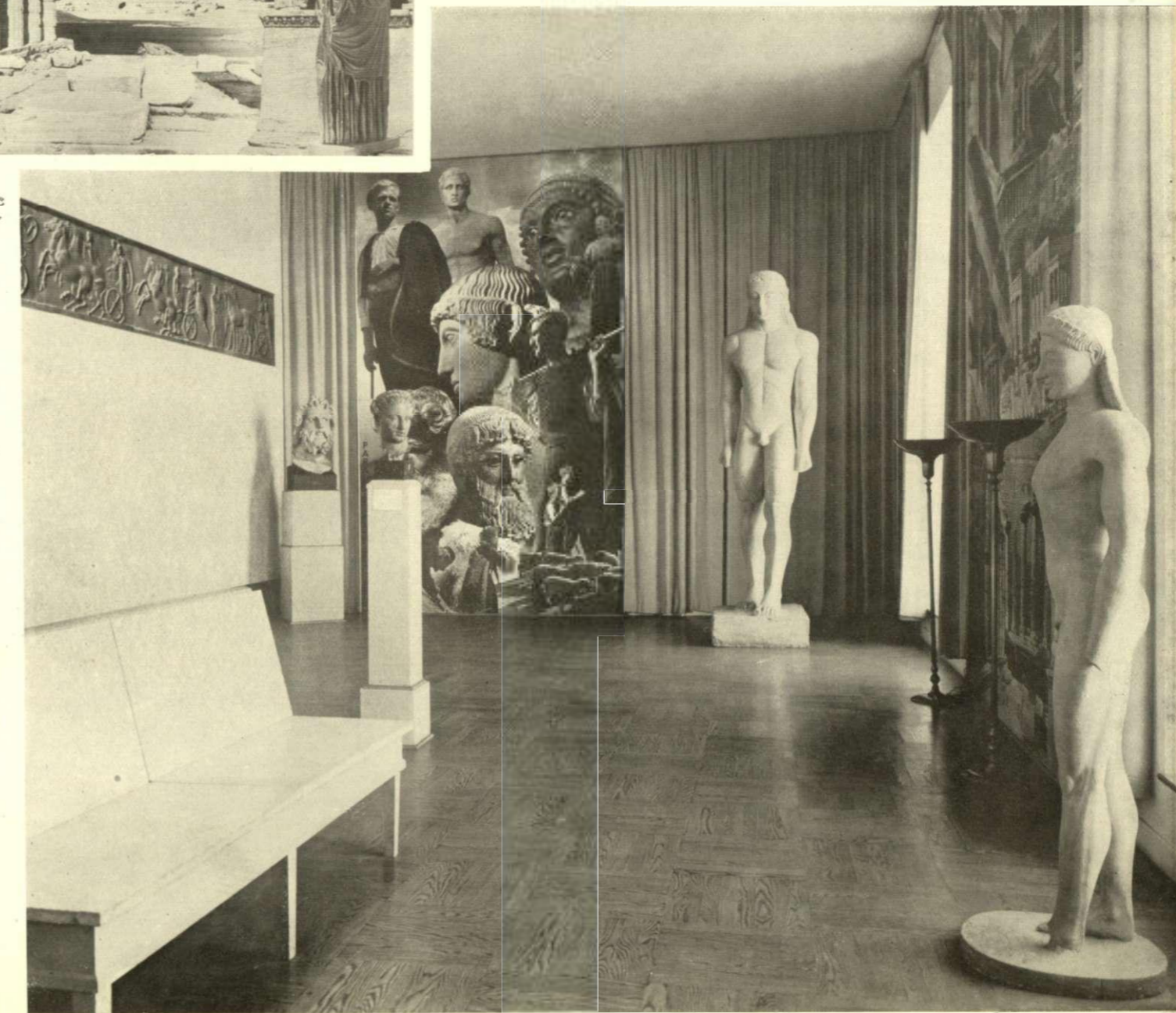
THE GREEK PAVILION AT THE NEW YORK FAIR

This Pavilion, admirably organized by competent services of the Ministry of the Press and Tourism, is an interesting representation in miniature of Greece throughout the ages. As Mr. Nicoloudis, Under-Secretary of State for the Press and Tourism, said in an interview, "Greece felt it to be her duty to take part in this world demonstration, partly as the cradle of a great civilization and partly as a modern country full of national and productive life". Indeed, the Greek Pavilion, with the variety and the tasteful arrangement of its exhibits, fully realizes this double aim, so that a visit to it amounts to a brief visit to Greece, ancient and modern. In addition to the exhibits, representing Greek history, art, handicraft and production, the Greek Government allowed, for the first time, some of the priceless treasures of the Greek Museums to be sent to an exhibition abroad. These original masterpieces, which shed lustre on the archaeological section of the Greek Pavilion and which are representative of all the periods of Greek plastic art, are the following:

(1) The *Korè* of the Acropolis Museum (no. 675), of the 6th century B. C. (2) The *Ampharetè Stelè* of the Ceramicus Museum (5th century. (3) The so-called "Head of Ariadne" of the Asklepieion (4th century. (4) The bronze female head of the Stamoulis donation

