

ATHENA MAGAZINE

ATHENA MAGAZINE, MONTHLY REVIEW OF CURRENT AFFAIRS.

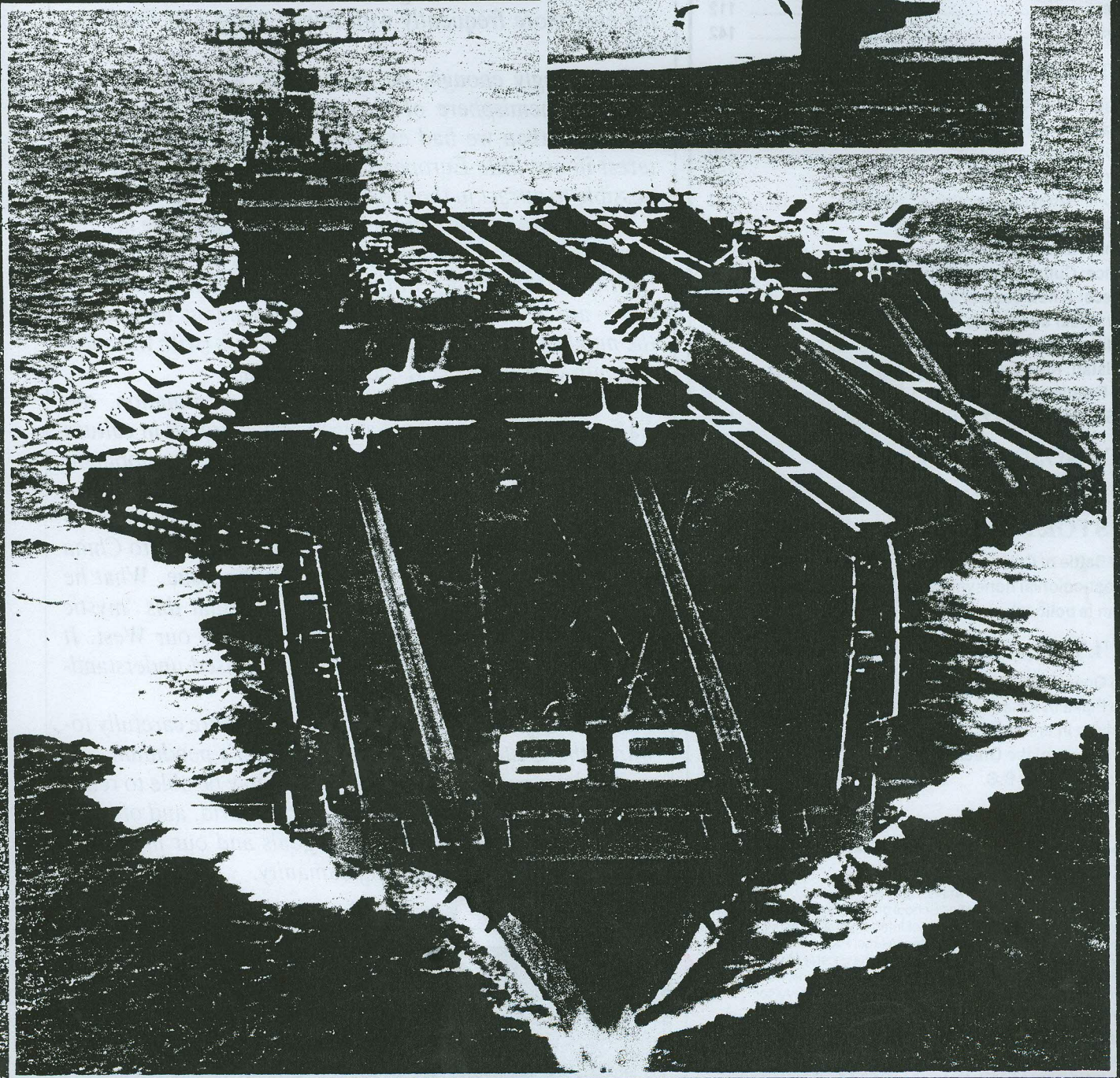
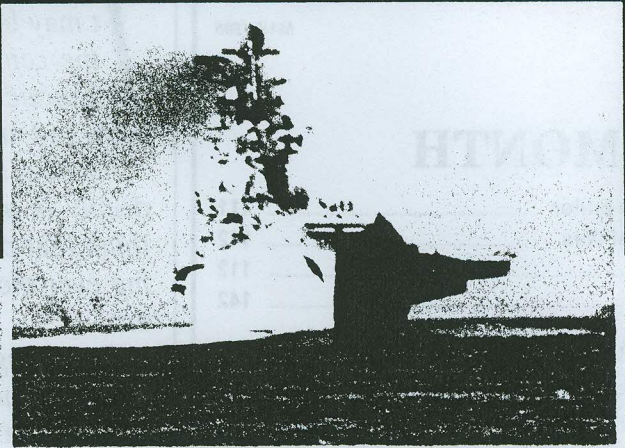
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ATHENA

**THE MED:
AFTER
THE CRISIS**



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Greece.

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Looking East

*I*t may be true or it may not. But one has a feeling that the centre of the world is moving rapidly away from Europe – even from the Americas – and is being set more and more firmly somewhere in the East.

Athena, a publication of international appeal but rooted deeply in a country of the Old World, where we like to think that positivist thought was born, has seen itself dealing ever more frequently with things Asian and Far-Eastern.

Surprisingly enough, the letters that we have received from the hemisphere of the rising sun have been more numerous than we had expected, and showed greater interest in our little European affairs that we had thought it possible to attract in those quarters.

