

# TRIP AROUND THE WORLD

A Racy Letter to Be Published Weekly by the Whig.

SIGEL ROUSE.

The morning we left Constantinople was dull and lowering. Rain had fallen the night before and converted the filthy docks into one vast sea of black, slippery mud. Through this bed of mire stirred to a mushy consistency by the incessant water-front traffic we waded first to the custom house where the usual tip passed our baggage without being opened, and then to the ship. Once aboard the Bregenz, a beautiful new steamer of the Austrian Lloyd line, we watched from our place of security on the upper deck the mad, surging, struggling crowds below. Camels, those wonderful human beasts of burden that carry on their backs anything from a sewing machine to a general din and noise by shouting warnings at the top of their voices to all who happened to get in their way. Vendors of rugs, fruits, beads and Oriental bric-a-brac, beggars, dogs and gongs all mingled together in one motley, dirty crowd. Ever and anon a breathless tourist would emerge from this miscellaneous moving mass and, with hat awry and clothes bespattered with muck, make a mad dash for the ship. As the time for sailing draws near the bedlam increases, which even the shrill warning whistle of the Bregenz fails to entirely drown.

But with the slipping of the hawser the vessel swings away from the dock and, after rounding historical Seraglio Point, heads for the Marmora Sea. We soon leave Constantinople with its beautiful Mosques, its picturesque bazaars, its howling Dervishes, its impressive Selamlik, its dirty streets and its two hundred thousand many dogs far in the rear. We turn and take a last look at this city of inconsistencies and complex phases and behold! the sun breaks through the threatening clouds and transforms once more the city of mud that we have just left into a vision of beauty and splendor. With this last dissolving view the curtain drops on a series of wonderful pictures the vividness of which can never fade.

A few hours steaming brings us into classic territory for we are now approaching the famous Hellespont of the ancients. Late in the afternoon we enter this narrow channel which connects the Marmora and Aegean seas. As we pass the ancient site of Sestos the legend of Hero and Leander is recalled, for here until that hapless night when both found watery graves, the ancient youth was wont to swim the swiftly flowing channel to meet the object of his affection. We are also in close proximity to the Land of Homer. Indeed the plains of ancient Troy are plainly visible from the deck of the Bregenz, while other places of historical interest are pointed out by the obliging captain from

time to time as our good ship sails along amid the gathering twilight. The early morning finds us in the placid waters of the Aegean Sea, steaming among the islands of the Grecian Archipelago. The voyage is most enjoyable, and as the ship about midday turns sharply to the right and makes for the harbor of Piræus we reluctantly go below to collect our luggage preparatory to landing. We anchor about one hundred meters from the dock and are immediately surrounded by a score of row boats manned by native Greeks who clamorously solicit our patronage. Into one of these boats we step from the gang-plank and are soon landed at the custom house. The perfunctory examination over we engage a carriage and are driven along the six miles of ancient road, to the capital of modern Greece.

**Athens Of To-Day.**  
Athens of to-day offers to the visitor all the comforts and conveniences of any city of its size in Europe. It has wide, well paved streets, good hotels and pensions, and its local transportation service answers all the requirements that the tourist could desire. The many gardens and parks afford, with their numerous rustic benches, comfortable lounging places where one may bask in the genial rays of the autumnal sun and enjoy the perfume of orange blossoms to his heart's content. A knowledge of English or French will be a sufficient means of communication to make one's wants known without the services of a guide or interpreter. The ancient ruins which are free to the public and grouped within a comparatively limited space will be found most accessible. A number of well appointed restaurants where European cooking is provided supplies all the wants of the inner man at prices that are within the reach of all. Surrounded as it is by the picturesque Attica mountains, modern Athens at once becomes an ideal city alike for the student, the tourist and the seeker after health. In this subtropical land the autumn and early winter season is most charming, the days being bright and warm and the nights cool and bracing.

Of course the most interesting objects of Athens are the ancient ruins, the most celebrated examples of which are those located on the rock-like fortress known as the Acropolis. It is the goddess Athena, according to tradition, who first built upon this massive rock, and it was they who leveled the summit and increased the inaccessibility of its sides by adding thereto impenetrable perpendicular walls. It may be reasonably supposed that this rock was suggested as a site for a city because of the natural defensive qualities which it afforded. It then

constituted the whole of the inhabited city, and here the early kings resided and ruled the entire community. Here, too, the principal sanctuaries were located, and for several generations the habitations of the founders of Athens did not extend beyond the walls of the fortress of the Acropolis. But as the community increased in size and importance the city spread to the adjacent hills so that later the whole of the environs became included in the domain of the Athenian rulers. The Acropolis now was given over to the seat of Athen's most celebrated deities, at the same time preserving the nature of a fortress to which the people could repair in time of danger. The wealth and importance of the Grecian capital now began to excite the envy of other nations and accordingly one expedition after another was undertaken against it. In about 480 B.C. the Persians successfully stormed the fortress, burning and destroying many of the beautiful buildings. Other nations made conquests of Athens in the centuries that followed, but each time the Greeks regained their rebuilt their ruined temples and fortifications more elaborately than before.

And so the Acropolis has withstood the onslaughts of many a hostile nation 'till to-day the beauty and perfection of her ruins are perhaps the most celebrated of any in the whole world. Let us ascend the winding path that leads to the Propylæa that magnificent group of columns that stand at the gate of the Acropolis and overlook the Aegean Sea. This forest of imposing columns is constructed entirely of Pentelic marble and was begun in B.C. 437, and opened to the public five years later. The Propylæa though over two thousand years old, still preserve the beauty of their symmetrical proportions and seem as graceful and airy as though imbued with immortal youth. Their simple and noble arrangement is most impressive, and the portico of six Doric columns can be seen distinctly from the shores of the Aegean Sea. This one-time dwelling of Agas, together with the temple of Nike or wingless victory on the right form the greatest glory of the western facade of the Acropolis.