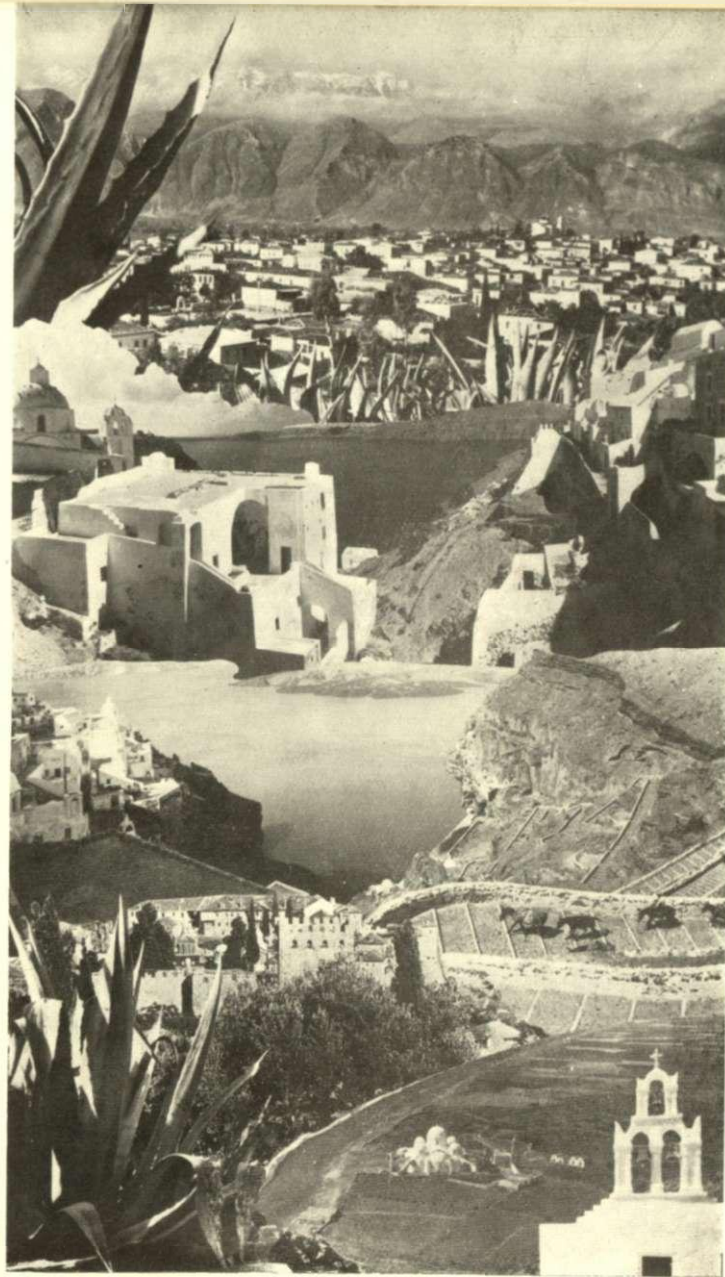
ONE SIDE OF THE ARCHAEOLOGICAL SECTION, WITH THE COPIES OF THE KOUROI OF THE NATIONAL MUSEUM AT ATHENS SHOWN IN FULL SIZE.

PHOTOGRAPHIC
PANEL OF COM-
PARISONS.



(3rd century). (5) The head of the giant Anytos, by Damophon the Messenian, from Lykosoura (2nd century). The above works are nearly all in excellent preservation. The Ampharetè Stelè and the Korè of the Acropolis still retain vivid traces of their ancient colouring. The bronze head is wonderfully preserved, with a beautiful patina. The "Ariadnè" is the work of some great artist from the immediate circle of Praxiteles. Lastly, the Anytos is one of the very few ancient masterpieces, of which we know the author, and which belong to the so called "acrolithe". Beside the above originals and because it was not safe to send abroad a larger selection, the following excellent copies, by the artist M. Gilliéron (son), were a valuable addition, giving a real insight into the contents of the

THE FAÇADE OF THE GREEK PAVILION.



PHOTAGRAPHC PANEL OF THE GREEK ISLANDS.

archaeological Museums in Greece:

- (1) Kouros, no. 2720,
- (2) Kouros, no. 1906,
- (3) Kouros, no. 1558,
- (4) Eleusinian bas-relief, no. 126, (5) Lower part of a tunic (himation) of a marble statue probably representing Demeter (Ceres), no. 1737, (6) Zeus of Artemision, no. 15161, (7) Marble funeral mask, no. 3373, (8) Marble funeral mask, no. 1977, (9) Dance bas-relief, no. 3625, (10) Hermes of Praxiteles, (11) Throne of Minos, (12) Korè of Acropolis Museum, No 682, (13) Three fragments of the frieze of the Parthenon, (14) Galf-beaver,



PHOTOGRAPHIC PANEL OF BYZANTINE ART.

A ROOM IN THE POPULAR ARTS' SECTION, SHOWING THE INTERIOR OF A GREEK HOUSE.



