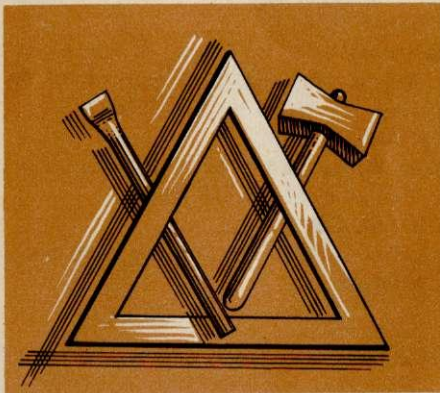


No. 1 - 1967



GREEK POST OFFICE
PHILATELIC SERVICE
ATHENS



SET OF STAMPS
COMMEMORATING
MODERN GREEK SCULPTORS

DESIGNS

- 1) LEPTA 20
"Night", a piece of sculpture by I. Cossos — National Gallery, Athens
- 2) LEPTA 50
"Penelope", work by sculptor L. Drosses — National Gallery, Athens
- 3) LEPTA 80
"Shepherd", sculptured by G. Fytales — National Gallery, Athens
- 4) DRACHMAE 2.00
"Woman's Torso", a piece of sculpture by C. Demetriades — National Gallery, Athens
- 5) DRACHMAE 2.50
"Colocotronis", by L. Sohos. A statue in Stadium street, Athens, showing the leader of the Greek Revolt against the Turks on horseback
- 6) DRACHMAE 3.00
"Sleeping Young Lady", by A. Halepas. A gravestone in the Central Cemetery of Athens
- 7) DRACHMAE 10.00
"Woodcutter", statue by D. Filippotes, opposite Stadium, Athens

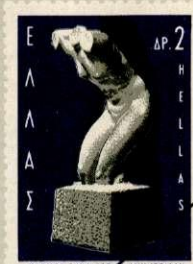
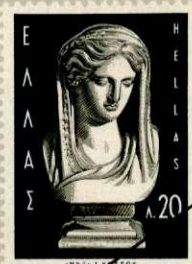
NUMBER OF STAMPS PRINTED

| VALUE | PIECES |
|-------------------------|-----------|
| Lepta 20 | 3,000,000 |
| » 50 | 2,000,000 |
| » 80 | 1,500,000 |
| Drachmae 2.00 | 1,500,000 |
| » 2.50 | 4,500,000 |
| » 3.00 | 2,000,000 |
| » 10.00 | 1,500,000 |

DATE OF RELEASE: The stamps of the modern Greek Sculptors will be released on the 28th of February, 1967 and will remain on sale until February 28th, 1968, if the stocks are not depleted in the meantime.

TECHNICAL DETAILS

SIZE: 26 × 36.5 mm., in sheets of 50 pieces each
METHOD OF PRINTING: Multi-coloured Offset
DESIGNS: by engraver A. Tassos
PRINTED: by "Aspioti-Elka" Graphic Arts Co., Ltd.
RATE OF EXCHANGE: \$1.00 = 29.85 drachmae



The General Direction of the Greek Posts continues issuing sets of stamps illustrating the great personalities of Greek literature, arts and sciences in modern times.

Within the framework of this plan, we proceed already to the issue of the second set of commemorative stamps, which is dedicated to the modern Greek Sculptors.

OFFICIAL FIRST-DAY ENVELOPES

The Philatelic Service of the General Direction of Posts will also make available official First-Day Envelopes, bearing on them the picture of the prospectus.

A complete set of stamps of the modern Greek Sculptors will be affixed on each of two envelopes and will be cancelled with a commemorative postmark, whose print appears also on the F.D.Cs.

Price of two envelopes, bearing a complete set of these stamps, is the face value of a complete set, i.e. 19 drachmae.

Private envelopes on which are affixed stamps of this issue will not be cancelled by the Philatelic Service with the commemorative postmark.