UN statistics point out, in fact, that the Japanese are the most avid readers on earth. The Chinese, too, apart from their flair for writing – in their own particular, meaningful way – are also catching up, with a tremendous increase in the number of books printed, in newspapers (with the addition now of private ones) and in readership.

Apart from progress in learning and information, the East has also style to offer, as well as new trends in culture and the arts; it can also claim great feats in development and ultra-modern technology.

Greek Prime Minister Andreas Papandreou had a glimpse of Asian efforts and successes in his latest trip to China and Thailand, dealt with elsewhere in this issue. What he and his entourage noticed, however, was that this “mystic East” no longer wishes to have secrets from our West. It stands for greater co-operation and increased understanding with us.

It is Athena's view also that by looking more carefully towards the Eastern side of our civilisation's pendulum – as well as by other means, of course – we may be able to reach a sound reappraisal of their role in the world, and of ours; and, possibly, redefine both our goals and our means, as children of an ever-expanding humanity.

The Editor

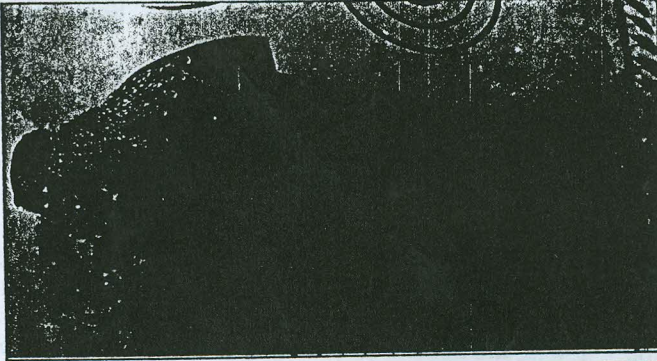
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- **ATHENA magazine** welcomes readers' comments, suggestions or contributions
- **LETTERS** to ATHENA magazine will be published if they are of general interest or refer to articles of previous issues.
- An **INDEX** of all references in the magazine has been added on the last page and will be permanently revised in every issue, so as to make ATHENA magazine more useful to its readers.

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ANTIQUE FASHION IS NEVER TOO OLD

Archaeologists have named her "the Kore with the pensive face" or "the Kore with the almond eyes". The triangular forehead is framed with the fine arrangement of wavy and flowing hair. (Archaic Period) (THE ACROPOLIS)



A back view of a Caryatid on the Acropolis hill (left). Poseidon, God of the Sea, by Anaxias, a 6th century Athenian painter, on an Attic amphora. Note the typical long tresses and the board

The healthy body which, according to the ancient Greek ideal, was the complement of a healthy mind very definitely included the hair, to the cleanliness and dressing of which the Greeks of antiquity devoted a great deal of attention. Thus, hairdressing was accounted an art — one closely linked with that of medicine.

Many of today's hairstyles, as can be easily seen in ancient vases or statues, date back to the 4th, even 6th, century B.C. Ancient trends have survived mostly in women but men seem to be catching up, too.

The Minoans and Mycenaean wore

their hair long; that of the men was adorned with pins, jewellery and coronals, while the women wore it in coils about the head with curls at the forehead and sides of the face.

From Homeric times down to the Persian Wars long hair was a symbol of dignity, heroism and freedom and was a constant characteristic of gods and heroes.

After the Persian Wars new fashions in hairdressing were introduced. At Athens men ceased to wear their hair long and this change in fashion was later reinforced by Alexander the Great, who regarded long hair as an

impediment in battle and imposed "short back and sides" on his soldiers. Long hair became the distinctive mark of philosophers.

The hairstyling of Greek women after the time of the Persian Wars can be seen from many ancient works of art which have survived, such as the Caryatids. The hair fell to the shoulders, bound rather low and partings and braids were introduced. What cannot be seen from the ancient

statuary is the fact that both men and women dyed their hair — with a preference for blond tints.

At festivals and symposia a garland was considered the most fitting headgear.

When St Paul wrote that the hair was a woman's crowning glory, he was, in fact, reflecting a cultural attitude of the Greeks and played his part in passing this on to the Western world.

IRENE KAMP

ATHENA / MAY 1986

The Onassis Prizes



Herbert von Karajan: He will pick the prize for music in Athens in June.

The Alexander S. Onassis Foundation prizes for 1986 were announced April 2 at a special ceremony held in the Zappeio Conference Centre and attended by the ambassadors to Greece of France, Austria and W. Germany. The awards went to former W. German Chancellor Helmut Schmidt, the Salzburger Festival, the European Community Youth Orchestra, the International Centre for the Rehabilitation of Victims of Torture and the French News Agency.

Dr Helmut Schmidt received the "Athenai" prize, awarded to those who contribute to bringing closer together the peoples of the world and to respect for human dignity. As the award committee's decision put it, Dr Schmidt's political career has been marked by a dedication to the protection of human rights and human dignity and by a constant and real concern for peace, expressed in an awareness of the importance of East-West dialogue and particularly in an effective contribution to the initiative for negotiations on arms limitation and disarmament through the discussions held in Geneva and Helsinki.

