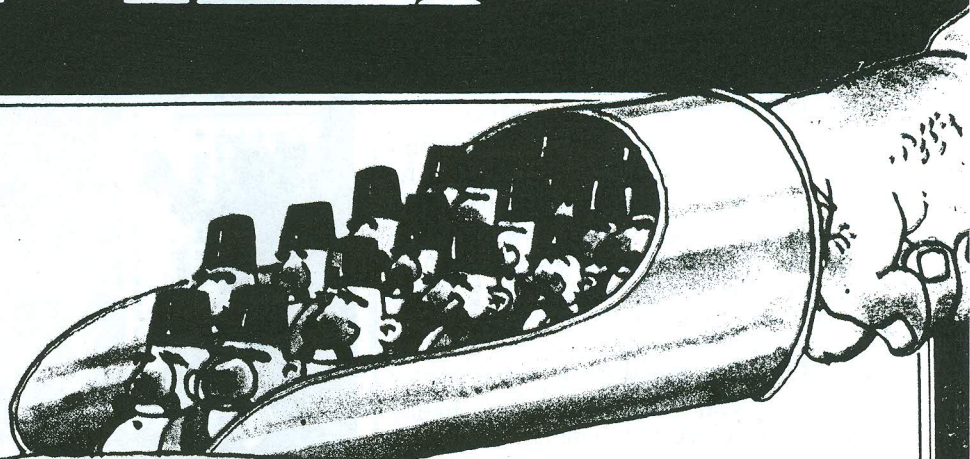


# ATHENA

## 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.

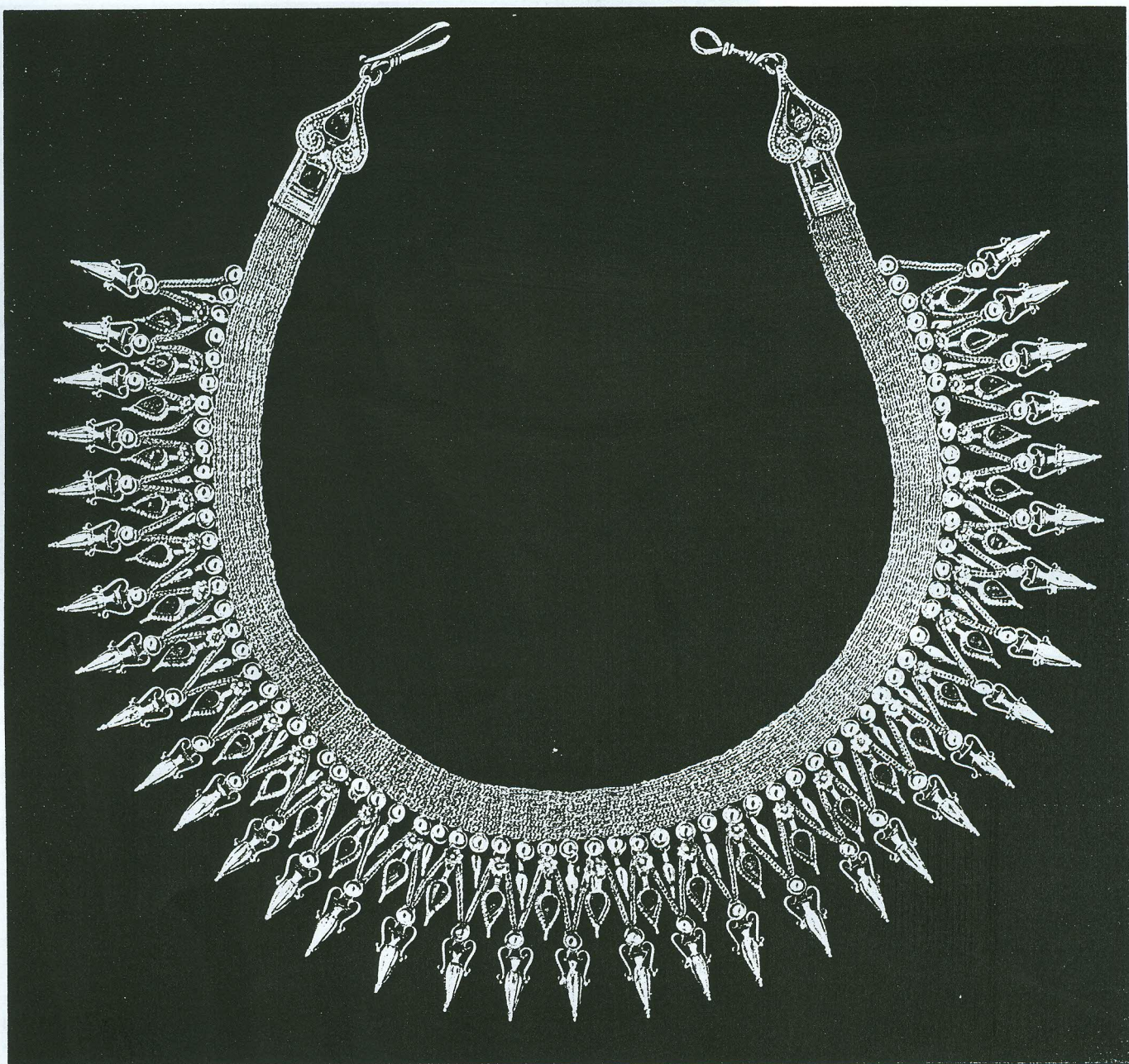
The Editor

All articles express the views of their authors, and not necessarily those of Athena magazine. They are available for republication, if their source is cited.

- **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.

For subscriptions to Athena, please see last page.





*Inspired by the Hellenistic period, this creation shows the skill bequeathed to our craftsmen by their artistic heritage. (Lalaounis Collection).*

## JEWELLERY

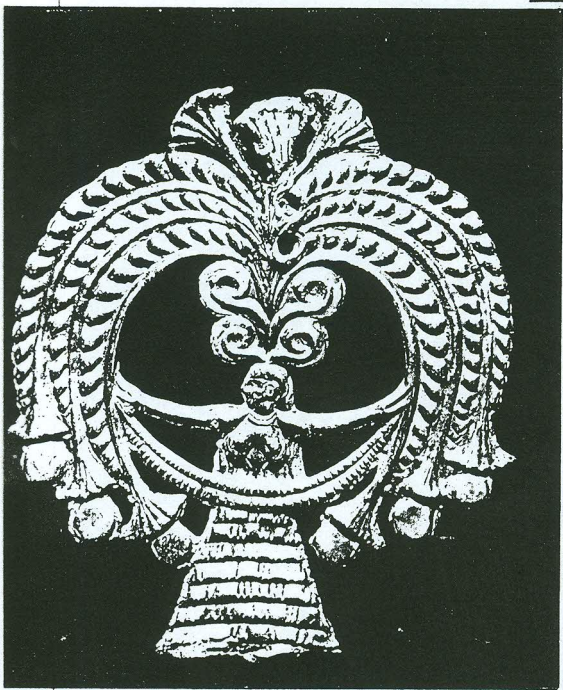
# BEAUTIFUL AND SHINING

**T**he 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.

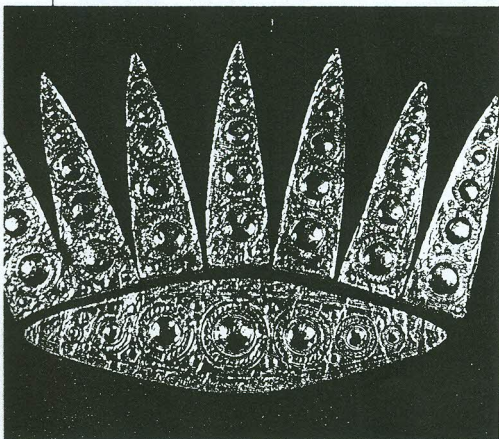
The Greek goldsmith gave jewellery technical perfection and delicate shapes. He gave more life to gold. Evidence that the goldsmith's craft was practised in Greece from the earliest times is abundant.

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.*

ers or the more graceful animal forms.

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'



*This beautiful work of art is from Vergina - 4th century BC.*

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.

The finds from the cemetery of Enkomi, near Salamis, in Cyprus are rich in all forms of jewellery, but especially in pins, rings and diadems with patterns in relief representing the later Minoan periods. In its geometric patterns the art

of Enkomi is entirely Mycenaean.

The cemeteries of Cyprus have yielded a rich harvest of jewellery with the Graeco-Phoenician style of the 7th and subsequent centuries BC.

#### **Revival of the Ancient Art or Greek Jewellery Today**

The goldsmith's art has not been forgotten in Greece.

Today Greek jewellery is reckoned among the finest in the world. The modern revival of the ancient Greek tradition in goldwork and jewellery is a phenomenon not just of local significance but of wider importance. Greece has become the focal point for the creation of modern jewellery. Greek jewellery has gained such recognition and appreciation, worldwide, that it is to be found from Paris to Tokyo and from Hong Kong to New York.