The fate of modern Greek Sculpture is strange, due to the point that a nation with such a famous plastic tradition was obliged to complete silence for long centuries. Christianity, in reality, had forbidden the appearance of human figures for decoration in churches for the reason that these figures reminded of ancient idolatry. This dogmatic prohibition has had disastrous consequences in the natural development of lay Sculpture, which was almost non-existent in the Greek territory during the times of the Byzantine Empire and the Turkish Occupation.

The first modern Sculptures made an appearance in the beginning of the 19th century on the islands of the Ionian Sea. Pioneers were three Artists from the island of Corfu: Paul Prosalentes (1784-1837), Demetrius Trivoles-Pierres (1785-1809) and John Calosgouros (1794-1878).

In continental Greece was established for the first time in 1836 the "School of Architecture" with two main branches, the technical and the artistic ones. The first Masters of the School were naturally foreigners. The first King of Greece Otto hired in 1850 the Master Christian Henry Siegel and the first Greek Sculptors were trained at Siegel's studio. The generation of these Sculptors, whose main representatives were John Cossos, Leonides Drosses and the Fytales brothers, were brought up in an atmosphere of classicism, according to the spirit and perceptions of the leading classes of those times and were proud of the glorious past of their historical country. The heroic element and the worship of classicism were the two main sources that the modern Greek Sculptors would draw their motifs upon—heroes of the Greek Revolt against Turkey as a symbol of independence, mythological and allegorical figures, gods and philosophers. This almost perfect and naturalistic representation of figures corresponds entirely to the academic perception of the then Munich School of Sculptors for an "ideal beauty" and at the same time satisfies the admiration of the Artists for classic spirit and the ideals of the Greek Nation.

JOHN COSSOS (born in Tripoles, Peloponnesus, in 1830 or 1832, deceased in Athens in 1873) is one of the greatest Sculptors of his generation. After his graduation from the "School of Architecture" in Athens, he went to Rome for advanced studies of Sculpture, where prevailed the classical spirit of the Master Canova. The first statues sculptured in Athens (the statue of Premier Capodistrias and that of the founder of the National Bank Eynard) were his works. He created also the 17 busts of the "Combatant Leaders" appearing on the balconies of the Athens University, the statues of Patriarch Gregory V, the benefactor Evangelos Zappas, the leader of the secret revolutionary movement "Filiki Etairia" Regas Ferraios and the statues of King George I and Queen Olga. He tried to imitate classic beauty in these sculptures, whose lines are simple and strict and their expression calm, without any decorative or philological elements at all. In addition, there are still a few works of his, e.g. the female "Singer Pistori" and the "Night", which are extremely tender and representative of Cossos' skill.

LEONIDES DROSSES (born in Nauplia, in 1836, deceased in Naples, Italy, in 1882) was the son of the Bavarian conductor Carl von Dorsch. He attended for a while the Plastic Branch of the Athens Polytechnic School and then left for Munich to study there Sculpture for four years under the guidance of the Master Max Widmann. The Sculptor gained skill by travelling in Europe, opened a studio in Rome, became acquainted with Baron Sina and was commissioned the sculpturing of the statues that to-day adorn the Academy of Letters and Arts in Athens. Later on, he was appointed professor to the Polytechnic School of the capital (1867), where he taught Art until the year 1882. Finally, because of overworking, he gave up his occupation and went to Naples, Italy, where he died two years later.

Drosses was very industrious and highly skilled on the practical sides of Sculpture. Except for his well-known sculptures of the Athens Academy that are distinguished through a plastic simplicity, he sculptured also many busts. This Artist is the last representative of the modern classical spirit, but became a herald of romanticism during his second creative period, which would give to Sculpture a new look and pave the way for an expression of passion, feelings, nostalgic recollections and lyric sentiments. His statue "Penelope" (National Gallery, Athens) corresponds also to these perceptions. Other contemporary sculptors of Drosses were the four Fytales brothers from the island of Tenos.

