THE PHILOSOPHICAL REVIEW
EDITED BY
FRANK THILLY, G. WATTS CUNNINGHAM
and GEORGE H. SABINE

Contents for January, 1932

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The Treasury (restored) of the Athenians at Delphi.

Frontispiece to The Open Court
THE FLOWERING OF GREECE
BY ARTHUR STANLEY RIGGS
Director, Archaeological Society of Washington.

No complete story of Greek archaeology can probably ever be written, for there is no end to it. The amazing spirit and power of the Greeks during their productive period so swept the world that what they created can never be wholly recovered because of the extent of its diffusion. Many people thought that when the Germans had finished with Troy, Olympia, Pergamum, Miletus and Priene, the French with Delphi and Delos, the British with Knossos, Megalopolis and Sparta, and the Americans with Assos, the Argive Heraeum, Nemea and Corinth, there was nothing more to be done of similar importance.

Where, to be particular, could one find another Troy, another Mycenae, another Knossos, or locate a Schliemann or an Evans to excavate either? Yet before we knew anything about it, the Crown Prince of Sweden had quietly unearthed the forgotten ruins of little Asine, and taken from its prehistoric rubbish heaps and graves artefacts of metal, stone and ceramics of the greatest interest, besides throwing new and much needed light upon the dimmest, least comprehended period of Hellenic prehistory. Today Americans are tearing up the Greek capital by the square block to get at the remains of the Golden Age; the British are hard at work on another site, close to the Acropolis; the Greeks themselves are delving at Eleusis and other ventures are going blithely forward despite the "hard times" and the difficulties certain to be encountered.

Despite all this, however, we shall never have the full tale of Greek supremacy. For one thing, the concealing centuries have imposed a veil too thick to be rent except in a few scattered places. The Greeks themselves realize this, and with Levantine calm are
content to take things easily, allowing foreign capital and skill to pay their native labor and uncover for the benefit of Greece, first, and then for the rest of mankind, whatever remains to be found. A very clever and Tom-Sawyerish attitude this; yet it is not without its logic. Greece is not a rich country by any stretch of imagination, and if archaeological research is to go on at all on the scale necessary now to secure satisfactory results, it must be adequately financed as well as directed with the greatest skill available.

The remarkable change in archaeological methods which has developed during the past few years is also a factor in the situation. While it is unlikely that this will enable the scholars to bring out anything which will radically alter our conception of either Greek thought or Greek achievement, it will certainly ensure an infinitely greater precision of detail and in all probability a greater amount of accurate general knowledge for each excavated area. In a word, the methods of Schliemann and other pioneers, fairly adequate for the seventies and eighties of the last century, are out of the question today. Meticulous statements of fact have superseded guesswork and opinion: even in so dry a matter as the recording of specimens, precision and detail is now the rule. On its practical side, archaeology now works not merely with a view to discovering objects and making the proper attributions as to time and author, but to bringing back into being as nearly as possible the original condition. Half a century ago the entire method was different. Students of the classics, fired with enthusiasm by their literary stimuli, hunted definite objects: here a statue, there a single building, somewhere else a grave. But they had no experience in excavating, and no large purpose. The results of their work, though often astonishingly gratifying, were frequently destructive to a degree unimaginable today. Restoration was all but unheard of. Systematic campaigns to secure funds for research, and for rehabilitating ruined structures had not yet been considered. Even with the freeing of the gem-like temple of Athena Níkè and of the Erectheum from the Turkish works into which both had been solidly built, the acquisitive instinct continued to prevail. Only in recent years has that attitude changed. For one thing, excavators have learned by experience the wastefulness of abrupt methods, and the inconclusive or incomplete readings possible with them. They have also reconsidered their classics in a spirit of broader
interest, and so face their problems with a much firmer grasp of both principles and eventualities. In consequence—and this has been especially the case in Greece and Egypt—the literary sources have taken on a new and deeper significance, while archaeology has realized that something tangible must emerge from its field studies to justify them fully to a public now awake and eagerly anticipating further light on ancient problems. Of what real use, after all, is a temple, a statue, an inscription, if it does not convey to us something very definite as to the conditions which produced it centuries ago? The replacing of the shattered blocks and drums of the Parthenon, with all the studious and affectionate care imaginable, is the most obvious and impressive example. From being a mere noble ruin, despoiled of most of its sculptural beauty by Lord Elgin, the great fane of Athena—though a ruin still—is once more a shrine, the living embodiment of both a racial cult and a miracle of art. The same principle is everywhere at work, frequently with American money—in the recovery of the Athenian Agora, in clearing away the debris over the ruins of Eleusis, in other difficult sites.