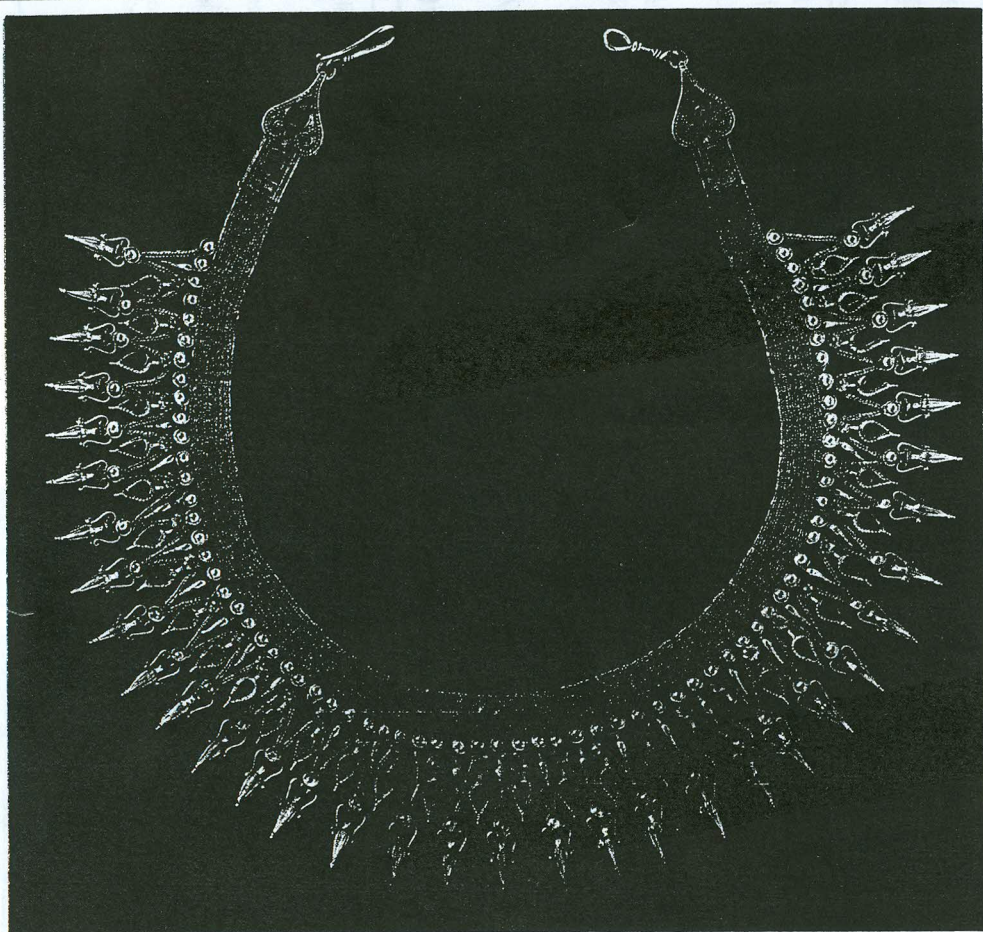
Inspiration has been drawn from ancient Greek tradition and the spectrum has broadened over the years.

Being real works of art, these creations have an timeless quality and remain always in fashion.

The fruits of the archaeologists' labours have introduced our generation to works of art of breathtaking beauty which stimulate the imagination.

IRENE KAMP





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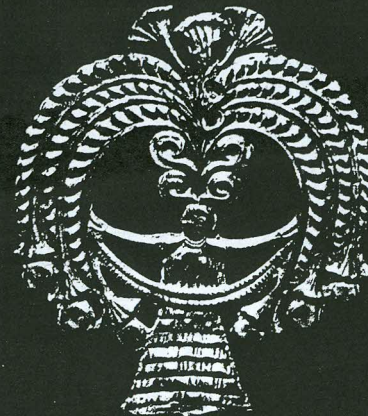
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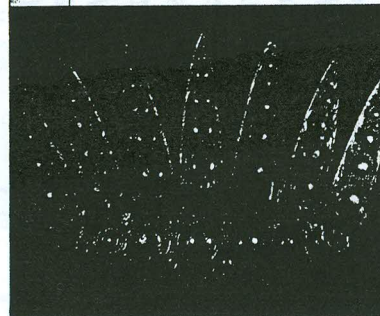
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