Dr Schmidt said in his speech of accep-



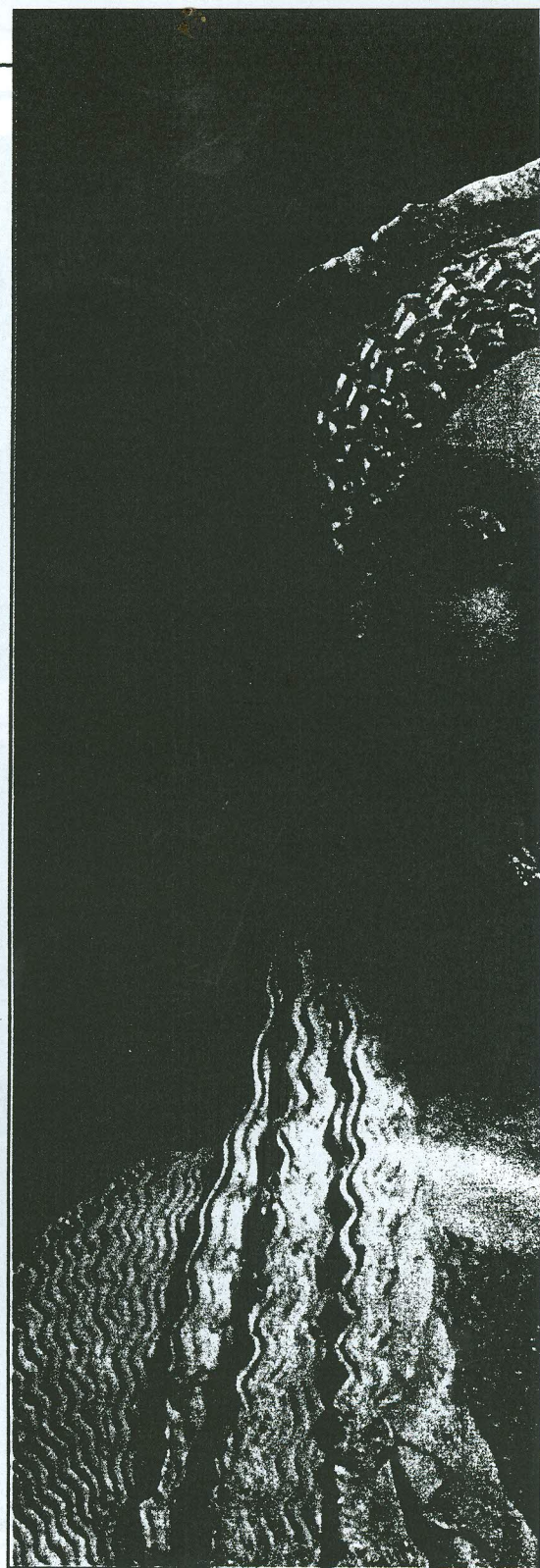
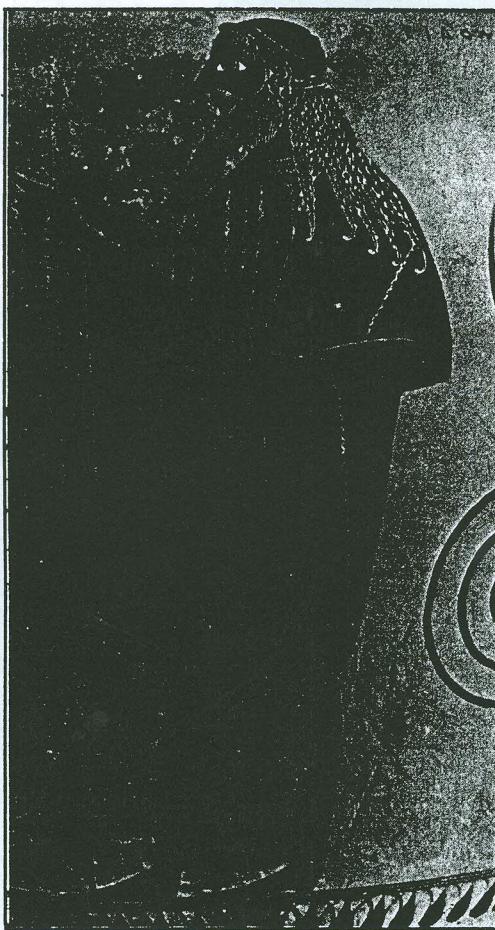
Helmut Schmidt, the ex-Chancellor of the Federal Republic of Germany.

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The prizes will be presented June 3 by Greek President Christos Sartzetakis.

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Missing

Several links are missing in most plans that have been proposed for the solution of chronic problems in the Eastern Mediterranean.

In the case of Cyprus, for example, the draft for an agreement presented by UN Secretary General Xavier Perez de Cuéllar somehow left out the presence of thousands of Turkish troops that have remained in North Cyprus since the invasion of 1974.

A Soviet initiative which satisfied many Cypriots and Greeks in mid-July called for the "internationalisation" of the Cyprus question; but some still wondered what good there would be if what becomes international first is not the solution but the problem.

An American denunciation last month of Turkish Prime Minister Turgut Özal's visit to north Cyprus was also welcomed in Greece; but how about the insistence from many sides that Cyprus should accept the Perez de Cuéllar plan as it was - or else nothing could be done?

Lastly, even the Secretary General himself was absent for some time from the peace efforts: his heart, overlaid with such worries, demanded urgent repair in a New York hospital on the 24th.

But missing, most of all, are still more than 1,600 Cypriots and Greeks, of whom no death report, no prisoner account and no trace whatever have been offered for 12 years. They number nearly as many as the missing POWs of the Vietnam War on whom Hanoi is now providing information to the United States.

It has been said that those missing from Cyprus are being held "somewhere in Anatolia" and that they may serve as Turkey's final card at an eventual peace poker game. It has also been theorized that they were all executed after transfer to South Turkey.

As the Cyprus question nears another crucial stage, with talks between President Spyros Kyprianou and Turkish - Cypriot Rauf Denktash scheduled for September in New York, another, less cruel theory of the fate of those missing is urgently sought.