The biggest job of all, of course, is the endeavor to clear the Agora. Financed and directed by Americans, it began this last spring where the excavations of Doerpfeld stopped some thirty years ago. The task for the first season was not to try to make some spectacular discovery, but to locate a topographical point of departure to check the accuracy of the description of the Agora of classical times by that indefatigable guide-book-writer, Pausanias, and so to plan a comprehensive scheme of procedure to give the greatest results with the least inherent difficulties. It was my good fortune to visit this excavation this past summer, and to see how well T. Leslie Shear of Princeton had directed his work. For the benefit
of those who do not know precisely under what auspices the work is being conducted, nor what are the relations between the various American organizations and the Greek Government, it may be worth while for me to quote verbatim part of a letter just received from Professor Shear in which he states the matter clearly as follows:

"The Archaeological Institute has not had in the past and has not now any connection of any sort whatever with the excavation of the Athenian Agora which is conducted by the American School at Athens, an independent corporation, incorporated under the laws of Massachusetts, with which the Archaeological Institute has no legal connection. For the management of the excavations the Trustees of the American School have established an Agora Commission of which the Chairman is Professor Capps."

In view of the vast scope of this new work, and the possibility that the results gained may be of great importance in determining the hitherto unknown details of certain aspects of Athenian life, it is worth while to go back to the very earliest times and ask when Greek history really begins, and what we know of it as developed by archaeological research. The feeling of some fifty years ago that the First Olympiad, in B.C. 776, marked the beginnings of truly Greek history has, in the light of recent discoveries, given place to a determined search for data as far back as the fourth millennium before our era. As a matter of fact, too, no summary of any account can be given of Greece because of the nature of the case until so late in historic times that the glories of a happier age have been largely extinguished. Admitting, therefore, the disjointed nature of any treatment and the innumerable lacunae, it seems fair to begin the tale, so far as archaeology is concerned, with the epochal work of Schliemann and Evans at Troy and Knossos.

Heinrich Schliemann began with Troy and went on to Mycenae. But he could not tell us who the Greeks were. Myres had still to grow up before making his elaborate if inconclusive study on that score, and we knew nothing of the Palaeolithic in what was later Greece. Even yet we do not know whether the insular Minoan and the subsequent so-called Mycenean cultures of the mainland were the work of even partly Hellenic peoples. If they were, why can we not read the inscriptions at Knossos, Tiryns and Mycenae? Further,
why is there so striking a difference between the religious cults of archaic times and those of the later historic period? Archaeology still has a major problem to solve here and none of the poets, philo-

sophers, historians or descriptive writers gives us the slightest clue. Only in the most general way can we assume what has been called the Pelasgian culture, which was possibly Semitic in origin, and which after a thousand or two years, spread from the isles of the sea into the Greek mainland about B.C. 2000. This civilization, which long preceded the Homeric epoch, has also been called Ægean. Some five centuries after its entry, Knossos was destroyed and Crete ceased to be the focus of Mediterranean life. About the same time the first of the great invasions swept Greece, and the Achaeans (Aeolians) and Ionians appear on the scene. Did they perhaps found Troy on their way westward? Again we have only legend for answer. But four centuries more and the "Mycenean" Greeks of Agamemnon laid siege to Troy in B.C. 1194 and gave Homer the theme for his immortal Iliad.

