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***Greek Symbolism: the quest of its European identity. The representation of a movement in the Hellenic art.***

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The period of the Greek Symbolism extends from the end of XIX century till 1930. It is significant that, in the Hellenic area, the Symbolism took the responsibility upon itself to express the mental depression and the intellectual concern of a whole generation. During the period of the movement's blossoming, Greek art was seeking its identity and mostly its place in the European artistic field. The followers of the movement, having their education in the European artistic centres, Paris and Munich, tried to follow the symbolist demands, concerning the thematic and the stylistic expression as well, but also the envisioned to attribute a Hellenic physiognomy to this first international movement in history of art. The goal of this paper is to detect and demonstrate the particularity of the Greek symbolism, its role in the socio-political field and how the Greek artists attempted to answer, through their paintings, the crucial question, "Modernism or Tradition" which haunted the art of their country by assigning to Symbolist subjects a double identity.

Greek Symbolism constitutes an aspect of the Greek art, forgotten or even misunderstood that neither had a keen interest and reception nor was there a systematic and intense study in spite of the invention and the introduction of the term "symbolism" by a Greek poet, settled in Paris, Jean Moreas, alias Ioannis Papadiamantopoulos<sup>i</sup>. The confusion and then the denial of the reception of the Symbolist works and moreover the historians of art and the art critics' opinions, who claimed that Symbolism "shouldn't be considered as one of the important movements of the XIX century but as a temporary adventure", contributed to the delay of its study<sup>ii</sup>.

## The Birth of the Greek State

### The political and social conditions of the formation and the perception of the Greek Art.

The Greek art has followed a controversial and difficult path which, due to historical conditions, could not be in parallel course with the European artistic tendencies. The theocratic character proclaimed by the Byzantine art, constituted a significant obstacle. Furthermore, the Turkish occupation moved Greece away from the cultural western centres and art was devoid of a clear and autonomic artistic physiognomy.

Until the Greek Revolution in 1821, the only surviving art was the popular one, mostly ornamental, destined to decorate the houses and religious art, which was intended to be used as iconography in churches. It was only in 1827 that Greece became an independent country and in 1833, Othon, a Bavarian prince imposed himself as the first king of the Greek State. The king's election to rule the new born nation was commissioned by the foreign countries and not by the people who, after all these years of occupation, were unable to decide for their own future<sup>iii</sup>. Othon's arrival (a great philhellene and an ardent admirer of Ancient Greece) contributed to the foundation of the "School of Arts", where foreign professors, mostly Bavarians, promoted the spirit of Neoclassicism and the idealistic exaltation of ancient art and philosophy. These two historical events formed the two principal points in the question of the creation of a national art which would be capable of interpreting the history of a nation and reinforcing the modern present time. Moreover, it would be able to become equivalent to the rhythms of the European societies, since the accession to Europe was a peremptory demand<sup>iv</sup>.

On the one hand, as far as the social level is concerned, the development of a new middle class, whose ambition to embrace the European tendencies went through the crossroads of art, contributed to the birth of an art which searched its origins and its physiognomy in the occidental art, entrusting thus artists to follow the spirit of that period of time and to form the Greek art, lending a European identity to it. On the other hand, as far as the political level is concerned, the later shifting of the interest from the independence of the country to an expansionist state led it up to a series of perpetual wars<sup>v</sup>, which started with the one of 1897. The defeat of the war in 1897 made the country concede important economic benefits and privileges conquered during the Revolution of 1821. Then, due to the Balkan wars and the 1<sup>st</sup> World War, these expansionist and nationalist ambitions reached their zenith along with the collapse of the Great Idea mentality during the catastrophe of Asia Minor, in 1922. That imperialistic course and the rise of a new social class, including the refugees from Asia Minor who brought their own customs, constituted the core of the Contemporary Greek history during the

blossoming of the Greek Symbolism<sup>vi</sup>, which “took the responsibility to express the mental depression and the intellectual anxieties of a difficult and bitter generation”<sup>vii</sup>.

## The Greek Symbolism

### Its origins

Due to the peculiar political and social conditions, mentioned above, we should not ignore the fact that the development and flourishing of the Greek art was depended on the external influences and on the socio-political conditions occurred in the Greek society. The general belated conception of the “avant-garde” movements in the Greek artistic environment has been applied to the symbolism as well, which appeared at the end of the XIX century and at the outset of the XX one. It dominated until till the 1930's and even longer, according to some isolated cases of artists<sup>viii</sup> and influenced some of the most prominent artists of the XX century.