The Editor

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Altarion from a pediment of the temple of Aesclepius at Epidaure. A woman with a fine body and elaborate draperies seated on a horse, 380 B.C.

LIFE IN ANCIENT TIMES

What they wore and how

The history of clothing begins with the fig leaf in the Garden of Eden, but it has come a long way since. Archaeologists and other specialists do not fully agree on the primary reasons that caused man to cover his body.

Some believe that clothing was introduced mainly to protect man against weather conditions. Others insist the main reason was the human beings' need to become more attractive in order to appeal to the opposite sex, or to look repulsive in order to scare off enemies and inspire fear. Another belief is that man, motivated by his innate feeling of shame, wanted to hide parts of his body.

Whatever the origin or reason that led man to conceal his body, all these factors played their part in the development and styles of clothing throughout the ages.

Ancient attire, for instance, was something to cover the body with. The various accessories were added to improve the appearance.

Even in Ancient Greece women and men used many accessories in an attempt to look more attractive and to appeal to the opposite sex.

The ancient garment, for example, was not made in the shape of the body but consisted of a rectangular piece of cloth, embracing the body loosely to allow free movement and comfort. Sometimes, however, belts and buckles were used or a few stitches were made.

This tunic or drapery was also used as a "himation" (an overcoat). Men did not wear underclothes. But women knew very well the use of the "strophion" (the modern bra or brassiere).

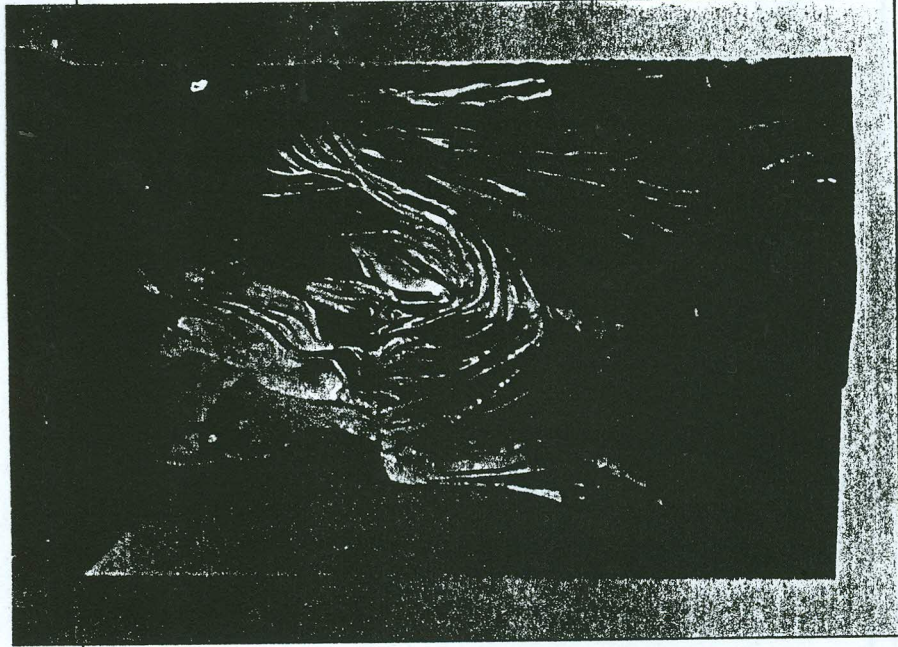
The standard type of tunic left the shoulders bare and the right side of the body completely free.

The "himation", an ordinary garment made of wool, was wrapped around the body quite simply with no other decoration or finery, resembling those worn by the philosophers in their statues.

Children wore short tunics without a belt. This allowed them to move and play more freely. Spartan children after the age of 12, wore the himation instead of the tunic. It was large enough to cover the entire body.

The Greek women's garment was basically the same as the one worn by the men, unisex-style, but various decorations and a different arrangement gave it a more coquettish air.

The simplest female garment, called the peplos, was the one worn by the Spartan girls. It was considered a shocking and outrageous attire. The peplos was a veil made of wool, tightly fitted and held together by only one buckle on each shoulder.



"Nike unlacing her sandal". The graceful movement shows the rich and refined draperies of her chiton and himation. This exquisite figure from the parapet of the Temple of Nike expresses the new trends of Attic sculpture at the close of the 5th century B.C.

der. It was so revealing and short in length that at the slightest movement most of the right side of the body was naked to the eye.

Plutarch called the Spartan girls and young women "phenomenides" (those who expose their thighs).

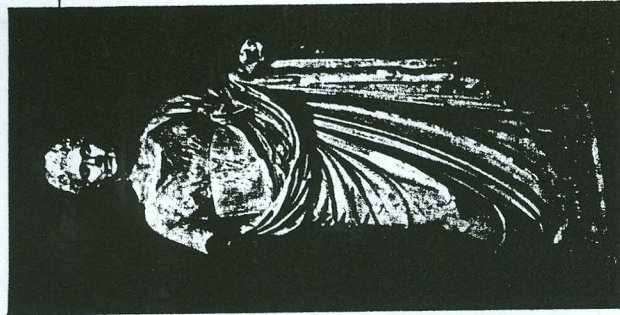
Nevertheless, the women in ancient Crete, just like the Spartan women, wore short garments (the mini).

Many women pulled the cloth over their breasts and allowed it to fall loosely, forming creases over the bosom which the ancient Greeks called "kolpon".

Cretan women also wore loose garments, but, only from the waist down. They were "topless" from the waist up. Another style was the same garment held at the shoulders with buckles, leaving the bosom bare. Wide belts with exquisite designs decorated the attire.

The bathing suit was also very popular in Ancient Crete.