Standing upon the acropolis of Mycenae and looking over the hilly range of the Argolid, one is forced to a fresh sense of wonder that any race so hedged about with natural barriers and dif-
difficulties could accomplish what the Greeks did. The same hilly view (not only here, but throughout Greece) also explains perfectly the reasons why the story of Greece is one of patchwork and politics. Diverse of race by origin, held firmly apart by geographical conditions, rendered necessarily self-sufficient by the widely different economic and political conditions which research has clearly shown us have always existed in Hellas, it is not to be wondered at that the Greek people developed as tribes, with tribal aims and instincts rather than as a nation until the force of circumstances in the form of the Persian threat compelled them to at least a temporary unity. Even in the perilous days from Marathon (490 B.C.) through Plataea (479) and Mykale to the practical recognition of Athens in 478 as the factual head and representative of Greece, there was no truly national feeling. Athens against Corinth, Athens against Sparta, Athens against Persia again, goes the story, with all the rest of Greece taking sides, never to eradicate rebellion and to establish a national power, but for purely selfish, short-sighted purposes. Naturally the moment the advantage sought was gained, such alliances as existed fell apart from jealousy and self interest. Only with the Golden Age of Pericles did anything like overwhelming might and distinction emerge from the welter of cross purposes and conflicting ideals. How much of the heart of Periclean Athens is still to be found safely buried below the accumulated debris of 1600 years? Will any venture to predict the nature of the discoveries to be made as the Agora of the fourth century grudgingly comes back to the light of day? Already Professor Shear has found inscribed stelae, statues, pottery and innumerable small objects giving earnest of what may come. But no one knows, and none dare guess, whether the spade will produce papyri and inscriptions to throw new light on dim features of the past. On one point only most archaeologists are in agreement. None of them anticipate discoveries which will modify to any extent our views of Greek culture. There may—and it is hoped there will—be much to help in carrying Greek history farther back and giving it connections and a philosophy now often lacking. But beyond that, probably little but beauty and intrinsic interest.

Last summer, despite the heat of what seemed an unusually torrid season, I visited many of the principal sites, not because in the majority of cases there was anything new being done, but
to revizualize the constructive archaeology which in half a century has made Greece a land of dramatic and inspiring fact instead of the rather impossible country of moonshine and heroics which

Byron sang and we knew only from our reading of the classics. The lovers of Greece, like the lovers of Spain, have worked her more harm than good by their panegyrics, forgetting that the sim-
ple facts in her story are in themselves drama of an higher order than anything her poets knew. For the Greek story, as archaeology has so clearly shown, is no clumsy tale of purely factitious events but the slow and painful growth of character hammered out in a tough flesh and an ebullient blood. Vanished Argos, the mighty, which wrecked its neighbors Tiryns and Mycenae; Epidaurus, and sacred Olympia; Delphi on its niche upon stern Parnassus, and Eleusis-by-the-Sea, all give tongue to the wonder. Commonplace little modern Sparta does it; Athens, too. Everywhere is visible the composite gradually precipitated by the rough intermingling of the invading northern tribes with the highly cultured Aegean stock. The barbarian immigrants had youth, vigor, a generally sane and wholesome religion or philosophy of life, and marked aptitude for war. When these characteristics came into violent contact with the highly sensitive and refined natures of the Aegeans, the resulting blend was very slow in crystallizing, but in the end blossomed into the most remarkable flower culture has ever produced.

Of written records for this early period we have nothing beyond the meagre references in Thucydides and Herodotus. In 1900, however, Sir Arthur Evans began those excavations at Knossos which have since given us a factual picture from whose details we can construct an history as accurate in its major parts as though it had been written out for us. We know, for example, the approximate dates of the rise, culmination and fall of this Aegean culture. The glory of its kings, the luxury in which they and their courts lived, contrast sharply with the poor circumstances of their people, and point a story of conscienceless exploitation quite as clearly as the records of their business reveal a commercial race whose trade was necessarily waterborne. We know that, relying upon their stalwart navy, the Cretans had no true "secondary defense" notwithstanding their cavalry of archers. Excavation has given us tormenting inscriptions which as yet we cannot read, and wall-paintings vividly portraying the chief interests of the populace as religion, art and sport. From excavations on both the mainland and the Greek islands have come innumerable objects—jewelry, gold masks, statuettes, pottery, paintings, etc.—clear evidence of colonial expansion and the transplanting of the Aegean arts far from Crete. Two of the most spirited and beautiful specimens in the world of the gold-
Smith's work are the marvelous gold cups dug from a grave at Vaphio in the south of Greece, again evidential of the wide diffusion of the Cretan and his finely developed artistic ideals. We know, too, that this transplanted culture on the mainland with its main centres at Tiryns and Mycenae, was at the height of its glory when Knossos and Phaestos were declining.


Our knowledge of all of this has come out of the patient and studious effort of the excavator, whom Baikie has called in effect the re-creator of antiquity by clothing its dry bones with flesh and then breathing life into its dusty nostrils. The archaeologist, moreover, brings to bear upon his simplest discoveries the wealth of knowledge piled up by his fellow scholars, so that no discovery is complete in itself.