The year 1892 was considered as the one of the “birth” of the Greek Symbolism due to the publication of the poem “Symphonies” by Stefanos Stefanou and one titled “The eyes of my soul” by Kostis Palamas. The following year, Ioannis Griparis published in Constantinople the first essays in the Greek language which referred to the French symbolism. Concerning the artistic scene,, 1898 was the determinative year when the review *Τέχνη* (*Techni* meaning Art) was published. This short-life review exalted both the message of the movement and introduced the Greek public into the works of selected European Symbolists artists. Constantinos Chatzopoulos, its editor, affirmed his ambition to initiate readers into works which perfectly corresponded to the state of their soul<sup>ix</sup>. Despite the ephemeral edition of the review (November 1898-October 1899), in its pages, appeared the first translation of Mallarmé, Maeterlinck, Strindberg, Nietzsche's works, as well as the reproductions of Bucklin's, Klinger's, Franz von Stuck's, Pierre Puvis de Chavannes', Burne-Jones' paintings. They were accompanied by enthusiastic critiques which actually indicated the mentality<sup>x</sup> and the taste of the public and determined the artists' formation<sup>xi</sup>. At the end of the XIX century and at the dawn of the XX, the Greek public formed its artistic preference through the translation of specific literary works, the critiques which appeared in the review magazines, as well as the illustrated books. The exhibitions taking place in public places such as cafes, libraries and in photographers' studios didn't constitute such a frequent event in Athend, the capital city, which was the core of cultural life<sup>xii</sup>.

### The iconography

In Fine Arts, the Greek Symbolism, transformed to various forms all focused in an idealistic representation, an eternal quest of the Greek artists, differs from the decadent or even “demonic” character of the corresponding European movement. It praises the state of melancholy, dream, eternal love, sacrifice, death or salvation corresponding to the conservative idiosyncrasy of the Greek society that the religious element was extremely vivid and present<sup>xiii</sup>. Greek symbolist artists drew inspiration on mythology (focusing preferably on the myth of Orpheus and on legends about Centaurs, Pan et Satyr), on Christianity (the theme of Annunciation, the Christ's Passion), on contemporary national history and on illusionistic states (dream, death). Despite its idiomorphic identity, the adepts of the movement, received their education in European artistic centres, incorporated in their paintings the echoes of symbolist demands and as we can observe they were inspired by the work of particular adepts of the movement .

### Nikolaos Gyzis: The idealistic vision and the research for catharsis

Nikolaos Gyzis (1842-1901)<sup>xiv</sup>, proclaimed as the first Greek symbolist painter<sup>xv</sup>, gave us, even at the end of his life, some astonishing works, inspired by the symbolist ideas. These compositions, based on religion, on revival force of music, which enters in parallel with Maurice Denis paintings and with the theory about the spiritual role of music, and on modern history of his birth country, testified the genius and the sensitivity of their creator and introduced Gyzis to the symbolist circles.

The representation of the angel, an emblem which haunts its thematic, reveals his mystical universe. As the painter's mystic or even existential anxieties were very acute in the latest years of his life<sup>xvi</sup>, these were especially apparent in his work where the angel's figure appeared. *The Triumph of Religion* or *The Foundation of Faith* (1894-1895), where the Archangel's figure, is imposed, constitutes the example par excellence. For this theme, although it was never completed or exhibited in his final form, Gyzis liberated himself and outlined an

angel far away from the oriented norms of his faith or his religious education. The Archangel is presented through the figure of a young, nude, muscular man, synonym of force, that reminds us the nude Archangel of Franz von Stuck in the *Guardian of Paradise* (1889, Munich, Villa Stuck) and the angelic imposing figure of *The Expulsion from Paradise* (1891). The work of the German artist constituted the source of inspiration for Gyzis granted that both painters exhibited their works in the same city and they taught at the Academy of Munich. In all studies, around this theme, the Archangel, deliberated from Christian education that painter had received, is a triumphal figure expressing the artist's anxieties about life and death and incarnating the attempt to reconcile with his destiny. Under the same existential core, Gustave Moreau, in his painting of 1890, named *The Parca and the Angel of Death* (Paris, Musée Gustave Moreau), represented the angel of death as the one with a wreath on his head, holding a sword, expressing his affliction about his partner's death. According to Moreau, the angel of death, a triumphant winner angel, indicates the domination of death over human destiny. The subject of fight remains a favourite one among symbolists who used the angel's figure in order to express the combat and the final victory of "Good", of the spirit, of the artist himself against "Evil", against flesh, against society, like, among others, Gauguin in the *Vision of sermon* (1888, Edinburg, National Gallery of Scotland), like Khnopff in the *With Verhaeren, an angel* (1889, Brussels, Villa Khnopff). Moreover, Gyzis's ultimate painting *Behold, the Bridegroom Cometh* enters to a mystical and even stylistic dialogue with Moreau's *The dead lyres* (1896) and James Ensor's *Christ's Entry Into Brussels* (1897).