Even though women continued to



A 280 B.C. statue of the goddess Themis (Justice), found in the temple at Rhamnous, near Athens. She wears a tunic and a himation. Women of the upper class wore a very loose himation covering their tunics entirely.

in a country with such a warm and sunny climate as Greece.

The umbrella (skiathion) shown in many reliefs and vases of the 5th century B.C. is the very image of the modern umbrella.

Very large hats with a rainbow of colors and feathers were worn in Ancient Crete. Small round hats similar to today's berets were in style as well.

There was considerable variety in women's footwear. Their sandals were more elegant than those worn by the men. Even in ancient Greece women wanted to look taller. Bottoms were placed on their sandals resembling the platform shoes worn in the 1970's.

They were made at the cobbler's and consisted of only one sole, made of leather, wood or cork, held together by straps, tied around the ankle and the toes. The word sandal (sandalon) comes from ancient Crete. It is a pre-Hellenic word used in most languages all over the world.

Boots were also very popular in Ancient Crete. The Cretan women preferred the high-heeled boots.

The stylish coquettes, including the men of antiquity, used all these techniques to improve their appearance, to become more beautiful and to express the superiority of their social position and their exquisite taste.

IRENE KAMP



Akroterion from a pediment of the temple of Asclepios at Epidauros. A woman with a fine body and elaborate draperies seated on a horse, 380 B.C.

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Even though women continued to

weave and make their own clothes, certain tailors achieved great fame. Moreover Chios, Miletos and Cyprus exported embroidered clothing.

The materials used in Ancient Greece were linen, wool and satin. The finest and the oldest linen material in the world, dating back to prehistoric times, was discovered at Lefkanti, Euboea and is on exhibit today in the museum of Eretria. The finest linen today cannot compete with the perfection in this work of art.

The finest satin in the ancient world was that made on the island of Kos – a colony of the Cretans (the Minoans).

Women and men who followed the styles used many ornaments – necklaces, diadems, earrings, arm bracelets, rings around their legs, anklets and so on.

They also applied a variety of perfumes as well as cosmetics – cold-creams, day-creams, eye-shadow, blushes and lipstick.

Necessary accessories were the fan, the umbrella and the hat – very useful objects



A 280 B.C. statue of the goddess Themis (Justice), found in the temple at Rhamnous, near Athens. She wears a tunic and a himation. Women of the upper class wore a very loose himation covering their tunics entirely.

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LETTER FROM THE EDITOR

Peace or Freedom?

With the world now split into at least two big alliances –plus affiliations– varying, if not opposing passwords have had to be found for each.

Rooted in the immediate post-war years and well into the decade of the fifties, the slogan for the East came to be Peace; the West chose Freedom.

These verbal banners, it was implied, were to be waved in the opponent's face to remind him of the virtues he did not possess, and which the waver thought he enjoyed or really strove for.

From grass-roots movements and parliamentary backbenchers in Europe and America –now even in Asia– to the strained pomp of disarmament talks in Geneva and Vienna, or the summit exchanges over a scarred world, the two slogans, with all their setbacks and shortcomings, have left their mark on the past few decades; and although they have been the instruments in wordloads of propaganda, too, they have occasionally helped some people broaden their conceptual horizons.

We, at Athena, tend to like both messages; instead of opposing the two aims, we think it would be appropriate to have peace and freedom together.

Besides, one cannot really exist without the other. This, too, was one of the messages from the Mexico Summit in August of the Initiative of the Six – Greece, Sweden, Mexico, Argentina, India and Tanzania (page 264), which has already met with very positive response from both President Reagan and General Secretary Gorbachov.

After the era of antitheses, isn't this, perhaps, a time for synthesis?

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Speaking on power, Kathleen Barry, a professor at Brandeis University, told *Athena*: "You don't need more women in power, you need more power for women. Women in power will not always produce power for women—as the example of Margaret Thatcher very clearly demonstrates".

As a Greek professor and member of the Women's Studies Institute put it, "we want power to and not power over. Women should avoid imitating the male models of power".

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"The concept of equality between the sexes is in itself revolutionary. What we have now is an unfinished revolution. To complete this process we must search for