For the layman who has no first-hand knowledge of Greece, there is, unfortunately, no good short cut to a general comprehension of the combined scene and story. In even the best of the technical publications and textbooks the complications are so great as to leave the general reader a little confused by the detail, while the inevitable difficulties imposed by the Greek alphabet make quick understanding of the linguistic terms impossible. The literary sources of the classics, admirable though available translations
are, present similar difficulties, and the haze of glory that has been
cast around everything Hellenic since books have been written is
a further obfuscation. Notwithstanding all this, if we remember that

Greece was in early times a melting-pot in which the northern in-
vaders simmered among Cretan, Cycladic and Thessalian influences
until the Hellenic structure resulted, we can fall back upon arche-
alogy for the rest.
If it perhaps seems that I have laid undue influence upon prehistory and the formative period of Greek culture, reflection will show that everything to follow that epoch was merely elaboration. We are much more interested today in seeing the first clumsy little locomotive, and in learning how and why steam came into practical use as a servant of man, than we are in studying the details of a vast turbine a thousand times as powerful as the baby engine. The things Greece settled for all time grew directly out of those curiously complex beginnings. Homer as an epic poet, the great dramatic poets, the philosophers and historians, Ictinus and his fellow architects, Phidias and the noble array of sculptors; Leonidas and his heroic three hundred at Thermopylae; Solon and Pisistratus and Periander, different in ideals as men could be—what are they all but expressions of the soul that was crystallizing in those formative centuries?

View over the ruins of the Altis or Sacred Place at Olympia

It is necessary only to journey around the Peloponnesus today to see the evidences as archaeology has dug them up out of a past inhumed in tradition as well as in debris. Land at little Patras, and go down thence to the whispering, fragrant pines above the Alpheus at Olympia. There among the ruins of the Altis, or Sacred Place, still many of them jumbled and unplaced, where nothing has as yet been restored, stalk the brave ghosts of the athletes—and the one
daring girl!—who made the name of the Games more immortal than the very gods. "The Peace of God," so the classics tell us, brought together representatives of all the Greek tribes here for a time every four years during a period of more than a millenium. And today the peace of the gods is still the presiding genius of those majestic temple bases and fallen drums. Olympia gives me more and deeper joy, more sense of the closeness with which man can approach his gods, than any Christian church or any other monument in the world. The camera cannot by any means capture the ineluctable magic of this place where all is dead but life! Great pines grow up among the stones and deserted foundations. The wild olive of the crowns for which the victors strove so mightily, gushes up from burnt soil.

The Heraion, or Temple of Hera, at Olympia, provides the connective Link architecturally between wooden and stone construction.

with the effervescence of living water. Over to one side the crumbling remains of the Heraion give the acute student the "missing link" between wooden and stone architecture, and down on another somewhere among the tumbled heaps of stone beside the structure used as a mediaeval church, one may pick up chips of marble in the studios of Praxiteles, and return to the little Museum to see the great Hermes again.

Far to the south, a day's journey if one take the slow and deadly local train to Tripolis and then a motor for many a rocky,
dusty mile, lies the uninteresting little modern city of Sparta, with Mistra the mediaeval on its craggy hill nearby. Westward again, one more by a slow train through torrid heat and under a sky so cerulean no painter’s brush has ever caught its hue, Nauplia nestles in the dimple of a cliff that changed its mind before it quite reached the water, and left a tiny shelf on which the town might crouch. And then motors, dust, the eternal hills, a burnt-up landscape which fills one with astonishment that any race, however stalwart, can wring a living from such soil. Beyond the twisty road, hidden at first among the embaying mountains of grim, cold, grey rocks as wild and stubbly with scrub growth as any northern scene, lie the silent foci of those early days when Greece was aborting—Tiryns, Asine, Mycenae.