(15) Head of Berenice, (16) Cylix, Gantharus type, (17) Amphora, No 804, (18) Mixing-bowl (crater), (19) Charioteer, (20) Ten clay heads showing various styles of hairdressing, (21) Two snake-goddesses, with two garments, (22) Bas-reliefs from Eleusis, (23) Geometric vase, (24) Great wooden bas-relief of bull, from north entrance to Knossos, (25) Women dancing, (26) Wooden jar from Museum at Heraklion, (27) Head of Apollo, (28) Fresco from Thebes (on wood), (29) Minos' throne room, (30) North entrance, palace at Knossos. Amongst all these wonderful copies, one is especially impressed by the copy of the garment of one of the statues of the Temple of Despoina at Lykosoura, which were the work of the celebrated sculptor Damophon (200 B. C.). This copy, which is embroidered on Cretan silk fabric, represents the section of the dancing animal figures, which show the American visitor that even the idea of the charming Micky-Mouse films, that are captivating modern audiences, owes its inspiration to the art of the ancient Greeks.

In addition to the authentic masterpieces and the copies of works of ancient art, the Greek Pavilion, which covers on a small scale the whole of Greek history, contains sections representing Byzantine and modern Greek art, the famous products of the soil of Greece, Greek handicraft, rugs, specimens of marble, costumes, household furniture, the shipping, industrial and tourist movement of the country and, in general, the progress of present-day Greece in all branches of her national activity.

ARCHAEOLOGICAL SITES OF GREECE

ATHENS. The capital of Greece, is the usual starting-point for inland and island tours.

It is easily reached by sea, by land and by air. Steamers ply regularly between the more important Mediterranean ports and Piræus, the port of Athens. Fast express trains run from all points of Europe to Athens, which is also an important air station for the great international air lines.

The city, whose history covers four thousand years, is dominated by the sacred rock of the Acropolis, crowned by the Parthenon, the temple which is justly considered as man's supreme architectural achievement.

To see that temple only is sufficient justification for the trip to Greece. But the Acropolis and the city of Athens are full of beautiful monuments that successive centuries have left as sublime traces of their passing. The tourist will find great interest in visiting the museums, numerous classic monuments and the graceful Byzantine churches that speak of another age, or in roaming about the modern city. One may also motor to places near Athens, such as the famous battlefield of Marathon, Sunium with the temple of Poseidon, Eleusis of the Mysteries and Daphni with its 11th century church, or take a trip to Aegina where the temple of Aphæa is to be seen.

DELPHI. From Athens one may reach Delphi by bus (165 km.) by way of Levadia and Arachova; or by train to Levadia (3 1/2 hrs.) and thence by car; or by unpretentious little steamers from Piræus to Itéa (7 hrs. night trip) and thence by car (19 km.).

Delphi is an ancient sanctuary of Apollo, lying on the south slopes of Mt. Parnassus, at an altitude of 2,000 ft., in a wonderful and austere setting that makes a deep impression on the visitor. Here was the oracle of Pythia, whose prophecies were famous throughout the ancient world.

Excavations have brought to light the ruins of many monuments, the temple of Apollo, the theatre, and rare masterpieces of sculpture that are housed in a museum.

Good accommodation is to be had at the local hotels.

OLYMPIA is located at the junction of the rivers Kladeos and Alpheios, to the east of the town of Pyrgos, in the Western Peloponnesus. It can be reached by auto-rail from Athens (7 hrs.), or Patras (5 3/4 hrs.), or by car all the way from Athens (322 km.) through Corinth and Tripolis.

Unlike Delphi, the landscape of Olympia is idyllic, and its serenity fills the soul of the visitor with a blissful happiness. Here, in this ancient and honoured sanctuary, the Olympic games, the best-known of all the ancient games, originated and were held once every four years.

Excavations have brought to light, in addition to the ruins of the temple of Zeus and of other interesting monuments, exquisite masterpieces of sculpture, such as the statues of Hermes by Praxiteles, of Victory by Paeonius, and the pediments and metopes of the temple of Zeus, all of which are kept in the local museum.

Visitors are accommodated at the Railway Hotel.

ANCIENT CORINTH. The ruins of that famous city of the ancient world are situated upon an elevated terrace to the west of New Corinth, with which it is connected by a road 7 km. long. New Corinth may be reached from Athens by rail or car (86 km.).

The chief points of interest are the temple of Apollo, the fountain of Peirene, the Agora, the Odeum, the Theatre and the museum.

Excavations are still being conducted by the American School of Classical Studies at Athens.

A climb to the summit of Acrocorinth (alt. 1885 ft.) is recommended.

MYCENAE, in Argolis, Peloponnesus, is located on the top of a hill, two miles to the east of the railway station of the same name, on the Corinth to Argos line. It may be reached either by car or rail.

Mycenae flourished in the 14th century B.C. - Visitors will find great interest in inspecting the enormous stones of the fortifications of its Acropolis, the Lions' Gate, the royal tombs, the Megaron, the treasury of Atreus, the tomb of Clytemnestra, and other parts of the site.

Accommodation may be had at the little local hotel.

EPIDAUROS. The Sanctuary of Asclepios, known as Epidaurus, occupies a picturesque site, 30 km. to the east of the town of Nauplia in Peloponnesus, from which it may be reached by car. It was the first health resort of ancient times, organized on religious lines.