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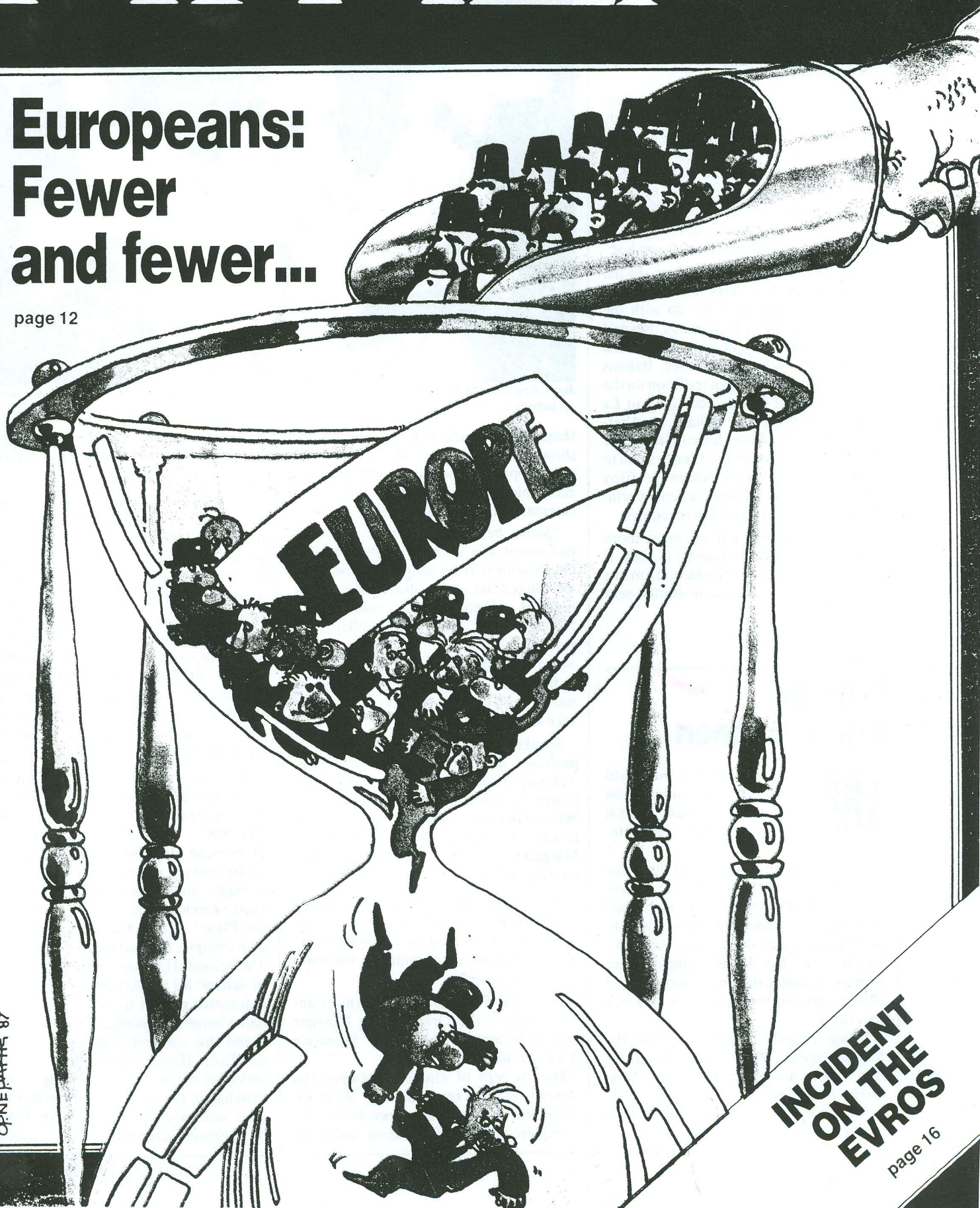
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The Deputy Director of the International Research and Training Institute for the Advancement of Women (INSTRAW), Patel Chishna, from the Dominican Republic, reminded *Athena* of the roots of dialectic: "We must learn, through discussion and dialogue. We must search and re-search like Socrates and Plato". In fact, Socrates and Plato, his own disciple, learned much from women. The beautiful Diotima, who ran some sort of 'school' for the Athens élite and for the inquisitive girls of the 4th century B.C., had a lengthy conversation with Socrates—and this celebrated dialogue, centring on "Eros" (love) and on "Beauty" is preserved in the works of Plato, as a classic exchange in the field of relations between man and woman, two human beings, throughout the centuries.

ATHENA

Europeans: Fewer and fewer...

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**INCIDENT
ON THE
EVROS**
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LETTER FROM THE EDITOR

Scared New World

Modern technology is very much sought after by most nations, but it does not encourage boldness, fearlessness, impulsive behaviour.

Rather, like deepest human nature in Shakespeare's *Hamlet*, it "does make cowards of us all". It pushes people toward an incessant quest for security - even if that is looked for in more technology.

It is not foreign to man's nature, indeed, that the security of one has come to be thought of as attainable only through the development of the ability to destroy another. It took men thousands of year, including 20 centuries of post-Jesus technology, to start to realise the precariousness of the equation security = destructive power!

In fact, the turning point seems to have come with the developments of nuclear consciousness: once destruction became a potentially planetary affair, security, too, could no longer be just a regional consideration.

This, perhaps, was what President Reagan had in mind when he said on December 29 that 1986 had been a good year overall. Crises, scandals, even wars, could still be local; not security. And as Reagan had already had two "positive" meetings with General Secretary Gorbachov (himself busy with his own crises, as well) and was heading for a third this year, he thought his time had not been wasted.

Greece will be linking many of the peace efforts between the superpowers this year. Prime Minister Andreas Papan-dreou is expected to welcome Gorbachov in Athens in the spring and he will probably then fly to Washington for a top US meeting.

His own efforts for peace will gain momentum, in the meantime, through the Initiative of Six, which is already closely monitoring the détente and disarmament process in New York, Geneva, Vienna and Helsinki.