His centaurs and putti remind us of the world of Arnold Böcklin and Franz von Stuck. But, the most significant is that the representation of Minerva destined to decorate the University of Athens' banner, a rejected commission which caused a scandal because of stylisation of the goddess, became a source of influence for Minerva's Franz von Stuck and Gustav Klimt one.

## Frixos Aristeas: An occult vision

Frixos Aristeas (1879-1951), a forgotten artist today, was the first who introduced Symbolism to the Greek artistic scene<sup>xvii</sup>. The nature of his subjects, completely strange to his compatriots' ideology and his peculiar character prevented him from getting recognition. Born in Athens in 1879, after the end of his studies in the Polytechnic School (in the section of Fine Arts), he left for Munich where he entered Gyzis' studio. Being initiated to the cultural life of the Bavarian city, Aristeas, interested in occultism and spiritualism, after his permanent return to Greece, chose to demonstrate a 'wild' and occult aspect of symbolism.

In his works, we detect for a first time the representation of the lyre, an indice that Aristeas was aware of Wagner's theories about Christian religion and cult of Apollon, of the myth of Orpheus, a common motif among the symbolists and of popular spiritual theories of his time, praised by Edouard Schuré and in particular indicated in his work *Apollon-Christ*. His portraits *Lucifer* and *Ecce il mundo* declare the influence of Franz von Stuck's painting *Lucifer*, while in his extremely violent *Cain and Abel*, the presence of the eye reminds the etchings of Odilon Redon where the eye becomes a constant motif. Even for Christ's figure, Aristeas does not follow a conservative stylistic path or even based on the byzantine heritage. Instead, in his paintings *Ellie Ellie and The Great Teacher* he makes direct references to Edouard Schuré's essay *The Great Initiates*, to Henry de Groux's masterpiece *Christ aux outrages* (1889) and to Jean Delville's *Les trésors de Satan* (1895)

## Dimitrios Mpiskinis: An exceptional painter

Dimitris Mpiskinis (1891-1947) is mentioned among the most significant Greek Symbolists<sup>xviii</sup>. Qualified by his contemporaries as a phenomenon in painting, Mpiskinis, with his ethos and values, produced paintings which reflected his own anxieties and state of mind.

Having pursued his studies in Athens and then in Paris<sup>xix</sup>, Mpiskinis had the opportunity to examine the French symbolist painting but also the correspondent echoes from other foyers of the movement as appeared in the Parisian avant-garde circles. In his mythological paintings depicting putti and satyrs, we can clearly identify the impact of Böcklin's and Von Stuck's identical figures who also inspired him for his sensual and vivid Salome, a rare subject to the Greek symbolist thematic, but distinctive one in European symbolist painting.

Following the statement that Symbolism is not merely a movement, but it should be considered more as a state of soul, Mpiskinis, through his work, expressed his existential anguishes about the endless fall and fight and finally the anxieties about salvation after death. His series of four paintings *Adam and Eve* becomes the vehicle in order to express the threshold of grief and human fight and finally the death, as the result of this disobedience. Mpiskinis is also the one who was under the influence of Pre-Raphaelites in the *Annunciation* (1930, Athens, Private Collection), a work which reminds us of Rossetti's painting, *The childhood of Mary Virgin* (1849,

London, The Tate Britain Gallery), concerning the juxtaposition of the scene and its emblems. Christ, borrowing in a way, characteristics of William Holman Hunt's Christ figure - a proliferated image - and presented like an angel messenger was also inspired by Maurice Denis' work.