MYSTRA lies on a spur of Mt. Taygetus, 6.5 km. to the west of Sparta, in Southern Peloponnesus. It may be reached either by car all the way from Athens (266 km.), or by rail to Tripolis and thence by car (69 km.) through Sparta.

Mystra, once a flourishing Byzantine city and stronghold, now dead, is covered with the ruins of houses, palaces and churches of the 14th century A.D. - Some of the churches are well preserved, and one can admire their graceful lines and their beautiful frescoes.

Excellent accommodation may be had at Sparta.

DELOS. In the centre of the Cyclades Islands is situated the historic Delos, now uninhabited, but flourishing in classic times as a religious and commercial centre. The island was then a sacred one, as it was believed to be the birthplace of Apollo.

Extensive excavations have brought to light the ancient town with its sanctuaries, temples, markets, clubs, a theatre, and private houses with beautiful mosaics. The local museum is very interesting.

An attractive pavilion caters for the needs of visitors.

One may reach Delos by steamer from Piræus to Myconos (an overnight trip), and thence by a motor-boat to Delos in less than an hour. Myconos is a typical and picturesque Aegean island which is of great interest to tourists.

CRETE. The starting-point of excursions in the island of Crete is the town of Candia (in Greek, Herakleion). Steamers ply regularly between Piræus and Crete, the direct trip to Candia lasting 16 hours. By air it takes only 1 1/2 hrs.

The island of Crete is virtually the cradle of Europe's oldest civilization. The greatest part of the excavations were carried out by Sir Arthur Evans, who brought to light Knossos, the wonderful capital of the kingdom of Minos, whose history goes back to 3500 B. C.

Knossos is only 5 km. to the south of Candia.

Visitors are advised to take inland tours from Candia, in order to see also Gortyna, Phaestos, Haghia Triada, Mallia, Gournia and other places of equal interest.

All the archaeological findings are housed in the Museum of Candia, which is justly considered as unique in its kind.

Good accommodation may be had at the hotels of Candia.

METEORA. Under that name are known the "monasteries in the air", built prior to the 14th century, on the tops of pillar-like rocks of great height, in the vicinity of Kalabaka in Thessaly. One wonders how they were ever built. Of the twenty-three monasteries that existed, five only are still in use. Until recently, the only way to reach them was by means of ladders or of a rope-net, drawn up by the monks through a hand-worked windlass. Now there are stairs cut in the rock. Five or six hours are required for the entire visit. At two of the monasteries ladies are not admitted. Plain accommodation and horses or mules are available at Kalabaka, which can be reached by rail all the way from Athens (change of trains at Gephyra). A road (85 km.) connects Kalabaka with Larissa through Trikkala.

SALONICA is the capital of Macedonia and the most important town of Greece after Athens and Piræus. After the great fire of 1917 the town was rebuilt on modern lines and is now a modern city with fine streets and squares, handsome buildings and good hotels. Salonica is rich in historic monuments. There are many interesting churches, with wonderful early Byzantine mosaics.

Between Athens and Salonica communications are ensured by air, by rail and by sea. All express trains pass through Salonica on their way from Athens to central European cities. A road (603 km.) connects Athens with Salonica, and is continued to all points of Europe through Bulgaria and Yugoslavia.

MOUNT ATHOS. The peninsula of Mount Athos is in the northern Aegean Sea, and may be reached either by steamer from Salonica (104 miles) to its port of Daphni, or by car (135 km.) to a point near its border, called Trypiti, and thence by motor boat (2 hrs.) to Daphni.

The whole peninsula, the natural beauty of which is wonderful, is scattered with very old monasteries that possess priceless treasures of Byzantine art. In them tradition has remained unaltered from the 7th century down to the present day.

On account of the special jurisdiction, that obtains in this peninsula, foreign passports are required to be visaed by the Hellenic Ministry of Foreign Affairs at Athens.

It should be noted that ladies are not permitted to land.

VISIT GREECE

Autumn in Greece is a second spring

Tourists usually visit Greece in the spring. Yet all the seasons are beautiful in Greece, especially at Athens. Only those, who can spend an entire year in Greece, can know the incomparable charm of these transitions from one season to another, which form the most intimate attraction of this land. But we advise those, who have time for only a short visit, at least not to fail to revisit Greece in the autumn. Then the land decks itself with a second spring of an exquisite and delicate beauty, which often lasts till January and in which one sees the woods recover their verdure and the fields covered once more with wild flowers. That is when the narcissus, the hyacinth, the anemone, the cyclamen, the golden crocus blooms and one sees lilacs in the gardens amongst the roses and the orange-trees, which are blossoming anew.

*Printed by the Aspioti-Elka Graphic Arts Co. Ltd.,
in their Athens factory, by the Offset-deep process.*



INGREECE



A DANCE OF THE GRACES ON A NEO-ATTIC MIXING-BOWL

Groups of three young and graceful figures, whether they were called Hours or Nymphs or Graces, were a favourite theme in Greek art from the archaic period down to imperial Roman. Good and beneficent spirits with slender figures, enlaced in rhythmic dances, shed the glamour of beauty and joy upon the toil of everyday life and kept alive the sense of god-like harmony amongst ephemeral mortals. The Greek artist's eye saw these shapes emerge from the pure Greek atmosphere, to enrich the field of art with that insuperable grace, which will remain forever a chief characteristic of the Greek spirit.

