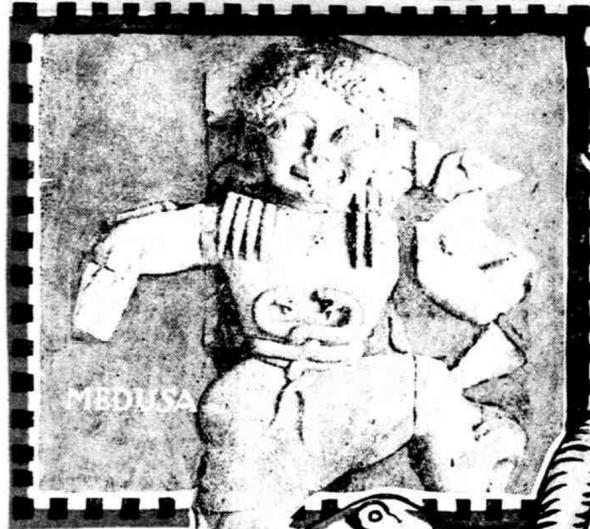


# IF THE KAISER COULD ONLY USE HIS LATEST FIND!



**William's Research Expedition in Greece Finds Statue of Medusa, the Mythological Creature Whose Glance Turned Her Enemies Into Stone.**

**T**HE kaiser has found a new ally!

Far off in Greece near his beautiful and beloved villa, the Achilleion, he has dug up the ancient and horrible figure of Medusa, one of the most fearful ladies of the whole Greek mythological system.

Medusa belongs entirely to the kaiser himself. He was sojourning under the sunshine at his villa a few years ago when the famous archeologist of Germany, Dr. Doerpfeld, uncovered some of the remains of a temple near the place. The archeologist told the kaiser what he had found and what he hoped to find—if he had the money. Out of his own purse the kaiser contributed the necessary funds and after almost two years of careful digging and searching Dr. Doerpfeld has presented to the kaiser Medusa of the snaky locks herself.

Medusa formerly possessed the power of turning all who looked upon her to stone. Is there anything of her terrible strength left after her long sojourn in the hot sands of Greece? Will the kaiser, like the heroes of mythology, be able to take her snaky head upon his shoulders and turn into stone the regiment of men, the scores of ships and the hundreds of cannon that are fighting against him? There is no one who will say that it would be a tremendous help to him if it could.

Archaeologists and others regard that this is one of the most important and interesting discoveries in the world. It was in April, 1911, that the archaeological society was making some trial diggings and found a block of stone chiseled with a figure in relief and evidently belonging to the earliest group of a temple.

The German emperor happened at the time to be occupying his villa near by. When he was told of the discovery he offered to undertake, at his own expense, the excavation of the site under the direction of the well-known Dr. Doerpfeld.

Dr. Doerpfeld soon found enough remains of the group to enable him to reconstruct it. The material out of which the ancient sculptor carved his fearful figure is the coarse limestone that is so common throughout Greece and which the ancient builders used frequently in the temples and sculptures.

The central figure is Medusa herself. She is nearly two feet high. The upper part of her figure presents a front view, but the lower half is turned sideways. The monster is portrayed as moving toward the right and the arms are plainly extended as if to protect or embrace or, according to another view, to ward off or frighten away certain objects or persons.

Two snakes horribly biting at each other are twisted about her waist and form a belt to hold up her short skirt. Her round enormous face is made ugly by a wide open mouth. Her eyes are big, round and popping. Out of her mouth the tongue is protruding. The whole head is encircled by snakes and the hair is carried off into a long, low, each ear a bearded, bushy, projecting horizontally in front of the four twisted braids of hair that fall on the breast.

The monster has four small wings, two upturning with short feathers and a pair of wide spreading drooping wings. On either side the sculptor placed Medusa's children, Gorgons, which is partly preserved, and Chrysaor, who, according to one of the ancient writers, became the father of all the three-headed monsters. On each side beyond these figures is a terrible beast of prey, supposedly a lion.

The remaining carvings are smaller. The blocks toward the right of the central figure evidently show a battle scene of gods and giants. But only two blocks are preserved. One shows the all-powerful Zeus brandishing a thunderbolt and smiting a giant who is in flight and already half prostrate. Farther in a corner a second giant lies full length on his back.