## Konstantinos Maleas and Spyros Papaloukas: under the influence of the French Symbolism

### Konstantinos Maleas

The sojourn of Konstantinos Maleas (1879-1928) in Paris (1901-1907) and his friendship with Henri Martin, a symbolist painter and Puvis de Chavannes' pupil<sup>xx</sup>, affected his own artistic career. From the beginning of his career, we can detect the influence of French Puvis de Chavannes and Henri Martin as seen in his painting *Orpheus* and *The dance of the stars*, both executed among 1917-1920<sup>xxi</sup>. The goal of the artist was not only to pay a tribute to his tutors, but also to create a reverie which corresponds to an idealistic world.

Maleas also executed works (*Into the nature*, *The lovers in Lavrio*) where the sensual element is the main character of the scene, inspired by Gauguin's eroticism of his Tahitian paintings. Although the artist gained reputation for his landscapes which praise the beauty of the homeland's nature, he managed to combine in them the Hellenic element and the style of Paul Sérusier, Gauguin and Giovanni Segantini.

### Spyros Papaloukas

Following the same path, Spyros Papaloukas (1892-1957) formed his artistic education in the Academy of Fine Arts in Athens and then in Paris and especially in Julian Academy and in Grand Chaumière. In his landscapes, which dominate his production, Papaloukas combined the byzantine iconographic tradition and the aspiration of Nabis, Maurice Denis, Edouard Villiard and Pierre Bonnard<sup>xxii</sup>.

Papaloukas is considered as one of the artists who developed the birth of the Greek contemporary art and who contributed to the reconsideration and renaissance of the byzantine art. For this revaluation, the painter has declared that if an artist is unable to understand his routes and his part, he cannot create the Greek future in arts.

## Constantinos Parthénis: a national approach on Symbolism

As already mentioned, the Greek Symbolism obtained an ideological mission, the one of the Hellenic identity expression. It took the responsibility to illustrate the sentimental conditions and the ambitions of a whole nation during crucial historic periods. It was Constantinos Parthénis<sup>xxiii</sup>, who through his work expressed political events and Greek people's mentality. Also, the development of his career and his political attitude reveal that the painter had completely identified himself to the national painter. Through his life and his attitude, it became clear that Parthénis did not only embrace the message of Symbolism, but principally he lived with the principles of this idealistic and mystical world. The painter, with a cosmopolitan education and mentality, sojourned in Vienna during 1897-1903 and then in Paris (1909-1911), before he returned permanently in Greece in 1911.

In his first paintings, such as *Christ-Humanity*, *Sursum Corda*, *Iphigenia* and in various landscapes, Parthénis is inspired by Secession and by the dominated atmosphere in Gustav Klimt's works. Later, in his significant work, *Annunciation* (a series of six painting all executed in 1907-1911) that established him in the Greek artistic scene, he also assimilated his Parisian experience. The conception of his style testifies not only the influence of the Viennese experience, in particular of Klimt's painting (*Music I*, 1895, Munich, Neue Pinakothek; *Beethoven Freeze: The Poetry*, 1902, Vienna, Secession) but also the influence of his stay in Paris while the curved lines, and the scene's juxtaposition are inspired by the art of Nabis and by Maurice Denis' works, *Catholic Mystery*. His palette with the pale colours, which create a spiritual and serene atmosphere, refers us to Alphonse Osbert's one. Moreover, the angel's presence as God's emissary and Orpheus' incarnation as well, indicated simultaneously Edouard Schuré's theories, manifested in his book, *The Great Initiates*, where Orpheus, Hermes, Pythagora, Plato, Muse and Christ were the incarnations of the unique and supreme spirit. Nevertheless, the double figuration of the angel-Orpheus doesn't simply constitute an announcement out of Schuré's beliefs, but through him, the notion of the continuation of Greece was expressed at the same time in the course of time, from the ancient to the contemporary years, suggesting that the angel-Orpheus, image pointing out Parthénis

ethnocentrism, should become the advocate of the new social and political conditions and it was him who arouse the Hellenism, as well. The same correspondences and conception are also apparent in his Orpheus.

The following years, his myths were centred on national history and exaltation following the example of European painter like the Polish, Jacek Malczewski and the Finnish Hugo Simberg. The angel becomes a Hellenic symbol of freedom, the Christ's passion traces the national history as well as the hero of Greek Revolution, Athanasios Diakos. But, what is the most significant in Parthénis' work is his ability to transform fertile the symbolism influence to his own heritage managing then to give a new impulse to the Greek art.