Undoubtedly the best known of all the Grecian ruins in the Parthenon situated perhaps a hundred meters back of the Propylæa. This inimitable masterpiece of antiquity has proved the eternal despair of the architects of all ages, and of all centuries. The Parthenon—or dwelling of the virgin—is the most glorious and far famed ruins of not only the Acropolis, but of all the Antiquities of Greece. It is the first object that greets the visitor from whatever direction one approaches Athens. Under the supervision of Pheidias, the most skilful architects of all the Greeks were charged with the erection on this magnificent temple. It is not certainly known when it was completed, but colossal statues were required which contained dates from the year 437 B.C. The building itself is all of Pentelic marble and consists of eight columns on the east and west fronts and seventeen on either flank. More than half of these noble shafts of marble are in position and support a part of the massive roof. These columns rest directly on a stylobate and consist of twelve drums or sections rising to a height of thirty-four feet and three inches in diameter, gradually diminishing in size till at the summit the diameter is increased by about two-ninths of their dimensions at the floor. The peculiar architectural feature of this temple is the accent taken by the ancients of the effect of light in rendering certain parts of the structure apparently out of proportion. By means of measuring the interval between the corner column and those adjacent is less than the distance between the others. This angle column is also less in diameter and height than those forming the sides. The object in this discrepancy is to overcome the diminishing effect of the surplus of light which the corner column naturally receives. In other parts of the structure the light factor is also scientifically considered the result being that to the eye the temple is strikingly perfect. The stella or inner inclosure contained the statue of the goddess Athena seated through a large gate in the eastern portico, while from the west was a gate leading to a compartment where the treasure was kept. The walls of these compartments are for the most part in position, although during the siege by hostile forces a bombardment ignited a quantity of powder stored here causing an explosion that rent one side of the stella in twain.

### The Erechtheion.

To the north of the Parthenon and near the battlements of this gigantic rock stands the last of the group of celebrated and beautiful ruins that crown the summit of the Acropolis. It is known as the Erechtheion and dates from the fifth century before Christ. It is dedicated to Poseidon, a somewhat indistinct personage of Greek mythology, but usually conceded to have been a ward of Athena. This temple is rather more interesting on account of its elegance and mixed style of architecture than for its grandeur and simplicity. The eastern portico has six Ionic columns and is a regular pronaos leading to the temple of Athena Pias or protectress of the city. In this space was the ancient seated figure of the goddess, together with the sacred lamp, which was always kept burning. The northern vestibule contains four Ionic columns in front and an equal number behind. This portico is not on a level with the one on the east and its columns have a greater height and diameter than the latter. In other ways possesses architectural features that belong to modern times rather than to that period with which it is contemporaneous. On the south there is an advanced section called the portico of the Caryatides, so named on account of the row of statues, somewhat larger than life size, which support a section of the super-imposed roof. These figures bear a sort of capital on their heads and add a picture-queeness and grace which harmonize and soften the sterner aspects of the near by Parthenon.

The view from the Acropolis are most superb. On three sides the horizon is formed by the blue peaks of the mountains of Attica, while the fourth presents the Aegean sea, dotted with numerous islands that lie peacefully in the placid waters like

# SMART RESTAURANT GOWN



PHOTO BY JOEL FEDES.

The gorgeous gowns seen in the various restaurants after theatres are out after interesting suggestions to women visitors in New York. These luxurious costumes are carefully studied and are matched by plumed hats which with the delicate corages, are most picturesque. A gown as shown here and is made of pale green satin combined with cream lace and green and silver embroidery. The sleeves are of green chiffon and the skirt is slashed in the new surplised ecclesiastical style to show an underslip of contrasting fabric—in this case rich cream lace. The hand-embroideries in silver and green threads are done on hands, and the odd moon and crescent designs are very effective.

floating memories of the splendor of ancient Greece. Spread out to the north, beginning at the very base of the Acropolis, lies modern Athens, while in close proximity to the acropolis and west, scattered in generous profusion, are acres and acres of ancient ruins. Below, on the sloping side of the rock, is a semi-circular excavation provided with rows of risers and marble seats, all of which face a crescent shaped paved enclosure or stage which the theatre of Dionysius, the cradle of art and the scene of the productions of the masterpieces of Aeschylus, Sophocles, Euripides and Aristophanes. One can even now in fancy see those Greek tragedians stride majestically across that marble stage with the air and mien of an ancient god. The hills resound with their sonorous voices and the enthusiastic salvos of the audience give answering echoes back.

A little farther to the right are the ruins of the Odeon of Herodes Atticus, another public hall or theatre, but especially devoted to musical productions. Unlike the theatre of Dionysius this structure was under cover. It had a seating capacity of over six thousand and was adorned with statues and other works of art, ranking it among the most ornate of ancient buildings. Still farther away one looks down upon the Hill of Mars, or the Areopagus, now little more than a bare rock with only scant traces of the temples which it formerly contained. Here in the open air sat the tribunal of Areopagus, an institution that goes back to prehistoric times. It was here, too, that Saint Paul preached that famous sermon beginning, "Men of Athens, I perceive that in all things ye are too superstitious," or, to more accurately translate the ending of the sentence, "Ye are very religious."

Across the valley appear in front of the Acropolis the hills of the Nymphs, the Pnyx and the Museion, bearing traces of ancient habitation. On the summit of the Museion rises the monument of Philopappos, a grandson of Antiochos IV, who rendered

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