In the opposite corner a similar figure fills the space and may be part of a like

scene of conflict. Before this fallen giant is the figure of a woman or goddess clad in a long robe and seated on a block resembling an altar. She has her left hand raised in entreaty before an assailant of whom nothing remains except the point of a spear directed by him against her breast.

The entire group is carved in a low and broad relief and still shows distinct traces of color. The composition was about seventy feet in length and dates from the beginning of the sixth century B. C. It is one of the earliest examples of Greek relief sculpture that has yet been discovered.

What is the meaning of the group? There has been no description found yet to tell the divinity to whom this temple was dedicated. According to Dr. Doerpfeld, the central figure, Medusa, represents the Great Mother, the Mistress of Wild Beasts. She extends her arms to embrace her two offspring, Pegasus and Chrysaor. The former springs toward her and rests his front paws on her forearm.

The latter is a strongly built man with front face and bent, but with his legs in profile. He stands at her left. The two lions are not merely ornamental, but are animals sacred to the Mistress of Wild Beasts.

This interpretation receives strong support from other archeologists. Some believe that Chrysaor was an early form of Apollo and the Medusa of Artemis. A large collection of archaic terra-cotta figures of the goddess representing her as a wingless breast-sucking monster which was found not far away from the temple site in 1891, lends support to this conjecture.

Investigations also show that the Gorgon or Medusa myth is an early nature myth closely connected with the worship of a divinity of fertility. When the early sculptors attempted to render her in marble they took various hints from such ancient places as Crete, Asia Minor and Assyria.

The connection between the central figure of the newly found group and the side groups of the composition is difficult to see. One explanation that suggests itself is afforded by the legend of

Pegasus, who slays the Gorgons of Night and Death and gives to Athena the Medusa or Gorgon head, which she put on her breast plate when she arrayed herself for the battle with the giants.

Another interpretation is given by a German professor. He thinks that the central group is a symbol intended to ward off evil and that the side groups tell a story. He believes it shows two different layers of Greek civilization. One is the older world of hostile gods or demons and the other is the Greek world which has its roots in heroic legends.

Of the temple itself of which these groups formed the chief outside decorations nothing remains except fragments of columns, some capitals and a few broken roof tiles of coarse marbles. A large piece of an altar which stood before the east front of the temple and was connected with it by a paved road was also found.

Another site in this vicinity also produced results on excavation. Here Dr. Doerpfeld found the remains of another temple. The fragments of a statue of

Victory, the presence of a spring near the temple and the finding of an inscription probably giving the name of a deity beginning with A leads Doerpfeld to conjecture that the temple was built to Apollo.

Still a third site was explored in the hope of finding evidence to prove the real existence of the city of the Phaeacians, whose habitation was located by Homer eastward near the confines of the world. Dr. Doerpfeld holds that the Phaeacians were a sea-faring folk who originated in Crete and who in voyaging westward to Italy came to Corcyra and planted a settlement there.

Medusa and the Gorgons come out of Greek mythology. Homer says there was only one Gorgon, Medusa, and her head was fixed to the shield of Zeus. Hesiod, another Greek writer, says there were three Gorgons: Stheno, the mighty; Euryale, the far springer, and Medusa, the queen. Their home was on the farthest side of the western ocean.

The Gorgons have been variously represented as winged creatures, having the form of young women. Their hair consists of writhing snakes and they are round-faced, flat-nosed, with tongues lolling out and large projecting teeth. Sometimes they have wings of gold,

brazen claws and the tusks of the boar. It happened that Medusa was the only one of the three who was mortal. For this reason Perseus, a Greek hero of mythology, was able to kill her by cutting off her head. From the blood that spurted from her neck sprang two sons, one of whom was Pegasus.

The head which had the power of turning into stone all who looked at it was given to Athena, who placed it on

her shield, but other accounts say that Perseus buried it in the market place of Argos.

The hideously grotesque original type of the Medusa head was placed on the walls of cities and on shields and breast-plates to terrify an enemy. It was also used as a charm against the evil eye. It is said that Hercules obtained a lock of Medusa's hair, which had the same power as the head, from Athena and gave it to one of his favorite towns as a protection against attack. Whenever an enemy attacked that town a storm came up which put the foe to flight.

In later days Medusa came to be represented as a beautiful maiden whose hair had been changed into snakes by Athena. Many statues represented her as a wonderfully beautiful maiden wrapped in the calm repose of death.

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