## Conclusions

In conclusion, it's noted that the Greek painters didn't remain indifferent to the invitations of Symbolism, considered as a "big avalanche" and they were conversant with their homologous work. However, they always had in mind, given the particularity of the history of their homeland art, to attribute a Hellenic and contemporary identity to their symbolist paintings

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<sup>i</sup> Manifesto of the 18<sup>th</sup> September 1886, which was published in the inset of *Le Figaro*, under the title "Le Symbolisme" and focused on literary symbolism.

<sup>ii</sup> Tonis Spiteris "The Symbolism in painting", *Nea Estia*, Christmas, 1953, 196 (Τώνης Σπητέρης, «Ο Συμβολισμός στη ζωγραφική», *Νέα Εστία*, Χριστούγεννα, 1953, 196)

<sup>iii</sup> Ioannis C. Mazarakis Ainian, "The Greek combat for freedom and the creation of the new greek nation" in *Athens-Munich*, cat.exh, Athens, National Gallery-Alexandros Soutzos Museum, 2000,31( Ιωάννης Κ. Μαζαράκης-Αινιαν, « Ο ελληνικός απελευθερωτικός αγώνας και η δημιουργία του νεοελληνικού κράτους» στο *Αθήνα-Μόναχο*, κατ.εκθ., Αθήνα, Εθνική Πινακοθήκη-Μουσείο Αλέξανδρου Σούτζου, 2000, 31)

<sup>iv</sup> Chrisanthos Christou, *The Greek painting, 1832-1922*, Athens, National Bank of Greece, 1981, 15 (Χρυσάνθος Χρήστου, *Η ελληνική ζωγραφική, 1832-1922*, Αθήνα, Εθνική Τράπεζα της Ελλάδος, 1981, 15)

<sup>v</sup> « Introduction », In *The Hellenism in the 19th century. Ideological and Aesthetics Quests*, ed. by Pantelis Voutouris, Georgios Georgis, (Athens, Kastaniotis , 2006), 9-11, Παντελής Βουτουρή, Γιώργος Γεωργής, «Εισαγωγή», Παντελής Βουτουρή, Γιώργος Γεωργής (επιμ.) *Ο ελληνισμός στον 19<sup>ο</sup> αιώνα.Ιδεολογικές και Αισθητικές Αναζητήσεις*, (Αθήνα, Εκδόσεις Καστανιώτη, 2006), 9-11

<sup>vi</sup> Constantinos Chatzopoulos *The Tower of Akropotamos*, ed. Giorgos Veloudis, (Athens, Odiseas, 1986), 36, Κωνσταντίνος Χατζόπουλος, *Ο Πύργος του Ακροπόταμου*, εισαγωγή, φιλολογική επιμέλεια Γιώργος Βελουδής, Αθήνα, Οδυσσεύς, 1986, 36). Great Idea is called the national ideology from the end of XIX century till 1922, having incarnated the Greeks' dreams and ambitions to reconquer the territories which formerly belonged to the Byzantine Empire and mainly the territories of Minor Asia where the Greek presence was very acute and forceful.

<sup>vii</sup> I.M.Panagiotoopoulos, "The symbolism and the modern Greek lyric poets", *Nea Estia*, (Christmas, 1953, 109), I.M. Παναγιωτόπουλος «Ο Συμβολισμός και οι νεοελληνες λυρικοί», *Νέα Εστία*, Χριστούγεννα, 1953, 10,

<sup>viii</sup> Evgenios Matthiopoulos, *The art is formed under suffering conditions*, (Athens, Potamos, 2005), 11-12, Ευγένιος Ματθιόπουλος, *Η Τέχνη περφορεί εν οδύνη*, (Αθήνα, Ποταμός, 2005), 11-12

<sup>ix</sup> *Τέχνη* 1 (1898), 1 (*Techni* 1, 1898, 1)

<sup>x</sup> Matthiopoulos (Ματθιόπουλος), *The art is formed under suffering conditions*, 495-499, 520

<sup>xi</sup> It's characteristic the fact that Emmanouel Roidis, writer and reviewer, in his newspaper *Acropolis* (*Ακρόπολις*), suggested Greek painters taking the Böcklin's works as examples: *Ακρόπολις*, ιούνιος 1896, 25 (*Acropolis*, June 1896, 25) reproduced in Antonis Kotidis, *Modernism and Tradition in the Greek art during the Mid war*, (Thessaloniki, University Studio Press, 1993), 173, Αντώνης Κωτίδης *Μοντερνισμός και Παράδοση στην ελληνική τέχνη του μεσοπολέμου*, (Θεσσαλονίκη, University Studio Press 1993), 173.