GEORGE FYTALES was born in the village of Hesternia on the island of Tenos and attended the Polytechnic School of Athens (1847-53). His sculpture "David" was awarded a prize in the Contostavlaioi competitions. Another work of his, the "Armed Free Greek", was presented in exhibitions in London (1851) and Paris (1855). In 1859, the artist was appointed professor to the Polytechnic School of Athens, where he taught Art until 1868.

A large number of his works are unknown to us for the reason that the Sculptor almost always collaborated with his brother Lazarus. Together, they created statues (Patriarch Gregory V, the chieftains Canares and G. Caraiscaks, and others), busts (the national poet D. Solomos on the island of Zakynthos, the founder of the National Bank of Greece Eynard in the head office of this establishment) and many gravestones in the Central Cemetery of Athens. One of the best sculptures of George Fytilis is the "Shepherd" (National Gallery, Athens).

Fytales, as a matter of fact, was not a great artist; he was rather a good artisan, without personality, who followed, somewhat strictly, the modern classical trend of his time.

A large number of Artists appeared a few years after the first Greek Sculptors, who were their pupils: George Vitales, Demetrius Filippotes, John Vitares, George Vrousos, John Halepas, Lazarus Sochos, George Bonanos, Thomas Thomopoulos and others. This new generation of artists acceded definitely to the romantic spirit of that time. Romanticism in sculptures of this epoch was expressed through an intense, narrative disposition, a fine description and a rhetorical form. Easily seen on these works are for instance a detailed depiction of complicated modern clothes, a severe expression of passion and unrest on the faces of the figures and a life-like movement, where light varies through great contrasts and almost gives colour to the marble. These main properties characterize almost all the works of the above mentioned Sculptors, even those of Halepas during his first period of work. Furthermore, it must be mentioned that the most successful of these Sculptors were undoubtedly Filippotes, Vrousos, Sochos and especially Halepas.

GEORGE FILIPPOTES (1839-1919) was born in the village of Pyrgos on the island of Tenos and very young went with his father, a master artisan, to Mt. Athos to work there at sculpturing. After a while, he left for Constantinople, where he worked

for three years in the construction of buildings. The young man attended later on in Athens the Polytechnic School, where the Master J. Kossos taught Art. Soon, he became famous and in 1862 was invited to Alexandria, Egypt, to sculpture the busts of Tsitsinia and Patriarch Nicanor. After a short stay in Athens, he left again for Rome, where he spent 7 years attending the School of Fine Arts. Upon his graduation, the Artist returned to Greece as a mature Sculptor, esteemed by all and above all by the then young King of Greece George I, who commissioned him to sculpture his bust. With his work the "Mower", which was shown in the Rome Exhibition of 1870, he won the first prize and 1000 Italian lire. Full of ambition, he came back to Greece and started sculpturing the famous "Woodcutter", whose work required three whole years. This statue is, indeed, perfection and his most representative work, for which he was awarded in 1915 the Academy prize of Fine Arts and Letters. But with the passage of time the Artist was forgotten and his fame died. Finally, Filippotes died blind, poor and forgotten by all.

There are many works that were created during the long career of this Sculptor. The most remarkable ones are the "Little Fisherman", "Hebe" and several busts and gravestones.

LAZARUS SOCHOS (1862-1911) was born also on the island of Tenos, in the village of Hesternia. Having lost his parents early, he left for Constantinople (1871) to study there at Guilleimot private School of Arts. After his return to Athens, Sochos was trained in Sculpture at Drosses' studio, excelled at his studies and left for Paris with a scholarship, where he attended the School of Fine Arts. His teacher there was the Master Mercier. The Sculptor participated successfully in many exhibitions and won prizes (e.g. the prize of Salon for his work "Muse returning to the Acropolis" and another prize in the International Exhibition of the year 1900 for his statue "Colocotron"). For the same work also, he was awarded a prize by the Academy of Rome. The Sculptor settled permanently in Athens and in 1905 placed in the right order the ancient sculpture "Lion at Heroneia". After three years, he succeeded in the Polytechnic School to his colleague Vrousos and taught there Art until his death. In spite of his short career, Sochos has been very productive. The statue "Theodore Colocotron" is one of the greatest and most perfect works of that time. Influenced by the French Schools of Sculptors and abandoning the dry standards of the Munich School of Sculptors, Sochos progressed quickly by giving his works more individual character, maturity and harmony.