Here Schliemann and his successors, ending with the Crown Prince of Sweden, have torn away the shroud of time. Cyclopean walls of rocks so huge some of them weigh about ten tons apiece rise on defiant eminences. Foundations and walls of palaces, tombs of both the pit and beehive types, carefully constructed secret galleries and aqueducts, gates and bastions are all that remain in situ. In the days of the Mycenean finds, archaeology did not leave in place that which could be taken away, and the treasures of gold, of wall-paintings, of bronze and jewelry have been scattered the
world over. The Metropolitan Museum in New York has one of the finest examples in existence of a Late Minoan wall-painting. But the real wonder of these melancholy sites inheres in something man has never seen, not in their looted treasures. How could communities so relatively insignificant in size be so great of soul as to dominate their world for even a single chapter of its long and turgid story? What quality of mind had these men to make them princes among their kind? May not the poets be perhaps right after all in their tales of the Heroic Age, when the gods walked the earth and bred something of their own divine ichor into the ravished daughters of men? Or was it Greece herself that refined and subdued, sublimated and purged body and soul until naught was left but the fibres that have left their stamp on time itself?

How different placid Epidaurus, slumbering in the sun as sweetly as a child! Glide in your miracle-working modern motor squarely up to the orchestra of the vast theatre hewn from the hillside. Cast your voice from stage to topmost row of well-preserved seats without effort. Climb the innumerable rows until at last you stand on the height, and gaze off over the rolling nearby plain and over the range upon range of the Argolid hills. Small wonder Æsculapius chose this halcyon spot for the first health resort in the world. And small wonder, too, as a careful study of
both literary records and inscriptions has revealed, the institution grew and grew until its fame spread beyond Greece and drew the neurotic, the really ill, and the student from distant shores. Not long ago a manuscript came to my desk which repre-

Photo by A. S. Riggs, 1931

The Temple of Apollo, the plain, and the fortifications of Acrocorinth on the hilltop above ancient Dorian Corinth.

sented a very scholarly reading of many of these Epidaurian inscriptions, and gave a detailed account of some of the cures practised, the fees exacted, the incredible population of the sanitarium in its heyday, and the gradual evolution of a system of semi-quackery side by side with the ethic the Father of Medicine gave the world immortally. Alas! I could not publish it because it was too scholarly, too involved and detailed a bit of research to mean much except to the classicist. But as I pored over the ruins and ate my luncheon under the trees near the stage of the theatre, among the inquisitive and hungry goats and chickens and turkeys of the caretaker, it recreated the deserted resort and its gossipping, complaining, dose-taking patrons against the background of the great god and his probably professionally solemn assistants. Farther afield among the sprawling remains of the settlement, which extend over a vast acreage of undulating plain, I stumbled upon what is probably the first Little Theatre in the world: a tiny Roman theatre as securely snuggled within the shell of an older Greek
structure as an hermit crab is tucked away in his protecting shell. Straight away from it one looks across the fragments of Main Street and Æsculapium and scores of buildings of various sorts, now barely knee-high, to the majestic tiers of seats of the ancient

Photo by A. S. Riggs, 1931

The Famous Relief of Demeter Triptolemus and Korè (Persephone) found at Eleusis in 1859.

Theatre. Here a balance may be struck. The Greeks came to these granite hills and remained. Rome came, paused, and vanished. The one made a contribution of ethics, of architecture, of philosophy, of science we still recognize and value. The other brought a forced peace, reared a few bricks and passed on. Archaeology seeks only truth, and if, as here at Epidaurus, it seem ruthless, it is none the less of value.

Just around the corner of the Peloponnesus to the north, faintly shimmering in the dust of a choking plain at the foot of a lofty and precipitous hill, lies little more than the memory of Dorian
Corinth, mother of Sicilian Syracuse, metropolis and merchant for centuries of keen and active living. I have forgotten the tutelary deity of this mighty rival of Athens, but if the gods reward or punish according as they are worshipped, certainly Corinth must have overlooked or disregarded the chthonian gods, for no less than twenty-eight times has the grim "earth-shaker" ravaged the broad plain sweeping back toward the hills. Here though archaeology has uncovered much and supplied many lacunae left by the written records, the greatest interest is not strictly Greek but Roman as well. Professor Shear has gleaned from the North Cemetery not only the history of Corinthian art and commerce during practically its entire life, but has also given us a vivid picture of the later Roman city and its culture.

Photo by A. S. Riggs, 1931

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The heart of ancient Delphi, with the Temple foundations in the center. The Stadium and Theatre are above at the left, outside the view, and the Castalian Spring is hidden in the gorge in the background, center, beyond the shoulder of the hill.