<sup>xii</sup> Konstantinos Baroutas' book, *The artistic movement and the aesthetic education in Athens in XIX century*, (Athens, Smili, 1990), Κωνσταντίνος Μπαρούτας *Η εικαστική κίνηση και η αισθητική παιδεία στην Αθήνα το 19<sup>ο</sup> αιώνα*, (Αθήνα, Σμίλη, 1990) is the edition par excellence in the artistic life in Athens in XIX century.

<sup>xiii</sup> It is worth to remark the constant presence of the Orthodox Church in everyday life and the Greek's profound religious feelings extracted partially from the theocratic byzantine remains and the non separation of the State from the Church.

<sup>xiv</sup> Nicolaos Gyzis was born in 1842, in the island of Tinos where he spent the first years of his life. In 1850, he settled down in Athens in order to study at the Polytechnic School. Having gained a scholarship, he left for Munich in 1868 where he joined Karl von Piloty's atelier. In 1875, he became a member of the group Allotria, an artistic society, in which many artists, among them Franz von Stuck, had participated. In 1888, Gyzis was elected to Munich Academy of Fine-Arts, where he had teaching as an assistant professor since 1882. He died in Munich in 1901, on a serious illness.

<sup>xv</sup> At the announcement of his death, young Parthenis in the review *Παναθήναια* (*Panathinea*) noted "The majority of the people liked him as a painter but only those who could understand him liked him as an artist. He fascinated me as an artist and I always looked for the poetry of his works; however, I just liked him as a painter", *Panathinea* (*Παναθήναια*), Α, 1901, p.434. Also, contemporary scholars and art historians confirmed this statement: Missirli Nelli, *Gyzis*, (Athens, Adam, 1995), Μισιρλή Νέλλη, *Γύζης*, (Αθήνα, Αδάμ 1995), Kotidis *Modernism and Tradition in the Greek art during the Mid war*, 171 (Κωτίδης, 1993, 171), Marina Lampraki-Plaka, « The middle class and her painters 1862-1900. Symbolism and allegory. Nikolaos Gysis» In *National Gallery, 100 Years. Four centuries of Greek Painting*, ed. Lampraki-Plaka Marina, (Athens, 1999, National Gallery), 293, Μαρίνα Λαμπράκη-Πλάκα, « Η Αστική τάξη και οι ζωγράφοι της 1862-1900. Συμβολισμός και αλληγορία. Νικόλαος Γύζης », *Εθνική Πινακοθήκη 100 χρόνια. Τέσσερις αιώνες ελληνικής ζωγραφικής*, επιστημονική επιμέλεια Μαρίνα Λαμπράκη-Πλάκα, (Αθήνα, Εθνική Πινακοθήκη, 1999), 293

<sup>xvi</sup> Marilena Kassimati, « The artistic personality of Nikolas Gysis through his journal, his letters and the others artists' testimonies», *Nikolaos Gysis. The National painter from Tinos Island*. Conference on the painter, (Athens, Institute of Studies about Tinos island, 2002), 44-45, Μαριλένα Κασσιμάτη, « Η καλλιτεχνική προσωπικότητα του Νικόλα Γύζη μέσα από το ημερολόγιο, τις επιστολές του και τις καταγραφές άλλων καλλιτεχνών : Μια νέα ανάγνωση της ελληνικότητας », *Νικόλαος Γύζης, Ο Τήνιος Εθνικός ζωγράφος*. Πρακτικά Συνεδρίων-6, (Αθήνα, Εταιρεία Τηνιακών Μελετών, 2002), 44-45

<sup>xvii</sup> Antonis Saragiotis, *The Greek Symbolism*, Ph.D. dissertation, (Thessaloniki, Aristotle University of Thessaloniki, 1999), 52, Αντώνης Σαραγιώτης, *Ελληνικός Συμβολισμός*, διδακτορική διατριβή, Θεσσαλονίκη, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, 1999), 52