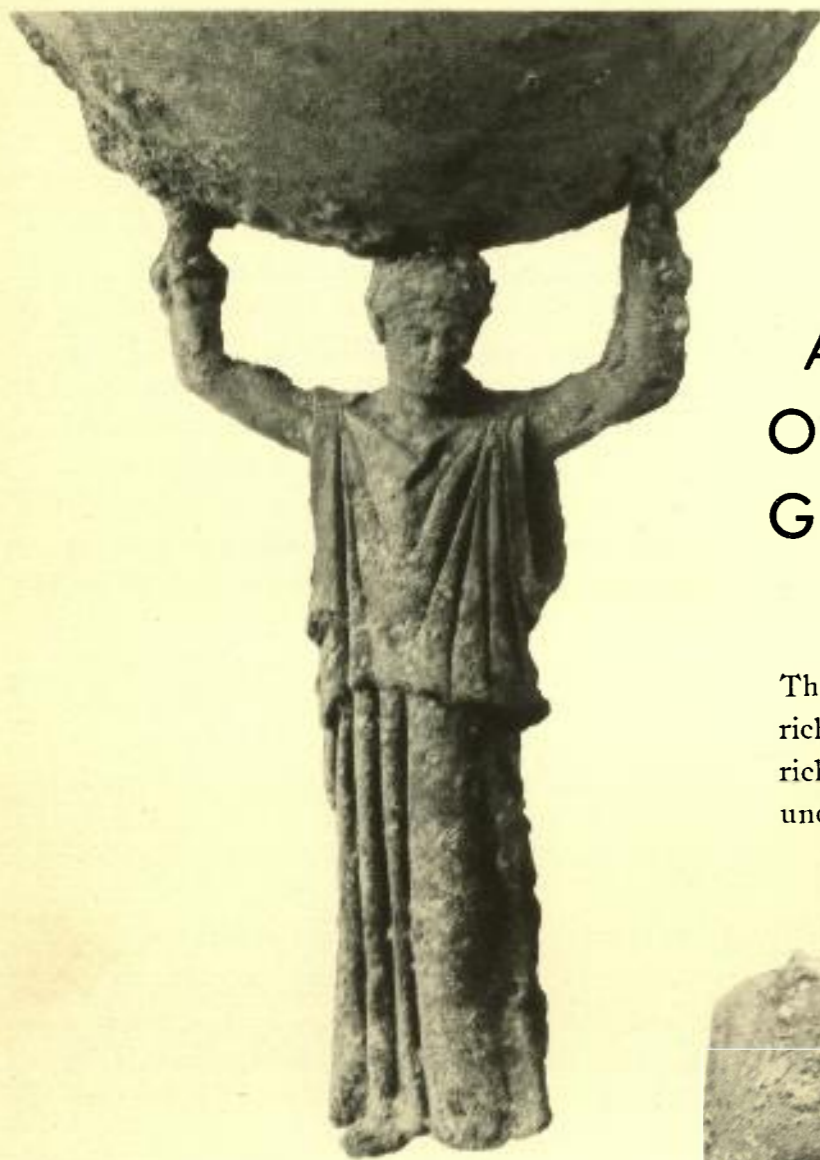
On the cover of this magazine the reader sees a wonderful decorative composition of incomparable simplicity, which is depicted on the band of a great marble *crater*, or bowl for mixing wine, now in the National Museum at Athens. It is not difficult to recognize, in this group of three dancing maidens holding each other by the hand, the lovely band of the Graces. They dance like the care-free and enthusiastic spirit of spring and summer, under the decorative *motif* of the grape-wine, suggestive of the shady pergolas of the Mediterranean.

A SECTION OF THE BAS-RELIEF SHOWN ON THE COVER.

the heavier *himation* (tunic), belted high under the breast, after the same fashion that we see in the famous Korae of the Acropolis Museum. On their heads they each wear a fine diadem, which binds the hair in front and allows it to fall at the back and on each side in graceful locks upon the breast and shoulders.

This bas-relief is not a genuine work of the 6th century B.C. In the 4th century some decorative artists sought models for their compositions in the stylized figures of archaic art, the love of which, though overshadowed by the creations of Phidias and Praxiteles, had never died out. And they utilized these models with a new and playful grace, full of youth and elegance. Notice how the first figure on the left holds a flower between two fingers, while the other fingers are spread outward fan-like, and with what elegance the last figure on the right holds up her dress with two fingers, and spreads the other fingers downward. These two details frame the whole composition with delicate grace. But all the details are full of attraction. The stylized locks of hair follow the curve of the ear without covering it. But the fanatical love of style and form in itself, free from all minute naturalism, appears even more in the third figure on the right, in which the bold swelling of the waist has its stylistic counterpart in the prominence of the right breast, which is purposely shown at a three-quarters' angle, whereas the whole figure is in profile.