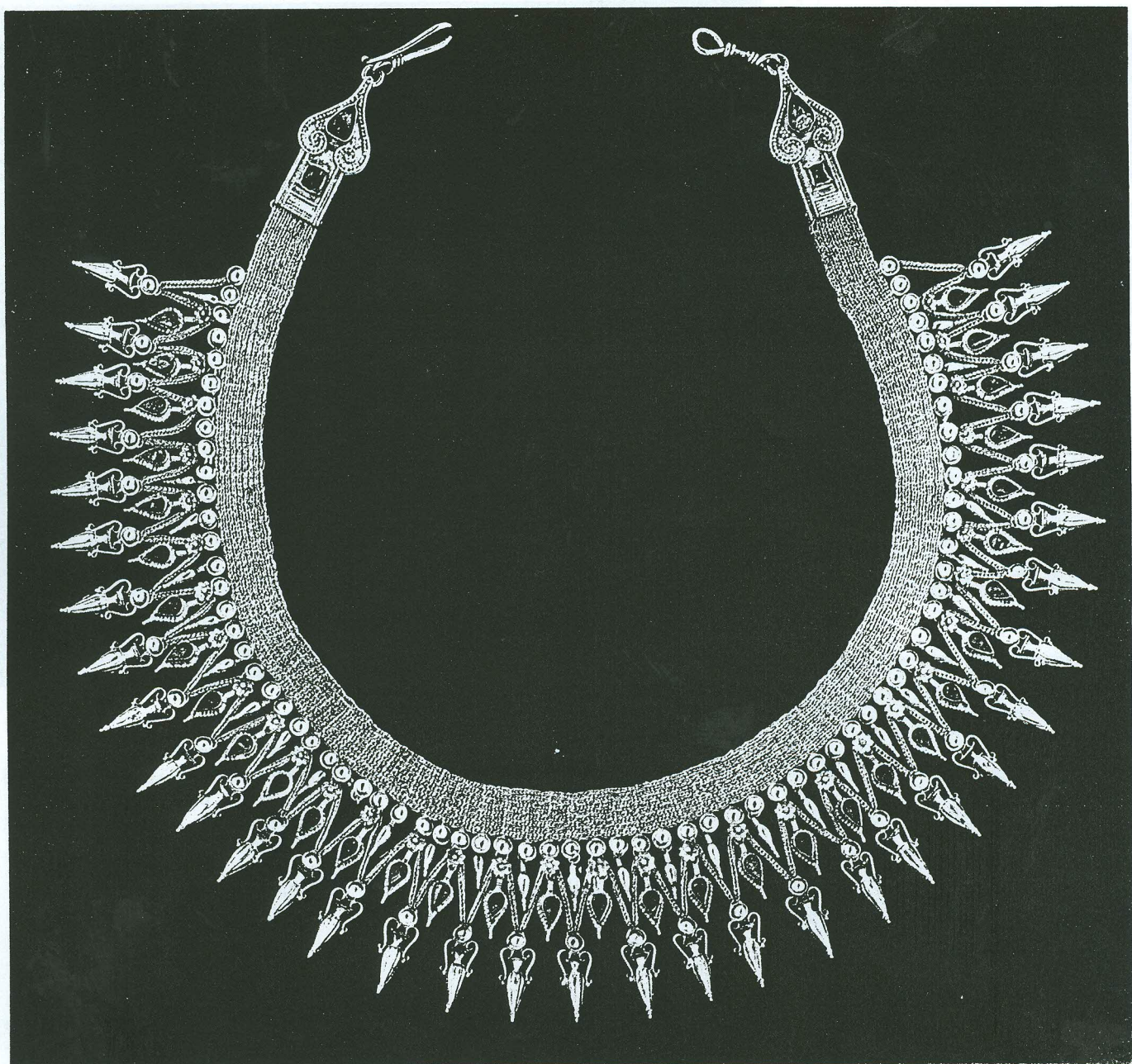
After all, 1987 may turn out to be at least as good as 1986 was.

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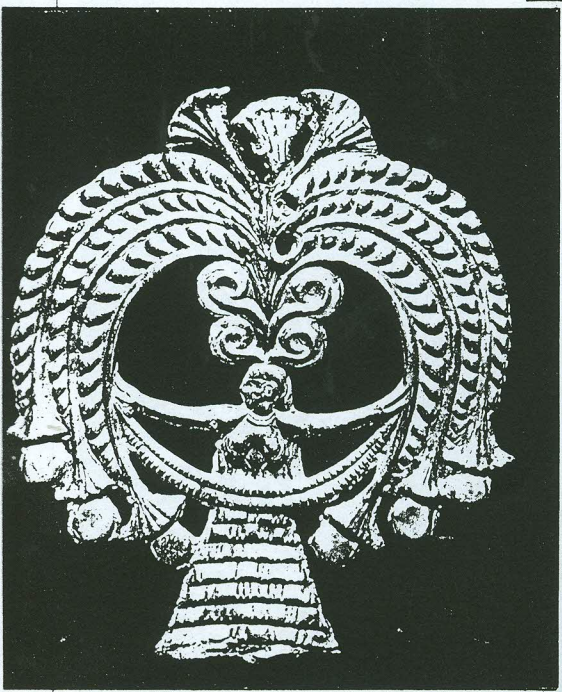
JEWELLERY

BEAUTIFUL AND SHINING

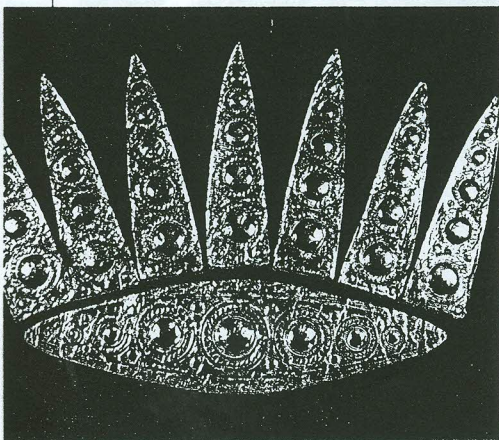
The ancient Greeks used their precious metals in a manner showing that any material, however precious, was subordinate in the artist's mind to the design and workmanship that gave it life and grace.

The Greek goldsmith gave jewellery technical perfection and delicate shapes. He gave more life to gold. Evidence that the goldsmith's craft was practised in Greece from the earliest times is abundant.

The finds from ancient Troy, Mycenae and Tiryns unearthed by Schliemann, the Cypriot finds, those in Crete (Knossos), in Vergina and in Dion are distinctive for the geometrical forms they use (waves, ripples, spiral shapes or lines). The favourite themes for the designs were fruit or flow-



Silver brooch from Mycenae.



Rhomboidal gold sheet from Mycenae.