Eleusis of the Mysteries, about half way between Corinth and Athens, weaves an enchantment essentially different and its own by keeping silent and leaving us to futile speculation regarding the nature of the solemn rites which gave it its lasting fame—rites which, according to Isocrates, gave "those who have participated in the mysteries sweeter hopes about death and about the whole of life." What could the Mysteries have been, and will Professor Kourou-
niotis, who is continuing the excavations and restorations for the Greek Government with American funds, eventually be able to give us some lucid explanation? Last summer he would not so much as admit he had an idea, though I questioned him closely. But within the rocky precincts of the so-called Temple of Hades are two objects I photographed which undoubtedly have some bearing on the rites. According to the caretaker they are the "wells" of Persephone. Into the one she disappeared during the ceremony of the fall, and from the other she reappeared in the spring to bring

the world again into blossom and fruitage. Nine days those ancient mysteries lasted: the length of lovely Demeter's wanderings. In this less reverent age we who move along the dusty highroad that almost coincides with the ancient Sacred Way from Athens to Eleusis go in motors instead of afoot, and we do not start before the dawn, wreathed with myrtle and bearing torches even if we go in some "month of flowers." Little remains of the tombs and shrines that once lined the road the pilgrims followed, but he who has Greece in his soul can still see and feel the crowds watch-

Photo by A. S. Riggs, 1931

Where popular tradition says the Pythoness breathed the fumes and received the oracle in the Temple of Apollo at Delphi.

The supposed well or hole in the precincts of Pluto at Eleusis into which Persephone disappeared in the full (October) during the Eleusinian Mysteries.
ing as the procession of youths and officials, priests and "mystae" winds slowly along through Athena's grey-green olives, up the long slopes of pine-clad Ægaleus, and through the pass toward the violet sea.

Delphi the marvelous glimmers high on the split side of Parnassus, before it a sweeping panorama of unequalled magnificence over misty mountain ranges and valleys and distant ultramarine Ægean. Crowded amazingly with everything the lover of Greek archaeology reveres; focus still of a district where the shepherds celebrate strange rites at night and sing songs of long vanished centuries, it is a beautiful shell, but it has none of the subtle per-

![Photo by A. S. Riggs, 1931](image_url)  
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The famed Castalian Spring among the "Shining Rocks" at Delphi.

fume which makes Olympia fragrant and Epidaurus stimulating, Argos melancholy and Asine enigmatic. The Castalian spring, alas! is all but dry today, a mere trickle of a stream flowing through a conduit, and the temple of Apollo reduced by earthquake and man to a mere foundation only. In the midst of ruin and desolation, though, archaeology has proved its magic. The beautifully restored Treasury of the Athenians makes the most soul-stirring ruin in the sacred precincts. Archaeology in the persons of Foucart, Homolle and their successors and collaborators for years, has developed another marvel here. Monsieur Charles Picard, in his Sculpture
Grécque a Delphes points out that “in a simple promenade through the halls of the Delphi Museum one may have a precise and sufficiently comprehensive view of the evolution of Greek art: this is indeed the privilege of Delphi, that practically all phases and almost all aspects of its productions are here represented, very often by capital pieces.”

Though the French work has been systematic and exceedingly thorough, there remains the fascinating unsolved mystery of the famous Oracle. Who can say where was the adyton of the temple, and where the possibly sulphurous grotto above which the pythoness uttered those ravings a clever and highly sophisticated priesthood put into hexameters at a price for whomsoever would, and had the necessary wealth? The gaping hole in the temple foundations shown by the modern guides as the sacred spot is sheer imposture without a shred of proof, and thus far not a syllable of any sort has been found on stela or temple to indicate where the mysterious cavern may have been. Has destruction wrought so ill that nothing will ever solve the mystery, or may we hope that someday, perhaps at Delphi, possibly in some remote ruin not now suspected to have any connection with the shrine of Apollo, the excavator will astonishingly present us with the solution?

Athena’s “city of light,” the “city of the violet crown,” is today the point to which all inquiry, all visits, all research eventually returns, for Athens is still, as she has been since she took the leadership against the Persians more than two millennia ago, the archetype of Hellenic spirit and achievements. Magnificently crowned by her Acropolis, and jeweled with the peaks of many another hill, she is in even the commonplace life of today a city to stir the soul. With the archaeologists at work about her feet delving further and further into her past greatness, one feels as he gazes down at some new excavation or studies reverently in one of her many museums that after all it is science which has brought the gods closest to man.