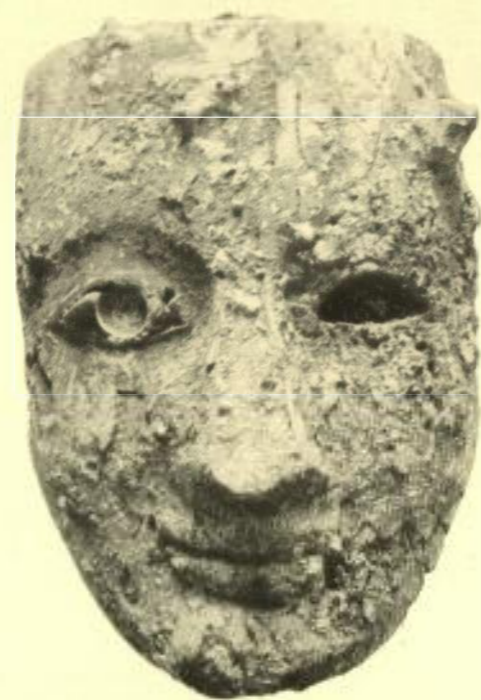
But what is most impressive is the entire conception of the general composition and the wonderful expression of a restrained and rhythmic dance movement, which animates it. The graceful way, in which the figures hold each other by the hand, gives the impression that movement is transmitted from the one to the other—a movement, that is accentuated by the stylized folds of the *himation*, which are drawn in sickle-like curves, as if by the wind. The first figure leans slightly forward, as if to give the impetus, while the last figure is bent slightly backward, as a counterweight, and this gives to the whole composition a certain freedom. But the screw, which definitely regulates the whole movement, is the central figure, which turns upon its own axis. The two others put forward their right foot, which makes the most impressive perigrama under the hem of the robe. But the middle figure puts forward her left foot, and while thereby following the movement of the first figure, turns her body gently and her head firmly to the third figure, thereby binding the whole composition together.



G O L D
AND IVORY
OF ORIENTAL
GREECE
AT DELPHI

The museum at Delphi, already so rich, is now being still further enriched by unique additions, when under the auspices of the French

BRONZE PERFUME-BURNER (ABOUT 460 B. C.)



IVORY HEADS (6th CENTURY B. C.)



PHOTO NELLY'S

School at Athens the Sanctuary of Delphi is being still further reconstituted; when already three columns of the Tholos have reared their graceful shafts under the olive-trees of Marmaria; when the columns of the Temple of Apollo are shortly to stand out in imposing profile against the background of the Pleistos valley and Mt. Kirphis; and when a plaster-cast of the Ser-

pentine Column of Plataea (carried off in Byzantine times to the Hippodrome of Constantinople) is about to be placed on its former pedestal, to commemorate that great event in Greek history, when the Persian invader was finally repulsed, never to return.

Various masterpieces of Greek art have been saved from destruction by catastrophes. The sea has engulfed cargoes of statues, which fishermen have brought to the surface again by their nets, such as the Zeus of Artemision, of which the National Museum at Athens can boast, and

the little Libyan or Sudanese jockey, perched on the mane of his horse for the final race in the hippodrome of the Ptolemies. On the Acropolis at Athens the ravages of the Persian invasion were happily offset by the preservation by the smiling and enigmatic Koræ in the rubble, which Cavvadias' excavations cleared out. At Delphi itself it was the ca-

GREAT GOLD PLATE (6th CENTURY B. C.),
AFTER A DRAWING OF E. GILLIERON, SON.



GOLD GRIFFIN (6th CENTURY B. C.) PHOTOS EMIL

tastrophe of the year 373 B. C. (whether by earthquake or by landslide), which hurled the charioteer and the group of the Three Dancers from the crest of the walls or columns, on which they stood, and thus preserved these works of art from the rapacity of a Sulla or a Nero, who were only too ardent collectors of fine Greek bronzes and marbles. It is to a fire that we owe the recent discoveries at Delphi. In the second half of the 5th century B. C. or the first half of the 4th, certain chryselephantine (gold and ivory) statues were damaged by fire. At that time, when reverence for sacred objects was keen, the remnants of these statues consecrated to the divinity were buried inside the sanctuary itself by the Athenians against the great polygonal wall. Faith was strong enough to triumph over cupidity; the gold was thrown into the earth just like the pieces of iron and bronze. For eight centuries, up to the end of the Roman times, the sanctuary continued to be visited by crowds of pilgrims; later, a village grew up on its ruins, the inhabitants paved the road, which mounts from the entrance of the sanctuary to the temple of Apollo; and the paving-stones covered the trench, in which the precious objects had been buried and forgotten. This village, in its turn, disappeared

under the earth washed down by the rains from the steep slope of the Phædriades; and it was only at the close of the last century that the excavations brought to light the paving-stones of the sacred way. For the past forty years the feet of tourists have tramped over the hidden treasure, until last year, at the initiative of Mr. R. Demangel, Director of the French School at Athens, the paving-stones were raised; one morning something glittered in the dark earth turned up by the pickaxes, and the workmen cried out, «Gold! gold!». These rich votive offerings came to Delphi from the Greece of Asia