<sup>xviii</sup> Manos Stefanidis (ed.), *The 100 years of D.Mpiskinis and the Symbolism, 1891-1947*, (City of Zografou, Cultural Center-Kotopouli Museum, 1991), 12, Μάνος Στεφανίδης (επιμ.), *Τα 100 χρόνια του Δ. Μπισκίνη και ο Συμβολισμός, 1891-1947*, (Δήμος Ζωγράφου, Πνευματικό Κέντρο, Μουσείο Κοτοπούλη, 1991), 12

<sup>xix</sup> Mpiskinis, after his studies in Fine –Arts in Athens, sojourned in Paris (1919-1923) where he attended courses in the Academy Julian and in Grand Chaunière. In 1923, he settled down definitely in Athens and in 1928, he was elected a professor of design in the National School of Fine Arts, a position he retained until his death in 1947

<sup>xx</sup> Born in Istanbul, Konstantinos Maleas chose to pursue his studies in French capital (1901-1907). After a year travelling to Egypt, Palestine, Syria and Lebanon, he settled down in Thessaloniki (1913-1917) and then permanently in Athens where he became a vivid member of 'Techni Group', a group of young artists who wanted to renovate the Greek art.

<sup>xxi</sup> Antonis Kotidis, *The painter Konstantinos Maleas*, Ph.D. dissertation, (Thessaloniki, Aristotle University of Thessaloniki, 1982), 117, Αντώνης Κωτίδης, *Ο ζωγράφος Κωνσταντίνος Μαλέας*, διδακτορική διατριβή, Θεσσαλονίκη, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, 1982), 117

<sup>xxii</sup> Efthimia Georghiadou-Koudoura, «The Symbolism and other tendencies in Greek painting (1880-1930)», *Archaologia*, (57, 1995), 23, 28 note 22, Ευθυμία Γεωργιάδου-Κούντουρα, « Ο Συμβολισμός και άλλες τάσεις στην ελληνική ζωγραφική », *Αρχαιολογία* (57, 1995), 23, 28, σημ. 22.

<sup>xxiii</sup> Constantinos Parthenis was born in 1878 or 1879 in Alexandria, Egypt. In 1896, Parthenis met Karl Wilhelm Diefenbach and the next year followed him in Vienna. Matthiopoulos cites that the artist never registered in any Academy in Vienna; Evgenios Matthiopoulos, *The Greek participation in Venice Biennale 1934-1940*, Ph.D. (University of Crete, 1996, vol.3), 834. Ευγένιος Ματθιόπουλος, *Η συμμετοχή της Ελλάδας στη Μπιενάλε της Βενετίας 1934-1940*, διδακτορική διατριβή, (Πανεπιστήμιο Κρήτης, 1996), 834 The most important fact was that Parthenis had stayed in Vienna during the foundation and the acme of Secession., Dimitris Papastamos «The Influence of Jugendstil and of Art Nouveau on the art of K. Parthenis» in *Konstantinos Parthenis, 1878-1967*, exh.cat, October-November 1984, (Vafopouleio Cultural Center, Thessaloniki, 1984), 11-17, Δημήτρης Παπαστάμος, «Η σημασία του Γιούγκεντ Στιλ και της Αρ Νουβώ στη ζωγραφική του Κ. Παρθένη»,

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κατ, εκθ, *Κωνσταντίνος Παρθένης, 1878-1967*, κατ.εκθ, Οκτώβριος-Νοεμβριος 1984, (Βαφοπούλειο Πνευματικό Κέντρο, Θεσσαλονίκη, 1984), 11-17 His brother Aristides, a writer and a critic, sojourned in Paris and at that period of time, he published the review "Isis" (*a monthly review about literature, critique and art*) with the Péladan, Emile Verhaeren, Gustave Khan, Paul Adam, Jean Moréas and Charles Morice's contribution. The artist strongly expected that the critics would support his art, something that never happened due, maybe, to his only two-year stay in Paris (1909-1911). In Paris, he participated, with three paintings, in Salon d'Automne organized in Grand Palais in 1910 and in April 1911 at the exhibition of Société des Artistes Indépendants with five paintings, Eftichia Agathonikou, *Les peintres grecs ayant exposé à Paris à partir de l'Exposition Universelle de 1855 jusqu'en 1914*, mémoire de D.E.A., (Paris, Université Paris X-Nanterre, 1986), 69-70

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