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MAGAZINE

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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

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.



Akroterion from a pediment of the temple of Asclepius at Epidauros. 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 peplon, was the one worn by the Spartan girls. It was considered a shocking and outrageous attire. The peplon was a veil made of wool, tightly fitted and held together by only one buckle on each shoul-



"Nike untying 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 "phenomerides" (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

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.

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 colours 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 (sandalen) 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