Minor in the first half of the 6th century B. C. At a time, when continental Greece was still poor and its art still unskilled, the rich cities of Ionia — Miletus, Ephesus, Phocæa, Samos — were planting numerous colonies along the shores of the Mediterranean from the Black Sea to Spain, and their art had already reached its full development. Settled on the Asia Minor coasts at the outlets of the valleys which descended from the table-lands of Anatolia, the Greeks of those parts were familiar, through direct contact, with the older civilizations of the Hittites, of Assyria and of Phœnicia; before falling under the Persian yoke, they were subjugated by the kings of Lydia, whose wealth had astounded the ancient world. "Rich as Cræsus" is still a French proverb. Let us look at this ivory statuette found at Delphi—this "master of wild beasts", with his hair

geometrically stylized, who holds in his right hand his lance close to his body and with his left hand caresses the head of a lion, that leans against him in a submissive and familiar attitude. This is one of the most typical works of this art, developed on the confines of the Greco-oriental world, where the interplay of reciprocal influences found expression in so confused a manner. Caravans brought to the shores of Asia Minor the elephant-tusks of India and Ethiopia and on the banks of the Pactolus the coffers of the Asiatic potentates were full of gold. Herodotus was so deeply impressed with the rich offerings of Cræsus at Delphi, that he made a complete inventory of them: drinking-vessels of gold and silver, statues of gold. The Lydian monarch had overwhelmed Apollo with his gifts. It was from the Orientals that the Greeks of Ionia acquired the taste for precious materials and learned to carve ivory and chisel gold. But they soon surpassed their teachers and the discoveries at Delphi show to what a degree of perfection they attained.



GOLD GORGON (6th CENTURY B. C.)

GOLD ROSETTE.



GOLD LION'S HEAD.



GOLD FLOWER.



GOLD JESSAMINE.

IVORY HAND (6th CENTURY B. C.)



IVORY HEAD (6th CENTURY B. C.)



PHOTO 5 ENIL

ornaments — bracelets, rosettes, palmettes. The robe of a seated statue was covered from the knees to the feet with two long golden bands representing rows of animals, in imitation of Oriental embroidery. One can understand Pindar's enthusiasm, when he says that gold alone is incorruptible, and how, after having lain for twenty-five centuries in the earth, these golden plates have re-appeared in the light of day in all their pristine freshness and, although bent and battered, yet intact down to the minutest detail, as when they left the workshop of the great artist who decorated them. These magnificent animals—horses, goats, bulls, deer, griffins, sphinxes, lions — are treated with marvellous delicacy, even in the very details of the manes and the horns. It was another great artist, who carved about a hundred little ivory figurines, which show a sophisticated miniature art rarely equalled. Faces

Pausanias has described some chryselephantine statues, that were still to be seen in his day in the temples; his statements have received the most striking confirmation. Only the nude parts (face, hands and feet) of such statues were carved in ivory; the rest of the body was of wood covered with gold ornaments. This explains what Lucian (that satirical and irreverent spirit) says, that the statues were gnawed internally by rats.

The heads, carved out of huge elephant tusks, show in their upper part concentric circles like those of the trunk of an oak-tree; the eyes were surrounded by a setting of a thin layer of bronze notched to represent eye-lashes and the pupil was represented in stone. The eye-brows were encrusted in enamel or in bronze; the face was framed in long wavy locks of hair in gold, which hung down over the shoulders and the back; the head was crowned with a gold diadem studded with rosettes, the ears were ornamented with large gold discs. The whiteness of the ivory was enhanced by the glitter of the gold and this rich polychromy, foreign to the Greek genius, betrays the Oriental origin of this *technique*. To the bodies of these statues were affixed golden



"THE WILD-BEAST TAMER", REAR VIEW.

"THE WILD-BEAST TAMER", IVORY STATUETTE
(6th CENTURY B. C.)



smiling or grave, eyes full of life, little pointed beards, hair falling loosely and softly upon the shoulders, warriors wearing helmets with lofty plumes, belted with baldrics and



LITTLE IVORY FIGURINES (6th CENTURY B. C.)



sheathed with greaves, either fallen upon their backs or in the act of piercing their adversary with the sword—the whole a battle-scene, perhaps a fight under the walls of Troy, which displayed these episodes over the arms of the throne of some great chryselephantine statue or around a wooden casket, like the Chest of Kypselos, which was deposited in the Heraion at Olympia and was so greatly admired in antiquity but is known to