But the most important figure of modern Greek Sculpture is undoubtedly JOHN HALEPAS (1851-1938). He was born in the village of Pyrgos on the island of Tenos and attended the Polytechnic School of Athens, where his professor was the Master Drosses. Halepas was the first student in his class, went to Munich for training for three years at Widmann's studio and won there gold and silver medals.

While working on "Medeia" (1878), Halepas suffered a nervous breakdown and was confined to an asylum on the island of Corfu, where he spent 5 years. The Artist resumed work in 1918 and his sculptures were shown in an exhibition in Athens (1925). Two years later, Halepas won the Academy Prize of Letters and Arts, settled permanently in Athens and died at the age of 87 years.

The creative period of the Sculptor can be divided into three parts. The first period (1870-1878) contains mostly works, created during his studies and also during the stay in Athens before his illness ("Head of Alexander the Great", "Satyr", "Aphrodite", "Angel in Bucharest", "Medeia Killing her Children", "Satyr Playing with Love", "Young Sleeping Lady"). The works of the Artist during the next forty years, from 1878 until 1918, when he started again to work systematically, are unfortunately unknown to us. The works of his stay on the island of Myconos are characterized by a different technique and there are many important works of this period ("Sleeping Ariadne", "Eros Defeating the Giant", "Neobe", etc.), while those, created in the period from his settlement in Athens until his death, show the originality, the absolute simplicity and the strong characteristics of the previous period, but more maturity and a firmer conviction in these virtues. The most famous works of his third period are the "Resting Woman", "St. George", the "Sphinx", "Penelope", "Oedipus Rex and Antigone", "St. Haralambus", "Athena" and others.

If Halepas did not fall ill, he would probably have continued creating romantic classical works (the type of which is known to us from his sculptures "Satyr Playing with Love" and the famous "Sleeping Young Lady") and would be just a good, mature sculptor, a sort of Canova in Greece, like many other Artists in Europe, and nothing more. But his place among the great Masters of the 20th century is undoubtedly due to his originality, to be exact, because of the new look and the originality, his works acquire a still greater importance and the creation of the psychological conditions that forced him to renounce experience acquired previously for attaining a personal interpretation in a free manner, a pure sculpture, is, in reality, a rare phenomenon in the history of Art.

Halepas' death closes the first classical period in modern Greek Sculpture. A new era was ushered in by the appearance of two other Masters, Constantine Demetriades (1881-1943) and especially Michael Tombros (born in 1889 and still alive).

Constantine Demetriades was born in Stenemachos (once a Greek town in East Romania and at present belonging to Bulgaria) and attended the School of Fine Arts in Athens, where the Master Vrousos taught Art. In 1903, he was granted a scholarship and went first to Munich and after a while to Paris, where the Artist spent 26 years. There, he participated in almost all the official exhibitions and was awarded several prizes. In 1930, he was invited to Athens, became a professor of the Superior School of Fine Arts and a member of the Athens Academy of Letters and Arts and won the prize of this Academy.

The most important works of Demetriades, among the numerous ones, are those created in the period of his maturity and bearing the imprint of his personal style. His upbringing in Paris and his being influenced by the Parisian free atmosphere account for the new look of his works.

The most well-known works of Demetriades are the "Dilemma", the "Effort", the "Discus Thrower", the statue "Patriarch Chrysostomos of Smyrna", "Woman's Torso", the monument of the "Unknown Soldier" in Constitution Square, Athens, and several busts.