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The greatest variety of design is perhaps exhibited in the wealth of earrings extant, although so many must have been destroyed or lost.

In the classical period we have an artistic peak where every form, shape and style attains perfection. The same is true for the Hellenistic period. Byzantine art, however, created a new rhythm of shapes and used contrasting colours. Then it was that the art of enamelling was invented. No other period has been able to emulate the perfection achieved then. It would take many volumes to describe only the types and general categories of the work of this period.

The ancient Greeks attributed so much importance to what we call jewellery that their word for 'world' was 'cosmos'; 'cosmos' signifies ornament and 'cosmemata'

means jewellery in Greek.

Excavations in Greece have brought to light many remarkable chains, necklaces, brooches, earrings, buckles, anklets, bracelets and diadems, revealing the delicate and refined skill of the Greek goldsmith as well as the progress and good taste of the ancient Greeks.

The National Archaeological Museum in Athens possesses some exquisite specimens of this craft ranging over all the periods. A benefactor endowed it with a collection of the most rare and remarkable examples. The exhibition contains every conceivable kind of precious ornament, testifying to the unique skill and sensitivity of the Greek goldsmith.

The rhomboidal gold sheet (diadem), discovered on the Acropolis of Mycenae, most likely crowned the head of a young woman buried in a grave dating from the 16th century BC.

The silver brooch, 16th century BC, is also an example of the skill of the Greek goldsmith. It is a female head in gold, perhaps a goddess, with two floral symbols superimposed. The brooch was discovered at Mycenae.

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Revival of the Ancient Art or Greek Jewellery Today

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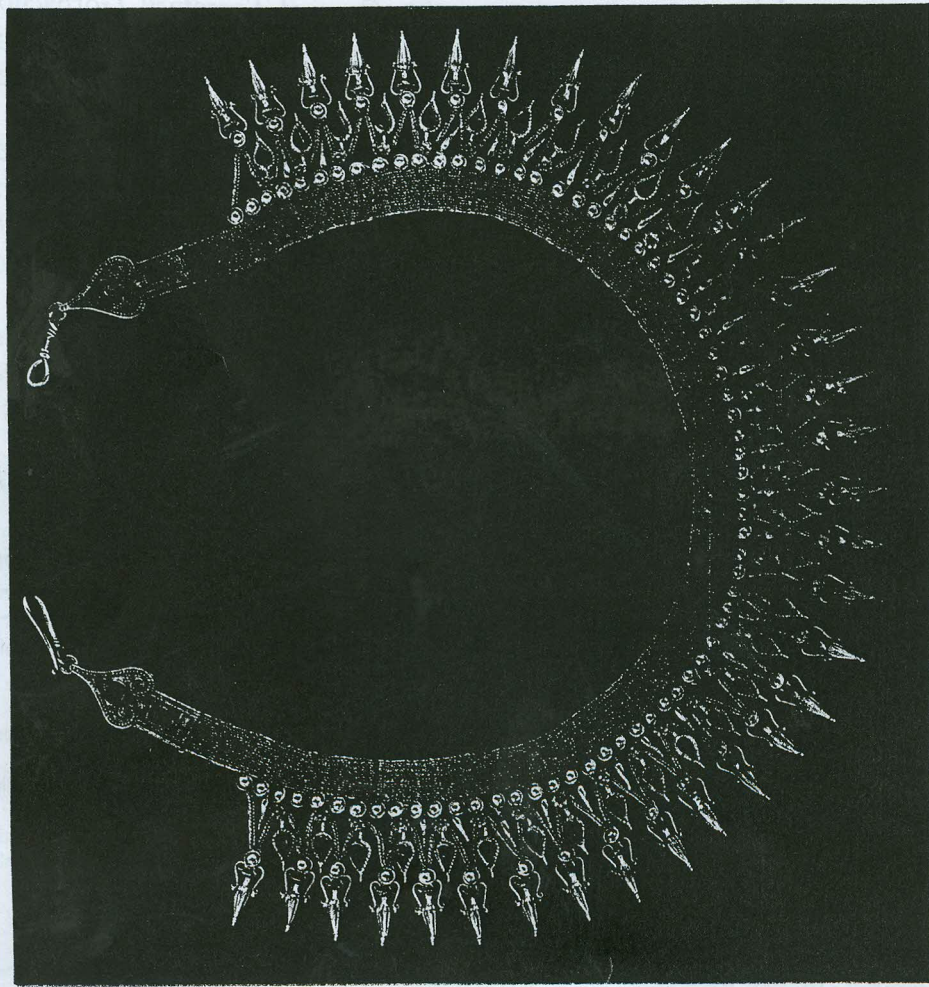
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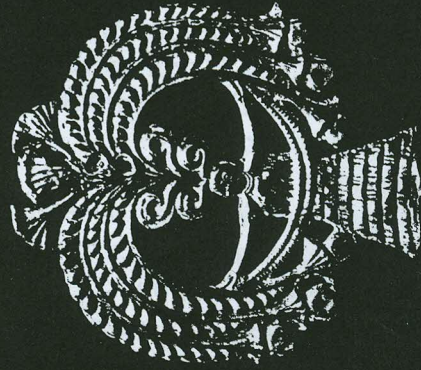
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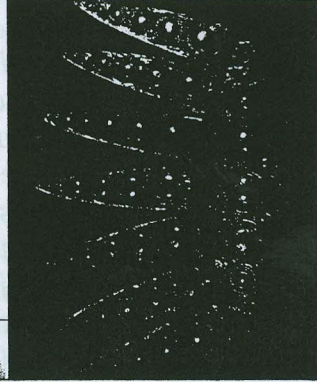
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