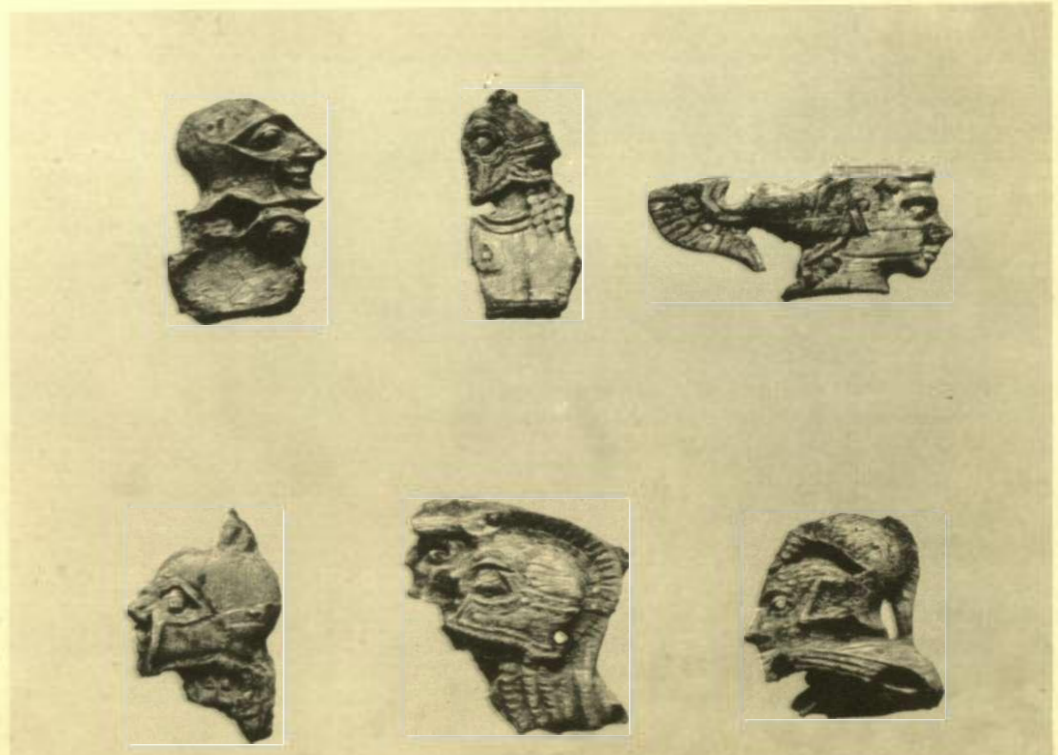


PHOTOS EMIL

us only through Pausanias' description.

Lastly, another magnificent work of art, later by one century than the chryselephantine statues, had been buried in the same trench—the statuette of a woman in bronze, supporting on her head and raised arms an incense-burner. The whole is harmonious; the bowl does not seem to crush the young woman, who upholds it without apparent effort, one leg slightly advanced under the peplos, which falls in simple, heavy folds. This figure, while retaining the firm and dignified attitude of the archaic style, is yet free from conventionalisms and is natural and without stiffness. It is contemporary with the pediments of Olympia and is but a little earlier than Phidias.

And it is the great name of Phidias, which is evoked by the great chryselephantine statues; in spite of their mutilation, they give for the first time a true image of the works unanimously admired and celebrated in ancient times—the Zeus of Olympia, the Athena of the Parthenon. For the first



time, imagination can find support in reality, picturing to itself a Zeus crowded into a temple that was too small, nearly touching the ceiling with his head, his face pallid in the radiance of reflected gold; and an Athena helmeted and triumphant in her golden garments and enshrined in the most beautiful of Greek temples, situated on the highest point of the most powerful and most artistic city of Greece.

PIERRE AMANDRY
MEMBER OF THE FRENCH SCHOOL AT ATHENS

THE RECEPTION

THE SMILE OF THE CHILDREN



PHOTO NELLY'S

Who has seen Greece once and does not dream of revisiting that land? For my part, it is not of returning there as a tourist that I dream, but of a long sojourn, in which to steep myself unhurriedly in those influences of the climate and of the gods, who still abound at the foot of the Phædriades and on the banks of the Alpheios. And to see once more (for the gods are also in that smile) the beautiful welcome offered to us everywhere by the perpetual smile of the Greek children, to whom the traveller seems to be some sort of envoy from heaven.

GABRIEL BOISSY

TOWARD A NEW GREEK CIVILIZATION

«The 4th of August made it its foremost national aim to create a new Greek civilization.... And of this effort, to found a new purely Greek civilization, the first-fruits were shown the other day in the Stadium celebration, at which the real, the genuine Hellas spoke, was symbolized and studied, in her character, her traditions, her present-day attainments.... We had to go back to our sources, to see how we could give to all our present-day activities a Greek significance, a Greek character, a Greek style. Our history and our life furnish us with a wealth of sources, riches, ideas and means.

PHOTO GHISLIERI



GROUP OF CRETAN DANCERS IN THE PANATHENAIC STADIUM.

GENERAL VIEW OF THE STADIUM AT THE CELEBRATION OF AUGUST 4th



PHOTO MOUZAKIS

We shall, of course, not stop at the fustanella and the peasant home ; but both the fustanella and the peasant home will supply us with the theme, the inspiration, the outline, the national and social idea for a splendid frock, for a fine modern dwelling. Out of all these manners and customs, dances, music, folksongs, poetry, handicrafts, architecture, arts, a new Greek civilization will one day arise, to bind, with a fine but strong thread, tradition and development firmly together and to show Greece as the link between Oriental and European civilization».

TH. NICLOUDIS

(Extract from the speech of Mr Th. Nicoloudis, Under-Secretary of State for Press and Propaganda, to the Greeks of America, who called upon him).